

# Michael Haydn

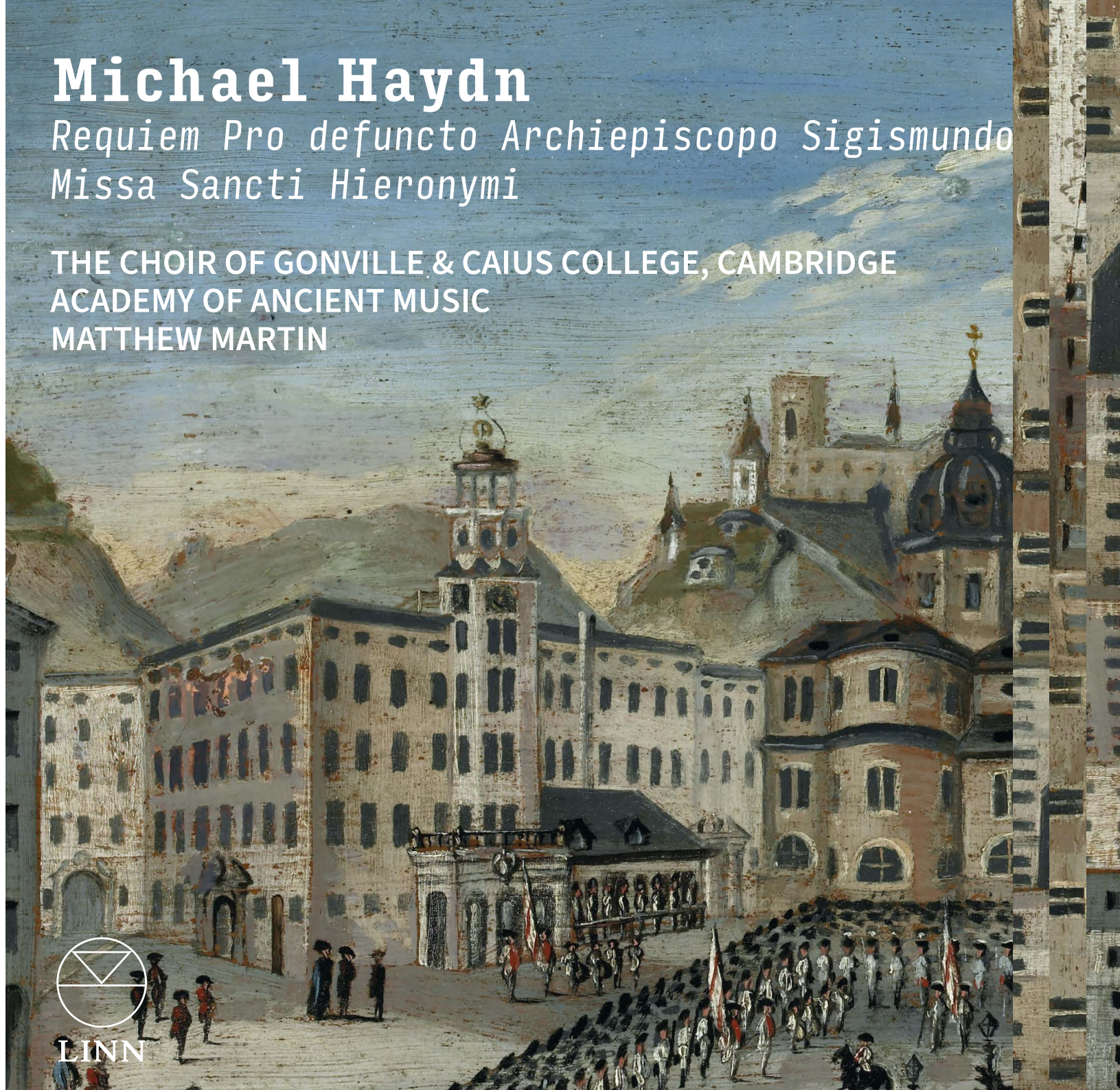
*Requiem Pro defuncto Archiepiscopo Sigismundo*

*Missa Sancti Hieronymi*

THE CHOIR OF GONVILLE & CAIUS COLLEGE, CAMBRIDGE

ACADEMY OF ANCIENT MUSIC

MATTHEW MARTIN



LINN







# **Requiem & Missa Sancti Hieronymi**

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*Michael Haydn (1737–1806)*

**JULIA DOYLE** soprano

**KATE SYMONDS-JOY** mezzo-soprano

**JAMES ROBINSON** tenor

**MALACHY FRAME** bass

**THE CHOIR OF GONVILLE & CAIUS COLLEGE, CAMBRIDGE**  
**ACADEMY OF ANCIENT MUSIC**

**MATTHEW MARTIN** director

**Requiem in C minor****'Pro defuncto Archiepiscopo Sigismundo', MH 155**

1.	INTROITUS	<i>Requiem aeternam – Kyrie eleison</i>	6:17
2.	SEQUENTIA	<i>Dies irae</i>	8:12
3.	OFFERTORIUM	<i>Domine Jesu Christe</i>	4:01
4.	VERSUS	<i>Hostias et preces tibi</i>	2:42
5.	SANCTUS ET BENEDICTUS	<i>Sanctus</i>	1:39
6.		<i>Benedictus</i>	3:13
7.	AGNUS DEI ET COMMUNIO	<i>Agnus Dei – Lux aeterna</i>	4:23
8.		<i>Cum sanctis tuis</i>	2:02
9.	REQUIEM AETERNAM	<i>Requiem aeternam – Cum sanctis tuis</i>	3:02

**Missa Sancti Hieronymi, MH 254**

10.	KYRIE	<i>Kyrie eleison</i>	3:58
11.	GLORIA	<i>Et in terra pax</i>	4:52
12.		<i>Quoniam tu solus Sanctus</i>	3:37
13.	CREDO	<i>Patrem omnipotentem</i>	4:07
14.		<i>Et resurrexit tertia die</i>	5:06
15.	SANCTUS	<i>Sanctus</i>	2:24
16.	BENEDICTUS	<i>Benedictus</i>	3:28
17.	AGNUS DEI	<i>Agnus Dei</i>	2:56
18.		<i>Dona nobis pacem</i>	4:12

Total Running Time 70:26

**Requiem in C minor, MH 155 (signed 16 December 1771)**

**Missa Sancti Hieronymi, MH 254 (signed 14 September 1777)**

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Michael Haydn (1737–1806) was a younger brother (by five and a half years) of the more famous Franz Joseph Haydn (1732–1809). Michael played second fiddle to his brother from the outset: first as a junior chorister at St Stephen's Cathedral in Vienna, where Joseph was a senior choirboy; and later as a composition pupil of his older brother. But Michael ultimately had the better Treble voice, and by the age of twelve was also making money as an organist. In 1760, when he was in his early twenties, Michael became Director of Music in a church in what is now Romania, but after two years he was appointed to a court post in Salzburg, back in Austria. Wolfgang Amadé Mozart (1756–1791) was, at the time, growing up in Salzburg and thereby became exposed to Michael Haydn's music, which Mozart greatly admired. Joseph Haydn was also a fan of his younger brother's music, particularly of the church music, which the older Haydn regarded as more liturgically appropriate than his own. Moreover, Michael Haydn's Requiem acted in some ways as a model for Mozart's celebrated (but incomplete) Requiem of twenty years later.

The Requiem in C minor by Michael Haydn (from now on, just Haydn) was written in the run-up to Christmas of 1771. Advent, with all of its hope for regeneration and expectation of new life, might be regarded as an odd time to compose a setting of the Requiem Mass, but there were external factors at work. In time-honoured fashion, the conductor Haydn married one of his singers, who happened to be the daughter of an organist. Magdalena and Michael conceived a child, but Aloisia Josepha did not even live till her first birthday. Such was the way in the late-eighteenth century, but his baby daughter's death devastated Haydn, as well it might. Moreover, just under a year later, Haydn's patron – a man who not only provided Haydn with a living, but who also hugely

respected Haydn's musicianship and artistic creativity – also died. Haydn was doubly devastated. His C minor Requiem is a combined elegy for his own daughter as well as Prince-Archbishop Sigismund Graf Schrattenbach (1698–1771), although Archiepiscopo Sigismundo is the only one of the deceased to be referenced in the title of the Requiem.

The Requiem – full title *Missa pro defuncto Archiepiscopo Sigismundo* – is the work of a beleaguered composer. From the outset the Requiem bears testament to Haydn's *annus horribilis*. The sinuous strings support the darkly portentous trumpets and timpani, which in turn herald the choir's soulful imitative entries. The choir is darkly supported by trombones, a trademark sound of Salzburg's church music in the late eighteenth century. The words 'Te decet hymnus' are sung to accompanied plainchant – a masterstroke that shows Haydn's liturgical nous – while at the return of the words 'Requiem aeternam' the listener is introduced to the four vocal soloists (on this recording, all of whom are former members of The Choir of Gonville & Caius College). And so, within the first four minutes of the Requiem, Haydn has laid out his entire compositional stall. What is so captivating is the seamless way with which Haydn integrates his diverse forms and textures into music that singularly drives home the work's sorrowful tribute to an infant and a septuagenarian who breathed the same air for a mere forty-six weeks in 1771.

In every movement of his Requiem, Haydn showed just what a creative composer he was. While not trying to make any specific claim for the therapeutic nature of the project upon Haydn's psyche, there is clearly a sense in which Haydn was trying to assert some kind of emotional control over the devastating loss of his daughter and his employer: the vocal exercises that invade the *Dies irae* with upwards arpeggios leading to descending scales; *Domine Jesu Christe* yields to darkness at the words 'de profundo lacu', thereby creating the work's quietest moment; the dramatic re-entry of the 'Quam olim Abrahae' fugue in *Hostias et preces*; the restrained 'Hosanna' codas to both *Sanctus* and *Benedictus*; the suspension-filled 'dona eis requiem' interjections within the *Agnus*

*Dei*; the self-consciously academic fugue of *Cum sanctis tuis*, with its cynically audible error of part-writing; and, most moving of all, the music of the closing *Requiem aeternam*, where material from the work's opening is re-used, but now couched in a more placid string texture. By the end of the Requiem, Haydn has all but given up on angst and is resigned to his sad and lonely fate. In little over half an hour of music, Haydn takes the listener on a significant animate journey: life will go on, but from now on it is coloured by loss.

The *Missa Sancti Hieronymi* ('Mass in honour of St Jerome') is also known as the 'Oboe Mass' because of the prominence given to the sound of the oboe. Indeed, the Mass dispenses with string instruments altogether, except within the continuo group. The Mass (one of forty-seven Masses that Haydn composed during his full life) is scored for two soloistic oboes, two orchestral oboes, two bassoons, Salzburg's signature three trombones, and continuo. No other Mass by Haydn has this scoring and the result is an instrumental transparency that allows the choir and the four vocal soloists to shine. The trombones also assert themselves from time to time rather than merely doubling the lower three voices of the choir. The *affekt* of the *Missa Sancti Hieronymi* could not be more different to that of the Requiem of six years earlier. The 'St Jerome Mass' is optimistic, almost skittish in parts. There is no trace of the despondent air of the Requiem. But that is not to suggest that the Mass is lightweight – far from it. The 'St Jerome Mass' teems with technical flair and compositional ebullience, wherein lively textural interplay abounds. This is, to be sure, generous and contented music – comfortable music for divine worship, where faith and steadfastness are rewarded.

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Director of Studies in Music, Gonville & Caius College, Cambridge

**Requiem in C minor**

## INTROITUS

1. Requiem aeternam dona eis, Domine:  
et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem.  
Exaudi orationem meam,  
ad te omnis caro veniet.

*Rest eternal grant unto them, O Lord,  
and let perpetual light shine on them.  
To thee praise is due O God in Zion,  
and to thee vows are paid in Jerusalem.  
Hear my prayer;  
unto thee shall all flesh come.*

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

*Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.*

## SEQUENTIA

2. Dies irae, dies illa,  
Solvat saeculum in favilla:  
Teste David cum Sibylla.

*Day of wrath, that day predicted,  
will dissolve the world in ashes,  
augured David and the Sibyl.*

Quantus tremor est futurus,  
Quando iudex est venturus,  
Cuncta stricte discussurus!

*Mighty will the earthquake be then  
on the day our Judge is coming,  
readied sword, to dash to pieces.*

Tuba mirum spargens sonum  
Per sepulchra regionum,  
Coget omnes ante thronum.

*Striking sound the trumpet scatters,  
reaching tombs the whole world over,  
driving all before the Lord's throne.*

Mors stupebit et natura,  
Cum resurget creatura,  
Iudicanti responsura.

*Death and nature both are struck dumb,  
at creation's resurrection,  
answering the Judgement summons.*

Liber scriptus proferetur,  
In quo totum continetur,  
Unde mundus iudicetur.

*Then the book will be presented:  
pages filled with all the charges  
by which stands the world accused.*

Iudex ergo cum censebit,  
Quidquid latet, apparebit:  
Nil inultum remanebit.

*When the Judge shall make his rulings,  
secrets all shall be uncovered,  
nothing will remain unpunished.*

Quid sum miser tunc dicturus?  
Quem patronum rogaturus,  
Cum vix iustus sit securus?

*What shall I, all helpless, say then,  
whom as advocate instruct then,  
when the just are scarcely rescued?*

Rex tremendae maiestatis,  
Qui salvandos salvas gratis,  
Salva me, fons pietatis.

*King of sov'reignty o'erwhelming  
you save freely the deserving,  
Save me, fountain-head of mercy.*

Recordare, Jesu pie,  
Quod sum causa tuae viae:  
Ne me perdas illa die.

*Loving Jesus, now remember  
I am why you came incarnate:  
on that day you must not lose me.*

Quaerens me, sedisti lassus:  
Redemisti, crucem passus:  
Tantus labor non sit cassus.

*Seeking me, you rested, weary;  
shouldering the Cross, redeemed me:  
let not your work be for nothing.*

Iuste iudex ultionis,  
Donum fac remissionis  
Ante diem rationis.

*Vindicator, Judge, in justice  
grant the gift of your forgiveness,  
ere the day of reckoning comes.*

Ingemisco tamquam reus,  
Culpa rubet vultus meus:  
Supplicanti parce, Deus.

*I lament as one convicted,  
shame my countenance shall redden;  
God, I pray you, show me mercy.*

Qui Mariam absolvisti  
Et latronem exaudisti,  
Mihi quoque spem dedisti;

*As you pardoned Mary Magdalen,  
as a felon's prayer won mercy,  
you have given me hope also.*

Preces meae non sunt dignae:  
Sed tu, bonus, fac benigne,  
Ne perenni cremer igne.

*Though my prayers are all-unworthy,  
deal, good Jesus, kindly with me,  
lest I burn in fire eternal.*

Inter oves locum praesta,  
Et ab haedis me sequestra,  
Statuens in parte dextra.

*Count me with the sheep of your flock,  
from the herd of goats divide me,  
making me to stand on your right.*

Confutatis maledictis,  
Flammis acribus addictis,  
Voca me cum benedictis.

*When the damned are put to silence,  
when to searing flames consigned  
summon me among the blessed.*

Oro supplex et acclinis,  
Cor contritum quasi cinis:  
Gere causam mei finis.

*Bowing down I pray, beseeching,  
crushed my heart like glowing embers:  
govern how I meet my ending.*

Lacrimosa dies illa,  
Qua resurget ex favilla  
Iudicandus homo reus:  
Huic ergo parce, deus:  
Pie Jesu Domine,  
Dona eis requiem. Amen.

*That day shall be one of weeping,  
when, from ashes of cremation,  
humankind will rise to be judged:  
spare us, God, upon that last day.  
Loving Jesus, Lord of all,  
Grant them rest eternally. Amen.*

#### OFFERTORIUM

3. Domine Jesu Christe, Rex gloriae,  
libera animas omnium fidelium  
defunctorum de poenis inferni,  
et de profundo lacu.

*Lord Jesus Christ, King of glory,  
deliver the souls of all the faithful  
from the punishments of hell,  
and from the deep lake.*

Libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum.  
Sed signifer sanctus Michael  
repraesentet eas in lucem sanctam.  
Quam olim Abrahae promisisti,  
et semini eius.

*Deliver them from the mouth of the lion,  
lest the abyss swallow them up,  
lest they fall into darkness,  
but let the holy standard-bearer Michael  
lead them into holy light.  
As thou of old hast promised unto Abraham  
and his seed.*

VERSUS

4. Hostias et preces tibi,  
Domine, laudis offerimus.  
Tu suscipe pro animabus illis  
quarum hodie memoriam facimus.  
Fac eas, Domine,  
de morte transire ad vitam.  
Quam olim Abrahae promisisti,  
et semini eius.

*To thee, O Lord, we offer sacrifices  
and prayers with praise.  
O receive them for the souls  
of those whom today we commemorate.  
Make them, O Lord,  
to pass from death to life.  
As thou of old hast promised unto Abraham  
and his seed.*

SANCTUS ET BENEDICTUS

5. Sanctus, sanctus, sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt caeli et terra gloria tua.  
Hosanna in excelsis.
6. Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.

*Holy, holy, holy,  
Lord God of hosts.  
The heavens and earth are filled with thy glory.  
Hosanna in the highest.*

*Blessed is he who comes in the name of the Lord.  
Hosanna in the highest.*

AGNUS DEI ET COMMUNIO

7. Agnus Dei, qui tollis peccata mundi,  
dona eis requiem, sempiternam.  
Lux aeterna luceat eis Domine:  
*Lamb of God, who taketh away the sins of the world,  
grant them rest, everlasting.  
Let light eternal shine upon them, Lord:*
8. Cum sanctis tuis in aeternum,  
quia pius es.  
*With all thy saints for ever,  
for thou art compassionate.*

REQUIEM AETERNAM

9. Requiem aeternam dona eis Domine;  
et lux perpetua luceat eis.  
*Rest eternal grant unto them O Lord,  
and let light perpetual shine upon them.*

**Missa Sancti Hieronymi**

10. Kyrie eleison.  
Christe eleison.  
Kyrie eleison.  
*Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.*
11. Gloria in excelsis Deo.  
Et in terra pax hominibus bonae voluntatis.  
Laudamus te. Benedicimus te.  
Adoramus te. Glorificamus te.  
Gratias agimus tibi propter magnam  
gloriam tuam.  
Domine Deus, Rex caelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite Jesu Christe.  
Domine Deus, Agnus Dei, Filius Patris.  
Qui tollis peccata mundi,  
miserere nobis.  
Qui tollis peccata mundi,  
*Glory be to God on high,  
and on earth peace to men of good will.  
We praise thee. We bless thee.  
We adore thee. We glorify thee.  
We give thanks  
for thy great glory.  
O Lord God, heavenly King,  
God, the Father Almighty.  
O Lord Jesus Christ, the only-begotten Son.  
O Lord God, Lamb of God, Son of the Father.  
Who takest away the sins of the world,  
have mercy on us.  
Who takest away the sins of the world,*

suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris,  
miserere nobis.

*receive our prayer.  
Who sittest at the right hand of the Father,  
have mercy on us.*

12. Quoniam tu solus Sanctus.  
Tu solus Dominus.  
Tu solus Altissimus, Jesu Christe.  
Cum Sancto Spiritu  
in gloria Dei Patris. Amen.

*For thou only art holy.  
Thou only art the Lord.  
Thou only art the most high, O Jesus Christ.  
Together with the Holy Ghost  
in the glory of God the Father. Amen.*

13. Credo in unum Deum.  
Patrem omnipotentem,  
factorem caeli et terrae,  
visibilium omnium et invisibilium.  
Et in unum Dominum Jesum Christum,  
Filium Dei unigenitum,  
et ex Patre natum ante omnia saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.  
Genitum, non factum,  
consubstantialem Patri:  
per quem omnia facta sunt.  
Qui propter nos homines  
et propter nostram salutem  
descendit de caelis.  
Et incarnatus est de Spiritu Sancto  
ex Maria Virgine:  
et homo factus est.  
Crucifixus etiam pro nobis sub Pontio Pilato:  
passus, et sepultus est.

*I believe in one God,  
the Father almighty,  
maker of heaven and earth,  
of all things visible and invisible.  
And in one Lord, Jesus Christ,  
only begotten Son of God,  
Begotten of the Father before all worlds.  
God of God, light of light,  
very God of very God.  
Begotten, not made,  
being of one substance with the Father:  
by whom all things were made.  
Who for us men  
and for our salvation  
came down from heaven.  
And was incarnate by the Holy Ghost  
of the Virgin mary:  
and was made man.  
And was crucified also for us under Pontius Pilate:  
suffered, and was buried.*

14. Et resurrexit tertiadie,  
secundum scripturas.  
Et ascendit in caelum:

*And the third day he rose again  
according to the scriptures.  
And ascended into heaven,*

- sedet ad dexteram Patris.  
Et iterum venturus est cum gloria  
iudicare vivos et mortuos:  
cuius regni non erit finis.  
Et in Spiritum Sanctum Dominum,  
et vivificantem:  
qui ex Patre, Filioque procedit.  
Qui cum Patre, et Filio  
simul adoratur, et conglorificatur:  
qui locutus est per Prophetas.  
Et unam, sanctam, catholicam  
et apostolicam Ecclesiam.  
Confiteor unum baptisma  
in remissionem peccatorum.  
Et expecto resurrectionem mortuorum  
et vitam venturi saeculi.  
Amen.
- and sitteth on the right hand of the Father.  
And he shall come again with glory  
to judge the living and the dead:  
his kingdom shall have no end.  
And the Holy Ghost, Lord  
and giver of life:  
who proceedeth from the Father and Son.  
Who with the Father and Son  
together is worshipped and glorified:  
who spake by the Prophets.  
And in one holy catholic  
and apostolic church.  
I acknowledge one baptism  
for the remission of sins.  
And I look for the resurrection of the dead  
and the life of the world to come.  
Amen.*
15. Sanctus, sanctus, sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt caeli et terra gloria tua.  
Hosanna in excelsis.
- Holy, holy, holy,  
Lord God of hosts.  
The heavens and earth are filled with thy glory.  
Hosanna in the highest.*
16. Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.
- Blessed is he who comes in the name of the Lord.  
Hosanna in the highest.*
17. Agnus Dei, qui tollis peccata mundi:  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi:  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi:
- Lamb of God, who takest away the sins of the world:  
have mercy on us.  
Lamb of God, who takest away the sins of the world:  
have mercy on us.  
Lamb of God, who takest away the sins of the world:*
18. Dona nobis pacem.
- Grant us peace.*

## THE CHOIR OF GONVILLE & CAIUS COLLEGE, CAMBRIDGE

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The Choir of Gonville & Caius College, Cambridge, is one of the UK's leading collegiate choirs. The twenty-four singers and two organ scholars, under the direction of the organist and composer Matthew Martin, perform a wide range of sacred and secular choral music. Alongside familiar repertoire from the Anglican choral tradition and beyond, the choir sings much new music and has commissioned works by composers such as Francis Grier, Robin Holloway, Sir James MacMillan, Judith Weir, Julian Anderson and Cheryl Frances-Hoad.

The Choir sings regular Chapel services during the University term and has a busy schedule of additional activities including concerts, recordings and BBC broadcasts. The Choir has travelled extensively abroad, performing at a variety of venues ranging from major concert halls to universities, cathedrals and churches in Europe, America and Asia, often in connection with other professional ensembles such as Northern Ireland Opera, Philharmonia Baroque Orchestra & Chorale, Malaysian Philharmonic Orchestra and Orchestre National Bordeaux Aquitaine.

The Choir's recordings have often specialized in the re-discovery of forgotten choral repertoires, including previously unpublished music from within the English choral tradition and beyond, as well as championing new music by British composers such as Judith Weir and Julian Anderson. They have released two albums with Linn: *Philips & Dering: Motets* and *Matthew Martin: Masses, Canticles, Motets*, both to critical acclaim.

## ACADEMY OF ANCIENT MUSIC

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Academy of Ancient Music is an orchestra with a worldwide reputation for excellence in Baroque and Classical music. Using historically informed techniques, period-specific instruments and original sources, it brings music vividly to life in committed, vibrant performances.

Established more than 50 years ago by Christopher Hogwood to make the first British recordings of orchestral works using original instruments, AAM has released more than 300 albums to date, collecting countless accolades including Classic BRIT, Gramophone and Edison awards. It now records on its own label and are proud to be the most listened-to period-instrument orchestra online, with over one million monthly listeners on streaming platforms. AAM recently celebrated the orchestra's Golden Anniversary with the completion of a landmark project to record Mozart's complete works for keyboard and orchestra, a series described by the *Financial Times* as having 'set new standards'.

Beyond the concert hall, AAM is committed to nurturing the next generation of musicians and music-lovers through its innovative side-by-side learning and participation initiative, AAMplify. Working with music colleges and universities across the UK, it engages the next generation of period instrumentalists with side-by-side sessions, masterclasses and other opportunities designed to bridge the gap between the conservatoire and the profession, safeguarding the future of historical performance.

AAM proudly holds the position of Associate Ensemble at London's Barbican and the Teatro San Cassiano, Venice, and Orchestra-in-Residence at the University of Cambridge and The Apex, Bury St Edmunds.

## MATTHEW MARTIN

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Matthew Martin is Precentor and Director of College Music at Gonville & Caius College, Cambridge. He read Music at Magdalen College, Oxford, before studying at the Royal Academy of Music and (privately) under Marie-Claire Alain in Paris. From 2015 to 2020 he was Director of Music at Keble College, Oxford, and Artistic Director of the Keble Early Music Festival.

Matthew spent much of his early life immersed in cathedral music and in 2010, after six years as Assistant Master of Music at Westminster Cathedral, he decided to focus more on composition. Since then he has been commissioned to write music for many leading ensembles. He won the Liturgical category in the 2013 Ivors Composer Awards, and the first album of his choral music (*Jubilate Deo*) was recorded by Daniel Hyde and the Choir of Magdalen College, Oxford.

He has written for the Cheltenham Music Festival (Trumpet Sonata) and The Tallis Scholars (*Lamentations of Jeremiah*). His *Rose Magnificat* for Paul McCreech and the Gabrieli Consort & Players won the Choral category in the 2019 BBC Music Magazine Awards. In 2019, he was asked to write a festival anthem (*In the midst of thy temple*) for the choir of Westminster Abbey, marking the 750th anniversary of its refounding, and a test piece for organ (*Triptych*) for the 2019 St Albans International Organ Competition. He was commissioned to write a new carol (*Angelus ad Virginem*) for the 2022 Festival of Nine Lessons and Carols at King's College, Cambridge, and a major new work for The Tallis Scholars to be performed as part of Miller Theatre's 2025/26 Early Music series in New York.

## **JULIA DOYLE**

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Originally from Lancaster, Julia Doyle studied Social and Political Sciences alongside a choral scholarship at Gonville & Caius College, Cambridge, before embarking on a singing career, and has since performed all over the world and become established as a specialist soprano in Baroque repertoire.

Julia has performed in major concert halls throughout the world with conductors including Sir John Eliot Gardiner, John Butt, Philippe Herreweghe, Rudolf Lutz, Sir Roger Norrington, Jonathan Cohen, Nicholas Kraemer, Bernard Labadie, Robert Hollingworth, Harry Christophers, Harry Bicket, David Zinman and her brother Justin Doyle.

Personal highlights include performances of Bach St John Passion at the Concertgebouw Amsterdam, St Matthew Passion at the Thomaskirche in Leipzig, Christmas Oratorio in Sydney Opera House, Handel *Messiah* at the Royal Albert Hall and the Palace of Versailles, *La Resurrezione* at Wigmore Hall, Occasional Oratorio at the Halle Handel Festival, Haydn's *Paukenmesse* and Beethoven's Symphony No. 9 all over Switzerland and Mozart's Mass in C minor in Toronto.

## **KATE SYMONDS-JOY**

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Kate Symonds-Joy graduated with a First Class music degree from Gonville & Caius College, Cambridge, and a DipRAM from the Royal Academy Opera Course. Concert highlights include Bach's Christmas Oratorio in Sydney Opera House, Rutter's *Feel the Spirit* at the Barbican, Mahler's Symphony No. 2 at Cadogan Hall, Elgar's *Sea Pictures* with the Royal Philharmonic Orchestra and Christopher Robinson, Handel's *Messiah* at Birmingham Symphony Hall, Mozart's Requiem with Sir John Eliot Gardiner and Verdi's Requiem at the Royal Albert Hall.

Kate cycled to the most northerly inhabited part of the UK to sing Judith Weir's *King Harald's Saga* in the Shetland Islands' Muckleflugga lighthouse and joined the Prison Choir Project to sing the role of Carmen with a chorus of inmates in Dartmoor and Wandsworth Prisons. Kate sings regularly as a core member of Solomon's Knot, a Baroque music collective who are a Wigmore Hall Artist-in-Residence and have appeared at the Aldeburgh Festival, Leipzig Bachfest, and BBC Proms.

Kate teaches choral scholars of Gonville & Caius, Schola Cantorum and Clare College, Cambridge.

## **JAMES ROBINSON**

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James Robinson graduated with distinction from the Guildhall School of Music & Drama in 2018, having done his undergraduate degree in music at Gonville & Caius College, Cambridge. He is currently a lay clerk in Westminster Cathedral Choir.

James was named one of Tenebrae's Associate Artists for 2016/17; he has subsequently worked with many of the country's top ensembles. Projects include work with Dunedin Consort, Solomon's Knot, Ex Cathedra, Carice Singers, Tenebrae, BBC Singers, The Sixteen, Monteverdi Choir, Polyphony and Siglo de Oro. A permanent member of Ars Nova Copenhagen from 2022–24, he has also worked with other vocal groups in Europe including Le Concert d'Astrée, Theatre of Voices and Mogens Dahl Kammerkor.

His solo work has included Britten's *St Nicolas*, Handel's *Messiah*, Monteverdi's *Vespers* and Mozart's *Requiem*. James is increasingly in demand as an Evangelist of Bach's Passions, recently performing the St Matthew Passion in London with the Britten Sinfonia and the St John Passion with Nivalis Barokk in Norway, as well as in Birmingham Symphony Hall with Ex Cathedra and Birmingham Baroque.

His operatic roles include both Damon and Acis in Handel's *Acis and Galatea*, Shepherd and Sailor in Wagner's *Tristan and Isolde*, and The Madwoman in Britten's *Curlew River*. Other solo projects include work with Art Sung and the Hampstead Collective. He fills his spare time by playing Dungeons and Dragons, attempting to beat his father at tennis and following the misfortunes of Charlton Athletic.

## MALACHY FRAME

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Belfast-born baritone Malachy Frame read Music at Gonville & Caius College, Cambridge. He was a Rising Star of the Enlightenment with the Orchestra of the Age of Enlightenment for 2023–25, and was Northern Ireland Opera's 'Voice of 2016'.

Operatic roles have included a debut at English National Opera in Heggie's *Dead Man Walking*, Dandini in Rossini's *La cenerentola*, Sprecher in Mozart's *Die Zauberflöte*, Figaro and Fiorello in Rossini's *Il barbiere di Siviglia*, Figaro in Mozart's *Le nozze di Figaro*, Marcello and Schaunard in Puccini's *La bohème*, Guglielmo in Mozart's *Così fan tutte*, March Hare/White Knight in Todd's *Alice's Adventures in Wonderland*, Slook in Rossini's *La cambiale di matrimonio*, Leporello and Masetto in Mozart's *Don Giovanni*, Count Ceprano in Verdi's *Rigoletto* and Aeneas in Purcell's *Dido and Aeneas*.

As a concert soloist, performances have included a Wigmore Hall debut singing Bach with the Gabrieli Consort & Players, the title roles in Mendelssohn's *Elijah* and Handel's *Saul*, Xiaogang Ye's *The Song of the Earth* with Haydn Orchester von Bozen und Trient in Toblach, Purcell's *King Arthur* in the Laeiszhalle in Hamburg, Bach's St John Passion at the Barbican, Bach's Easter Oratorio in the Queen Elizabeth Hall with the OAE, Orff's *Carmina Burana* with the Bournemouth Symphony Orchestra, Haydn's *Creation* with the Hanover Band and two concerts in the Three Choirs Festival singing Dvořák, Mathias and Bliss with the Philharmonia Orchestra.

# THE CHOIR OF GONVILLE & CAIUS COLLEGE, CAMBRIDGE

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Emily Callow  
Amy Howell  
Butterfly Paterson  
Laura Wood  
Kyoko Canaway  
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Hannah Littleton

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Heidi Homewood  
Louis Pettitt  
Freddie Lindsey-Coombs  
Nathan Mercieca  
Fiammetta Fuller Gale

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Hugo Williamson  
Finlay A'Court  
Seb Blount  
Dan Gilchrist

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Pip Alpin  
Robert Henderson  
Baruch MacGregor  
Harry Elliot  
Krishnan Ram-Prasad

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## **DIRECTOR**

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## **CHOIR PR & COMMUNICATIONS**

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John McMunn

## **HEAD OF PLANNING AND OPERATIONS**

Fiona McDonnell

Recorded at St Jude on-the-Hill, Hampstead, UK,  
on 8-11 July 2024

*Recording Producer & Engineer*  
Philip Hobbs

*Post-production*  
Julia Thomas

*Keyboard Technician*  
David Wright

*Label Manager*  
Timothée van der Stegen

*Design*  
Valérie Lagarde

*Cover Image*  
Salzburg Museum  
'Parade on the Residenzplatz' by Ca  
Schneeweis (1745–1826)



*Inside Images*  
Choir © Jasmine Habgood  
AAM © Benjamin Ealovega

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The choir and players recording the *Missa Sancti Hieronymi*.



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