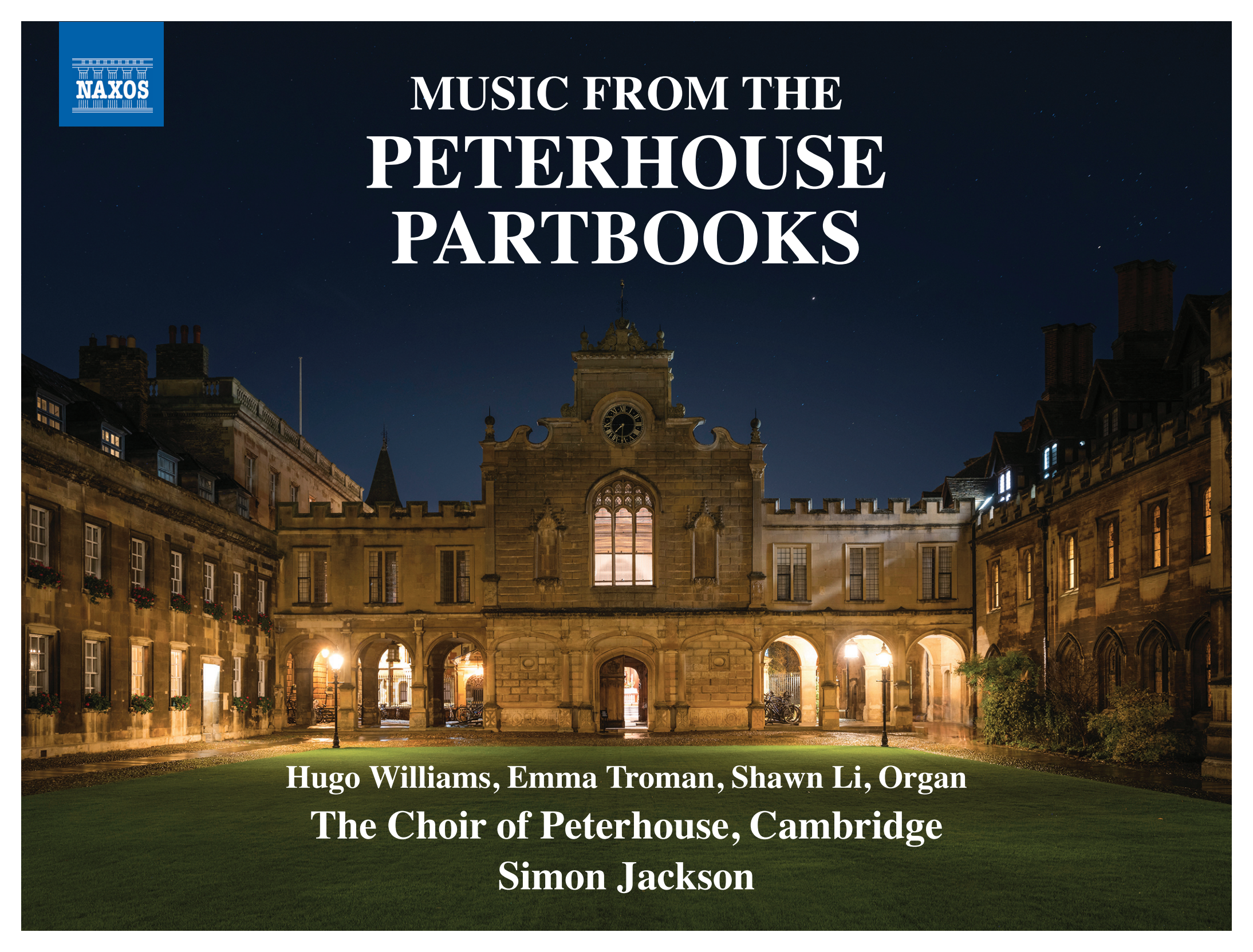




MUSIC FROM THE PETERHOUSE PARTBOOKS

The background of the entire image is a photograph of Peterhouse in Cambridge at night. The building is a large, historic stone structure with a central clock tower and a large arched window. The courtyard in front is lit up, and the sky is dark with some stars visible. The text is overlaid on the top and bottom of the image.

Hugo Williams, Emma Troman, Shawn Li, Organ
The Choir of Peterhouse, Cambridge
Simon Jackson

Music from the Peterhouse Partbooks

<p>1 Giovanni Croce (1557–1609) Omnes gentes plaudite a 8 (1594) 2:26 <i>from Motetti a otto voci, [libro primo] di Giovanni Croce chiozzotto, vice maestro di cappella della Serenissima Signoria di Venezia, in San Marco. Comodi per le voci, e per cantar con ogni stromento</i> Text: Psalm 47: 1–3, 5–7</p>	<p>7 Richard Farrant (?c. 1525/30–1580) Call to remembrance, O Lord 1:37 Text: Psalm 25: 5–6</p>
<p>2 William Byrd (1540–1623) Prevent us, O Lord 2:03 Text: The Book of Common Prayer – The Holy Communion (The Fourth Prayer after the Communion before the Blessing)</p>	<p>8 William Byrd (1540–1623) Behold, I bring you glad tidings 6:28 English contrafact of <i>Ne irascaris Domine</i> from the Peterhouse Partbooks Text: Luke 2: 10–11, 13–14</p>
<p>3 Thomas Wilson (baptised 1618 (?)–after 1647) Prevent us, O Lord 1:55 Text: The Book of Common Prayer – The Holy Communion (The Fourth Prayer after the Communion before the Blessing)</p>	<p>9 Thomas Tomkins Jesus came when the doors were shut 3:12 Text: John 20: 26–29</p>
<p>4 John Amner (baptised 1579–buried 1641) Lift up your heads 2:06 Text: Psalm 24: 7–10</p>	<p>10 Thomas Tallis Verily, verily, I say unto you 1:30 Text: John 6: 53–56</p>
<p>5 Thomas Tallis (c. 1505–1585) O God be merciful unto us 5:27 English contrafact of <i>Absterge Domine</i> from the Peterhouse Partbooks Text: Psalm 67</p>	<p>11 Adrian Batten (baptised 1591–buried 1637) Deliver us, O Lord our God 0:55 Text: Psalm 106: 47–48</p>
	<p>12 Thomas Wilson Behold, how good and joyful a thing it is 1:54 Text: Psalm 133</p>
	<p>13 Orlando Gibbons (baptised 1583–1625) Te Deum 4:03 Latin adaptation from Short Service Text: Anonymous</p>
<p>6 Thomas Tomkins (1572–buried 1656) Clarifica me Pater (1650) 1:40</p>	<p>14 Thomas Tomkins Ut, re, mi, fa, sol, la for a beginner 1:08</p>

William Child (1606/07–1697) Jubilate Deo ('Made for the right Worshipful Dr Cosin') Text: Psalm 100	1:57	Robert Stone (1516–1613) The Lord's Prayer Text: Matthew 6: 9–13	0:52
Thomas Wilson Behold, now praise the Lord Text: Psalm 134	1:09	Thomas Wilson Evening Service in C – Magnificat and Nunc Dimittis Text: The Book of Common Prayer – Luke 1: 46–55 ('The Song of Mary'), 2:29–32	
William Smith (baptised 1603–1645) Preces and Responses ('O Lord, open thou our lips...') Text: Morning Prayer from The Book of Common Prayer	0:55	Magnificat ('My soul doth magnify the Lord...') Nunc Dimittis ('Lord, now lettest thou thy servant depart in peace...')	2:39 1:49
Lord, thou art become gracious unto thy land Text: Psalm 85 (festal) and Gloria patri	3:55		

Hugo Williams [4], **Emma Troman** [6] [11], **Shawn Li** [9] [14] [17] [18], **Organ**

The Choir of Peterhouse, Cambridge

Soli members:

Florence Buckley [4], **Eleanor Haward** [4], **Sophie Carlin** [11],
Jeanne Lefèvre-Laoide [18], **Soprano**
Rose Atkins [4], **Beatrix Huissoon** [11], **Dorothy Gardner** [18], **Alto**
Thomas Brian [4], **Alexander Rowland** [9] [18], **Seth Aycok** [11], **Tenor**
William Moore [4] [18], **Daniel Clarke** [9] [11], **Conrad Watt** [17] [18], **Bass**

Simon Jackson [1]–[5] [7]–[13] [15]–[21]

Publishers/Editions: ed. Sabine Cassola [1]; ed. David Cynan Jones [2],
Antico Edition, ed. Ian Payne [3] [12] [15] [16] [20] [21], Oxford University Press, ed. Anthony Greening [4] [10],
ed. Matthew Alec Gouldstone [5] [19], ed. Pierre Gouin [6] [14], ed. Simon Jackson [7] [11],
ed. Francis Knights [8], The Cathedral Press, ed. Peter James [9],
Quire Editions, ed. Simon Biazeck [13], A-R Editions, Inc., ed. John Cannell [17] [18]

Historical Advisor: Matthew Alec Gouldstone

Organo di legno by Walter Chinaglia (ORGANA, Italy), 2010
Courtesy of The English Organ School and Museum, Milborne Port

Music from the Peterhouse Partbooks

The Peterhouse Partbooks are among the most significant collections of English sacred music manuscripts from the 16th and early 17th centuries. They are divided into two sets: this recording presents music from the later Caroline Partbooks, containing music collected for use in the college's chapel in the 1630s.

The current chapel at Peterhouse was built in the 1630s. Its elegant architecture, vivid stained glass, ornately carved woodwork and music signalled high church leanings. In the religious climate of the 17th century, the chapel represented a striking and controversial blueprint for what a church should look like. Only a decade later, with the country plunged into Civil War, the puritan William Dowsing visited the chapel in 1643 with instructions to pull down idolatrous and superstitious images. Around the same time the organ was removed and the choir disbanded; the music manuscripts were, thankfully, secreted away to preserve them from destruction. Some of the partbooks were hidden behind wooden panelling in the college's Perne Library, not to see the light of day again until 1948. Some are still missing.

Partbooks were a popular and convenient format for music in the early modern period. Each of the partbooks contains only music for an individual voice part (rather than the full score commonly used by choirs today). Singers see only their own notes, enabling them to focus primarily on their own musical line without the visual distraction of seeing the other parts. This encourages them to listen more intensively to the music that surrounds them. For several items on this album, the choir worked with partbook editions (and on one occasion facsimiles of the original manuscripts).

The music programmed here is chosen to present a survey of the rich variety of music in the Peterhouse manuscripts. The programme opens with some Venetian splendour in the form of Giovanni Croce's *Omnes gentes plaudite*. This eight-part anthem is full of sparkling fanfares echoing between the two sides of the choir. Though Peterhouse chapel is considerably smaller than St Mark's, Venice, Croce's vibrant Italianate music suggests something of the ambition of the new musical establishment.

The remaining repertoire hails from closer to home. It includes many pieces that are considered today to be mainstays of Anglican choral repertoire. These include miniature gems like Thomas Tallis's communion motet *Verily, verily I say unto you*, Richard Farrant's *Call to remembrance*, and Robert Stone's setting of *The Lord's Prayer*. These manuscripts shed new light on this familiar repertoire, preserving it in unique versions. In the partbooks, for instance, Farrant's motet includes extra repeats omitted in other sources, extending the motet's supplication to God for mercy. While most of the music here is performed by the full forces of a modern collegiate choir, Batten's *Deliver us, O Lord* is performed by a smaller consort of individual voices, to offer a sense of the smaller ensemble heard in the chapel in the 1630s.

These partbooks also preserve familiar staples of the Anglican choral tradition in quite unfamiliar guises. Perhaps the most striking of these is William Byrd's *Behold, I bring you glad tidings*, an adaptation of his famous motet *Ne irascaris, Domine*. It is here re-texted to transform Byrd's great penitential lament, setting words from the Advent Prose, into a work for Christmas. It is a bold and radical revision, changing not just the language but the entire tone and purpose of Byrd's original piece, demonstrating the flexibility with which early modern musicians could approach musical works.

The partbooks contain several other examples of this practice of setting new words to existing music that are rather more sympathetic to their originals. Thomas Tallis's penitential Latin motet *Absterge Domine* is adapted into English, setting the words of Psalm 67, *O God be merciful*. Because the Contratenor partbook is missing, that line here has been editorially reconstructed by Matthew Alec Gouldstone in early 17th-century style. The music ebbs and flows, its elegantly interweaving vocal lines recalling a musical style that had prevailed back in the 16th century.

The partbooks also, uniquely, include a Latin-texted version of the *Te Deum* from Orlando Gibbons's *Short Service*. One of the distinctive, high church features of the worship in Peterhouse chapel was its use of Latin. Gibbons's *Te Deum* is paired here with William Child's exuberant setting of the *Jubilate*, written for the college choir and dedicated to the Master, John Cosin. After decades in which English church musicians had composed almost exclusively in English, Child's *Jubilate* in particular seems to register something of the combination of innovative excitement and awkwardness of setting Latin to music once again.

Like Child's *Jubilate*, several pieces have distinctly local and personal connections. *Lift up your heads* is an energetic Ascensiontide anthem by John Amner. Born in Ely near Cambridge, Amner was organist at Ely cathedral between 1610 and 1641. He has been identified as one of the scribes of the partbooks. Amner's setting plays on the drama of the text, especially in the second half of the anthem: 'Who is the King of Glory?' a group of soloists asks, before the full choir enters in response, 'It is the Lord strong and mighty'.

From further afield, music by William Smith points again to John Cosin's influential role in developing the musical life of the chapel. Before moving to Peterhouse, Cosin had strong connections to Durham, where Smith lived and worked. Like Amner, Smith is thought to be one of the scribes of the partbooks. He is best known for his set of *Preces and Responses* still performed regularly today. Here, they are paired with one of his buoyant and elaborate settings of the psalms, *Lord, thou art become gracious*, composed for use on Christmas Day. Both works conclude with the same 'Amen', a gesture that would have brought musical coherence and flow to a service of evensong.

These manuscripts also preserve, uniquely, the work of Thomas Wilson. Wilson was born in Durham, and may have been taught composition by William Smith. In 1635 Wilson was appointed organist by Cosin to run the music in the then newly consecrated chapel. He was aged about 17 at the time. His work offers a fascinating insight into the development of a composer, learning his trade in the early decades of the 17th century. Imitation was an accepted and expected part of the learning process. Weelkes, Gibbons and Byrd have been identified as particularly influential figures: consider, for instance, the identical openings of Byrd's and Wilson's settings of *Prevent us, O Lord*. Wilson can also be heard borrowing from his own work: *Behold, now praise the Lord* and the *Magnificat in C* share the same concluding cadences. Wilson's work has an elegant, formal splendour, enlivened by unexpected harmonic quirks and a youthful exuberance. This is music well-suited to the solemn, intimate space of Peterhouse chapel and to the decorum of its ritual life in the 1630s.

As organist, one of Wilson's duties would have been to perform organ voluntaries, though the partbooks do not preserve works for solo organ. The two organ voluntaries here are both by Thomas Tomkins. Imitating earlier keyboard works by William Byrd, they look back from the disruptions of the Civil War to the musical traditions that preceded the 1640s.

In one of the Peterhouse manuscripts, Thomas Tomkins's verse anthem *Jesus came when the doors were shut* is dedicated 'To my loving scholar Thomas Wilson at Cambridge'. Tomkins sets to music the famous encounter between the risen Christ and doubting Thomas. The words of Christ, repeatedly addressing 'Thomas, Thomas', must have resonated with the musicians performing under Wilson's direction from the organ: in the context of the musical life of Peterhouse in the 1630s, this verse anthem offers an intimate, perhaps we might even say affectionate, vision of the musical culture at the heart of the life of the chapel.

Simon Jackson

1 Omnes gentes plaudite

Omnes gentes, plaudite manibus:
 jubilare Deo in voce exsultationis:
Quoniam Dominus excelsus, terribilis:
 Rex magnus super omnem terram.
Subjicit populos nobis, et gentes sub pedibus nostris.
Ascendit Deus in jubilo, et Dominus in voce tubae.
Psallite Deo nostro, psallite; psallite regi nostro,
Psallite sapienter: Quoniam regnabit Deus in aeternum. Alleluia.

*O clap your hands together, all ye people:
 O sing unto God with the voice of melody.
For the Lord is high, and to be feared:
 he is the great King upon all the earth.
He shall subdue the people under us:
 and the nations under our feet.
God is gone up with a merry noise:
 and the Lord with the sound of the trumpet.
O sing praises, sing praises unto our God:
 O sing praises, sing praises unto our King.
Sing praises with understanding:
 for God reigneth for ever. Alleluia.*

Psalm 47: 1–3, 5–7

2 Prevent us, O Lord

Prevent us, O Lord, in all our doings with thy most gracious favour, and further us with thy continual help; that in all our works begun, continued, and ended in thee, we may glorify thy holy Name. And finally by thy mercy, obtain everlasting life; through Jesus Christ our Lord. Amen.

*The Holy Communion (The Fourth Prayer after the Communion before the Blessing)
The Book of Common Prayer*

3 Prevent us, O Lord

(See above)

4 Lift up your heads

Lift up your heads, O ye gates, and be ye lift up,
 ye everlasting doors:
and the King of glory shall come in.
Who is the King of glory? It is the Lord strong and mighty, even the Lord of hosts;
Even the Lord of hosts, he is the King of glory.

Psalm 24: 7–10

5 O God be merciful unto us

O God be merciful unto us, and bless us;
 and show the light of thy countenance upon us.
And be merciful unto us, that thy way may be known
 upon earth, thy saving health among all nations.
Let the people praise thee, O God;
 yea let all the people praise thee.
O let the nations rejoice and be glad:
 for thou shalt judge the folk righteously,
 and govern the nations upon earth.
Let the people praise thee, O God;
 let all the people praise thee.
Then shall the earth bring forth her increase;
 and God, even our own God, shall give us his blessing.
God shall bless us; and let all the ends of the world
 fear him.

Psalm 67

7 Call to remembrance, O Lord

Call to remembrance, O Lord, thy tender mercies:
and thy loving kindness which hath been ever of old.
O remember not the sins and offences of my youth:
but according to thy mercy think thou on me, O Lord,
 for thy goodness.

Psalm 25: 5–6

8 Behold, I bring you glad tidings

Behold, I bring you glad tidings of great joy,
which shall be to all people.
For unto you is born this day a Saviour
which is Christ the Lord.
And there was with the angel an host of heavenly soldiers
praising God and saying
Glory be to God on high and peace on earth,
goodwill towards men.

Luke 2: 10–11, 13–14

9 Jesus came when the doors were shut

Jesus came when the doors were shut and stood in the midst and said,
Peace be unto you.
And after that he said to Thomas, Bring thy finger hither, and see my hands,
and reach hither thy hand and thrust it into my side, and be not faithless but
believing.
Thomas answered and said unto Him,
My Lord and my God.
Jesus said unto him, Thomas, because thou hast seen me thou hast
believed; blessed are they that have not seen, and yet they have believed.

John 20: 26–29

10 Verily, verily I say unto you

Verily, verily I say unto you: except ye eat the flesh of the Son of man, and
drink his blood, ye have no life in you. Whoso eateth my flesh and drinketh
my blood hath eternal life; and I will raise him up at the last day. For my
flesh is meat indeed, and my blood is drink indeed. He that eateth my flesh
and drinketh my blood dwelleth in me and I in him.

John 6: 53–56

11 Deliver us, O Lord our God

Deliver us, O Lord our God, and gather us from among the heathen: that we
may give thanks unto thy holy Name, and make our boast of thy praise.
Blessed be the Lord God of Israel from everlasting, and world without end:
and let all the people say, Amen.

Psalm 106: 47–48

12 Behold, how good and joyful a thing it is

Behold how good and joyful a thing it is:
brethren to dwell together in unity.
It is like the precious ointment upon the head that ran
down unto the beard: even unto Aaron's beard,
and went down unto the skirts of his clothing.
Like as the dew of Hermon: which fell upon the hill of Sion.
For there the Lord promised his blessing:
and life for evermore. Amen.

Psalm 133

13 Te Deum from the Short Service (Latin version)

Te Deum laudamus: te Dominum confitemur.
Te aeternum Patrem omnis terra veneratur.
Tibi omnes Angeli; tibi caeli et universae Potestates;
Tibi Cherubim et Seraphim incessabili voce proclamant:
Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt caeli et terra maiestatis gloriae tuae.
Te gloriosus Apostolorum chorus,
Te Prophetarum laudabilis numerus,
Te Martyrum candidatus laudat exercitus.
Te per orbem terrarum sancta confitetur Ecclesia,
Patrem immensae maiestatis: venerandum tuum verum
et unicum Filium;
Sanctum quoque Paraclitum Spiritum.
Tu Rex gloriae, O Christe.
Tu Patris sempiternus es Filius.
Tu ad liberandum suscepturus hominem,
non horruisti Virginis uterum.
Tu, devicto mortis aculeo,
aperuisti credentibus regna caelorum.

Tu ad dexteram Dei sedes, in gloria Patris.
Iudex crederis esse venturus.
Te ergo quaesumus, tuis famulis subveni:
 quos pretioso sanguine redemisti.
Aeterna fac cum sanctis tuis in gloria numerari.
Salvum fac populum tuum, Domine,
 et benedic hereditati tuae.
Et rege eos, et extolle illos usque in aeternum.
Per singulos dies benedicimus te;
 et laudamus Nomen tuum in saeculum saeculi.
Dignare, Domine, die isto sine peccato nos custodire.
Miserere nostri domine, miserere nostri.
Fiat misericordia tua, Domine, super nos,
 quemadmodum speravimus in te.
In te, Domine, speravi: non confundar in aeternum.

*We praise thee, O God, we acknowledge thee
 to be the Lord.
All the earth doth worship thee the Father everlasting.
To thee all Angels cry aloud: the Heavens,
 and all the Powers therein.
To thee Cherubim and Seraphim: continually do cry,
Holy, Holy, Holy: Lord God of Sabaoth;
Heaven and earth are full of the Majesty of thy glory.
The glorious company of the Apostles praise thee.
The goodly fellowship of the Prophets praise thee.
The noble army of Martyrs praise thee.
The holy Church throughout all the world
 doth acknowledge thee;
The Father of an infinite Majesty;
Thine honourable, true and only Son;
Also the Holy Ghost the Comforter.
Thou art the King of Glory O Christ.
Thou art the everlasting Son of the Father.
When thou tookest upon thee to deliver man
 thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death,
thou didst open the Kingdom of Heaven to all believers.
Thou sittest at the right hand of God
 in the glory of the Father.
We believe that thou shalt come to be our Judge.
We therefore pray thee, help thy servants:*

*whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints
 in glory everlasting.
O Lord, save thy people, and bless thine heritage.
Govern them, and lift them up for ever.
Day by day: we magnify thee;
 and we worship thy Name ever world without end.
Vouchsafe, O Lord to keep us this day without sin.
O Lord, have mercy upon us: have mercy upon us.
O Lord, let thy mercy lighten upon us,
 as our trust is in thee.
O Lord, in thee have I trusted: let me never be confounded.*

*Anonymous
English translation: The Book of Common Prayer*

15 Jubilate Deo

Jubilate Deo omnis terra: servite Domino in laetitia.
Introite in conspectu ejus: in exultatione.
Scitote quoniam Dominus ipse est Deus:
 ipse fecit nos, et non ipsi nos.
Populus ejus, et oves pascuæ ejus, introite portas ejus
 in confessione: atria ejus in hymnis, confitemini illi.
Laudate nomen ejus, quoniam suavis est Dominus;
 in æternum misericordia ejus: et usque in
 generationem et generationem veritas ejus.
Gloria Patri et Filio: et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper:
 et in saecula saeculorum. Amen.

*O be joyful in the Lord, all ye lands:
serve the Lord with gladness,
 and come before his presence with a song.
Be ye sure that the Lord he is God;
 it is he that hath made us, and not we ourselves;
we are his people, and the sheep of his pasture.
O go your way into his gates with thanksgiving,
 and into his courts with praise;
be thankful unto him, and speak good of his Name.
For the Lord is gracious, his mercy is everlasting;
and his truth endureth from generation to generation.*

*Glory be to the Father, and to the Son:
and to the Holy Ghost.
As it was in the beginning, is now and ever shall be: world without end.
Amen.*

*Psalm 100
English translation: The Book of Common Prayer*

16 Behold, now praise the Lord

Behold, now praise the Lord: all ye servants of the Lord.
Ye that by night stand in the house of the Lord:
even in the courts of the house of our God.
Lift up your hands in the sanctuary:
and praise the Lord our God.
The Lord that made both heaven and earth:
give thee blessing out of Sion.

Psalm 134

Preces and Psalm 85 (Festal)

17 Preces and Responses

O Lord, open thou our lips:
And our mouth shall show forth thy praise.
O God, make speed to save us:
O Lord, make haste to help us.
Glory be to the Father, and to the Son,
and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be, world without end.
Amen.
Praise ye the Lord.

Morning Prayer from The Book of Common Prayer

18 Lord, thou art become gracious unto thy land

Lord, thou art become gracious unto thy land:
thou hast turned away the captivity of Jacob.
Thou hast forgiven the offences of thy people:
and covered all their sins.
Thou hast taken away all thy displeasure:
and turned thyself from thy wrathful indignation.

Turn us then, O God our Saviour:
and let thine anger cease from us.
Wilt thou be displeased at us for ever:
and wilt thou stretch out thy wrath from one generation
to another?
Wilt thou not turn again and quicken us:
that thy people may rejoice in thee?
Show us thy mercy, O Lord: and grant us thy salvation.
I will hearken what the Lord God will say concerning me:
for he shall speak peace unto his people,
and to his saints, that they turn not again.
For his salvation is nigh them that fear him:
that glory may dwell in our land.
Mercy and truth are met together:
righteousness and peace have kissed each other.
Truth shall flourish out of the earth:
and righteousness hath looked down from heaven.
Yea, the Lord shall show loving-kindness:
and our land shall give her increase.
Righteousness shall go before him:
and shall direct his going in the way.
Glory be to the Father, and to the Son:
and to the Holy Ghost.
As it was in the beginning, is now and ever shall be:
world without end. Amen.

Psalm 85 (festal)

19 The Lord's Prayer

Our Father, who art in heaven, hallowed be thy name;
thy kingdom come; thy will be done; on earth as it is in heaven. Give us this
day our daily bread. And forgive us our trespasses, as we forgive those who
trespass against us. And lead us not into temptation; but deliver us from ill.
Amen.

Matthew 6: 9–13

Evening Service in C

20 Magnificat

My soul doth magnify the Lord.
And my spirit hath rejoiced in God my Saviour.
For he hath regarded: the lowliness of his handmaiden:
For behold, from henceforth:
 all generations shall call me blessed.
For he that is mighty hath magnified me:
 and holy is his Name.
And his mercy is on them that fear him:
 throughout all generations.
He hath shewed strength with his arm:
 he hath scattered the proud in the imagination
 of their hearts.
He hath put down the mighty from their seat:
 and hath exalted the humble and meek.
He hath filled the hungry with good things:
 and the rich he hath sent empty away.
He remembering his mercy hath holpen his servant Israel:
As he promised to our forefathers,
 Abraham and his seed for ever.
Glory be to the Father, and to the Son:
 and to the Holy Ghost.
As it was in the beginning, is now and ever shall be:
 world without end. Amen.

Luke 1:46–55 ('The Song of Mary')
The Book of Common Prayer

21 Nunc Dimittis

Lord, now lettest thou thy servant depart in peace
 according to thy word.
For mine eyes have seen thy salvation,
Which thou hast prepared before the face of all people;
To be a light to lighten the Gentiles and to be the glory
 of thy people Israel.
Glory be to the Father, and to the Son:
 and to the Holy Ghost.
As it was in the beginning, is now and ever shall be:
 world without end. Amen.

Luke 2:29–32
The Book of Common Prayer

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Matthew Gouldstone (Historical Advisor)

Matthew Gouldstone is a singer, director and research consultant on Early Music performance, specialising in polyphony from Europe pre-1650. Gouldstone is currently a senior research associate at Peterhouse. His performance work has taken him across the globe, and for many years he was a permanent member of Capilla Flamenca. As a freelance artist, he has worked with The Tallis Scholars, Huelgas Ensemble, La Grande Chapelle and Vox Luminis, among others. He is co-founder of the Cambridge Early Music Consort, which allows choral scholars from across the University of Cambridge to explore music pre-1600.

The Choir of Peterhouse, Cambridge

Founded in 1284, Peterhouse is the oldest college of the University of Cambridge. In 1635, the master of Peterhouse, John Cosin, established a choir to sing in the college's newly consecrated chapel. Peterhouse continues to nurture its rich and historic musical tradition to this day. The choir sings Choral Evensong twice a week during term time and participates in a number of special services and college feasts throughout the year. Music associated with Peterhouse Chapel in the 1630s forms a core part of the choir's repertoire. The choir performs works from the 16th century to the present day, and regularly commissions new music: recent premieres include pieces by James Whitbourn, Roderick Williams and Ben Ponniah. Beyond the walls of the college, the choir tours internationally each year; recent destinations have included Sweden, France, Lithuania, Latvia, Italy and the Faroe Islands.



Photo: Richard Fraser

Soprano

Florence Buckley*
Sophie Carlin†
Korina Chapman
Eleanor Haward*
Beatrix Huissoon
(alto solo†)
Molly Kiniry
Jeanne Lefèvre-Laoide††

Alto

Rose Atkins*
Adelaide Di Maggio
Dorothy Gardner††
Szymon Piątek
Emma Troman

Tenor

Seth Aycock†
Robert Bell

Thomas Brian*

Alexander Massmann
Alexander Rowland***††

Bass

Daniel Clarke***†
Shawn Li
William Moore***††
Conrad Watt††
Hugo Williams

Organ

Shawn Li 9 14 17 18
Emma Troman 6 11
Hugo Williams 4

* Soloists 4

** Soloists 9

† Soloists 11

†† Soloists 17 18

Simon Jackson



Photo: Patricia Boulhosa

Simon Jackson has been director of music at Peterhouse since 2017. He previously served as organist and director of music at the neighbouring Church of Little St Mary's. He began his musical training as a chorister at York Minster, and continued his education at Jesus College, Cambridge where he sang as a choral scholar. In addition to his musical activities, he is an award-winning academic. His research focuses on the connections between poetry and music in the 16th and 17th centuries. His first book, *George Herbert and Early Modern Musical Culture*, was published by Cambridge University Press in 2022.

With their dramatic history, the Peterhouse Partbooks are among the most significant collections of English sacred music manuscripts from the 16th and early 17th centuries. Including several world premiere recordings, this programme presents a survey of the rich variety in the Peterhouse manuscripts, from the Venetian splendour of Croce's eight-part anthem *Omnes gentes plaudite*, to the penitential intimacy of Tallis's *O God be merciful unto us*.

MUSIC FROM THE PETERHOUSE PARTBOOKS

- | | | | |
|--|-------------|---|-------------|
| 1 Croce: <i>Omnes gentes plaudite</i> a 8 | 2:26 | 12 Wilson: Behold, how good | |
| 2 Byrd: Prevent us, O Lord | 2:03 | and joyful a thing it is* | 1:54 |
| 3 Wilson: Prevent us, O Lord* | 1:55 | 13 Gibbons: Te Deum | 4:03 |
| 4 Amner: Lift up your heads | 2:06 | 14 Tomkins: Ut, re, mi, fa, sol, la | |
| 5 Tallis: O God be merciful unto us* | 5:27 | for a beginner | 1:08 |
| 6 Tomkins: Clarifica me Pater | 1:40 | 15 Child: Jubilate Deo | 1:57 |
| 7 Farrant: Call to remembrance, | | 16 Wilson: Behold, now praise | |
| O Lord | 1:37 | the Lord* | 1:09 |
| 8 Byrd: Behold, I bring you | | 17 Smith: Preces and Responses | 0:55 |
| glad tidings | 6:28 | 18 Smith: Lord, thou art become | |
| 9 Tomkins: Jesus came when | | gracious unto thy land* | 3:55 |
| the doors were shut | 3:12 | 19 Stone: The Lord's Prayer | 0:52 |
| 10 Tallis: Verily, verily, I say unto you | 1:30 | 20-21 Wilson: Evening Service in C – | |
| 11 Batten: Deliver us, O Lord | | Magnificat and Nunc Dimittis* | 4:28 |
| our God | 0:55 | | |

***WORLD PREMIERE RECORDING**

Hugo Williams, Emma Troman, Shawn Li, Organ

The Choir of Peterhouse, Cambridge • Simon Jackson

A detailed track list and artist information can be found inside the booklet

The sung texts are included in the booklet, and may also be accessed at www.naxos.com/libretti/574700.htm

Recorded: 6–8 July 2023 at St George's Church, Chesterton, Cambridge, UK

Producer, engineer and editor: Myles Eastwood • Mixing engineers: Myles Eastwood, Stefano Civetta

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