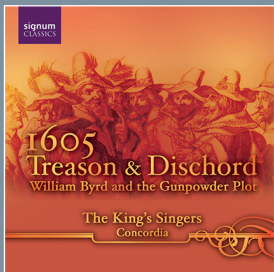


ALSO ON SIGNUMCLASSICS



1605 - Treason and Dischord:
William Byrd and the Gunpowder Plot
The King's Singers with Concordia
SIGCD061

On 5 November 1605 Guy Fawkes was caught preparing to detonate 36 barrels of gunpowder under the House of Lords, unveiling an act of attempted treason that shocked the whole of Europe. What led a group of young Catholic men to risk their lives for their faith? 400 years later The King's Singers and Concordia illuminate the dangers of hearing Mass in secret, of conspiracy and downfall, and of Protestant relief and celebration, through a project of music and prose.

The music, structured around Byrd's perfect 4-part Mass, contains motets by Catholic composers, balanced with Protestant anthems celebrating the downfall of the plot, and a commission from the British composer, Francis Pott.

"this is a serious project, which, like the plotters themselves, has been skilfully executed. Strongly recommended"

International Record Review



Allegri Miserere
Tenebrae
SIGCD085

Few can argue with Tenebrae's international stature as one of the most competent, versatile, exciting and passionate vocal ensembles in the world today.

Allegri's haunting Miserere is the central point in a journey through music of longing and entreaty, hope and faith. These works spanning the centuries are chosen from the heart of Tenebrae's concert repertoire, featuring works by Tavener, Holst, Rachmaninov, Lotti, Ireland, Harris, Britten and Kodály.

"I really think we're in a choral golden age at the moment ... It's beautifully sung, a wonderful disc"

BBC Music Magazine

signum
CLASSICS

HYMNS, PSALMS & LAMENTATIONS

Sacred Music by
ROBERT WHITE

gallicantus

directed by
Gabriel Crouch

HYMNS, PSALMS AND LAMENTATIONS

SACRED MUSIC BY ROBERT WHITE

Robert White (d.1574)

1	Christe qui lux es et dies (I)	[03.58]
2	Ad te levavi oculos meos	[06.36]
3	Exaudiat te, Dominus	[09.23]
4	Miserere mei, Deus	[15.37]
5	Christe qui lux es et dies (IV)	[06.01]
6	Domine quis habitabit (III)	[06.49]
7	Manus tuae fecerunt me	[07.39]
8	Lamentations (a6)	[17.14]
	Total timings	[73.19]

GALLICANTUS

DAVID ALLSOPP & MARK CHAMBERS	COUNTERTENOR
RICHARD BUTLER & CHRISTOPHER WATSON	TENOR
GABRIEL CROUCH & NIGEL SHORT	BARITONE
WILLIAM GAUNT & JIMMY HOLLIDAY	BASS
GABRIEL CROUCH	DIRECTOR

www.signumrecords.com

HYMNS, PSALMS AND LAMENTATIONS

*Maxima musarum nostrarum gloria White
Tu peris aeternum sed tua musa manet.*

White, thou glorious leader of our art has died
But thy muse lives on in eternity.

This tribute by Robert Dow, copyist of one of the most important manuscript sources for Robert White's music, was written a few years after the untimely death of the composer, who perished, together with his family, in a virulent outbreak of the plague in the Westminster area in 1574. The whole of his life as a musician had taken place against the background of Tudor religious and ideological conflict and change, for he was born in the early 1530s, shortly before Henry VIII embarked on the policies that would lead to a break with the church in Rome, and unleash a wave of destruction on English religious institutions and their fabric.

White came from a family with musical connections: his grandfather had been responsible for presenting to the London church of St Andrew's, Holborn, an organ which was later moved to Westminster Abbey and described as an 'excellent instrument'. He is first documented as a lay clerk in the choir of Trinity College, Cambridge, in 1555. A few years later he became master of the choristers there, and in 1560 obtained his BMus at Cambridge, by which time he was described as having studied music for 10 years. If, as seems likely, these were formative years for him, they took place during the reign of Mary Tudor (1553-8), when the full Catholic rite was restored and

its services enhanced by elaborate Latin-texted music. At Trinity, there were plans for a substantial choir of 12 boys and 18 men to sing the daily Mass and Offices, and though these were never entirely realised, the ritual music that White composed suggests that the standard of singing was nevertheless highly proficient.

The accession to the throne of Mary's Protestant half-sister Elizabeth in 1558 ushered in another period of religious change, and presented composers working in the church with the challenge of once again having to adapt to rapidly changing musical requirements. With the Act of Uniformity and the subsequent publication of a new Prayer Book, services were appointed to be said in English. There were, however, certain exemptions from this instruction, notably at the Chapel Royal – the monarch's own musical establishment – and at the universities of Oxford and Cambridge, presumably on the basis that these were places where Latin would have been understood, and this offers a possible explanation for the fact that so much of the finest music of the 1560s and 70s was inspired by Latin texts. The queen herself was known to have held moderate or relatively conservative beliefs, and her appreciation of music was such that inconvenient facts were sometimes quietly passed over, with William Byrd (a member of her Chapel Royal from 1572 onwards) able to remain in royal service despite his committed recusancy, for example. Whether the intended purpose of the Latin sacred music of White and his contemporary Robert Parsons was for Catholic services or for domestic devotions, it surely represents the most interesting and significant musical thought to come from the generation immediately senior to Byrd. Not only is there a perceptible move towards expressive word setting, but also towards

creating more succinct imitative phrases and textures, features that were already established in much of the continental music that was beginning to find its way into England from the busy printing presses of Antwerp, Venice and other European cities.

By 1562 White had moved from Cambridge to nearby Ely Cathedral, succeeding Christopher Tye (whose daughter he married) as master of the choristers, and four years later he went on to a better paid post at Chester Cathedral. Further promotion came in 1569, when he was appointed master of the choristers at Westminster Abbey, and so arrived at the centre of London music-making. Although most of the years of White's maturity took place during the reign of Elizabeth I, only a single piece of securely attributed and originally English-texted sacred vocal music has survived. That may be explained in part by the vagaries of manuscript loss, but nevertheless it may be appropriate to speculate a little about the composer's own religious convictions. There is surely some significance in the fact that at his death White was owed a substantial sum of money by Edward Paston, Norfolk gentleman, leading Catholic and patron of music. Whatever else, there is proof in his output that Latin-texted polyphony continued to be cultivated in the earlier part of the reign, when the climate of opinion was less intolerant than it was to become in the 1580s as those who held on to their Catholic beliefs came to be regarded with increasing suspicion.

In each of the four settings he made of the Lenten Compline hymn *Christe qui lux es et dies*, White followed the established pattern of alternating plainchant verses with polyphonic ones that incorporate the chant as a

cantus firmus. Perhaps one or more of these settings may date from his years in Cambridge, but it is interesting to see that the text was still being issued with royal authority as late as 1564, suggesting that this prayer for peaceful rest continued to be valued in Elizabethan times for private devotion even if not official liturgy. In White's first setting, the voices move in simple block chords, a pattern closely mirrored by Byrd in his own early setting. A greater degree of compositional sophistication characterises setting no.IV, where the plainchant cantus firmus is surrounded by succinct imitative phrases weaving their way through the other voices. Nowhere is White's art better displayed than in this exquisite miniature whose final verse opens up from absolute simplicity into gently flowing quaver patterns.

Like many continental musicians from the generation of Josquin onwards, English composers of the early Elizabethan period such as White, William Mundy and Robert Parsons often looked to the psalms for Latin motet texts; the resulting works might have been sung either in domestic circumstances or as anthems in establishments where Latin texts were permitted. Of the 12 psalm motets by White that have survived, the five included on this recording display an interesting variety of musical techniques. Especially when compared to the formalised framework of plainchant-based hymns or responds, a portion of psalm verses presented the composer with altogether different challenges: a new freedom of expression, coupled with a need to bring about convincing musical continuity. White responded in several ways, either by dividing the text and the music into distinct sections, with marked contrasts of scoring between them (as in *Exaudiat te* and *Manus tuae*), and by

emulating the votive antiphon pattern where substantial 'verses' for three or four voices lead into ones for the full ensemble, or alternatively by using a continuous texture throughout the piece, either with imitative writing (*Ad te levavi oculos meos* and *Domine, quis habitabit III*) or imitative mixed with choral (*Miserere mei, Deus*). The latter naturally afforded the closest relationship between text and music, and may be seen used to great expressive effect in the 5-part Lamentations. It is tempting to wonder whether *Miserere mei, Deus*, another text specified for Holy Week, was intended to be sung alongside these Lamentations. Like them, it sometimes makes use of block chords where one voice leads the others, which makes the words more clearly audible; in a text of this length and complexity that must have been important. The variety of sonority and vocal scoring that a five or six-part ensemble afforded was another element that White clearly valued, displaying a particular fondness for pairs of equal-range voices which naturally lent themselves to the exchange of musical phrases and imitation at the same pitch. *Domine, quis habitabit* is scored for three such pairs of voices, while both *Exaudiat te* and *Manus tuae* include sections scored in this way, with one or more voice-parts divided to achieve it. These 'gimell' sections contain some of the most memorable music, and in *Exaudiat te* lead into a particularly exciting and extended Amen.

White was one of a number of English composers to set texts from the Lamentations, which formed part of the Holy Week liturgies of the Catholic church. What their intended destination was in Elizabethan England is not known, but the composers – Parsley, Byrd, Tallis and Alfonso Ferrabosco as well as White – may have

been attracted to these melancholy texts not only for their potential to elicit an expressive musical response but also, if they had Catholic sympathies, for the metaphorical significance they took on in their own times, when the sufferings of 'Jerusalem' were associated with those of 'Rome', the Catholic church. The particular selection of verses that White chose (Lamentations I, vv.8-13) does not appear to tally with any of the Holy Week lessons as appointed, but he made two settings of it, respectively for five and six voices. While they share the same Phrygian mode (which is characterised by two plangent-sounding semitones, immediately above the key-note and the 5th), in other respects they present very different musical approaches. The five-part is the more forward-looking of the two, making use of bold harmonic shifts in its pursuit of expression. The six-part, in contrast, has trios and quartets that stand out against the full six-voice sonority. As was the convention, the Hebrew letters that preface each verse provided a context for the composer to show his skill in writing abstract music, their contrapuntal decoration perhaps comparable to that practised by medieval scribes illuminating initial capitals. The sombre verses of the Lamentations conclude with the traditional exhortation 'Jerusalem, Jerusalem, convertere ad Dominum Deum tuum'.

*Non ita mæsta sonant plangentis verba prophetæ
Quam sonat authoris musica mæsta mei.*

Not even the words of the gloomy prophet
sound so sad as the sad music of my composer.

as Robert Dow wrote of the *Lamentations a5*.

Sally Dunkley, 2009

Christe qui lux es et dies - I and IV

*Christe qui lux es et dies,
Noctis tenebras detegis,
Lucisque lumen crederis,
Lumen beatum praedicans.*

*Precamur Sancte Domine,
Defende nos in hac nocte,
Sit nobis in te requies,
Quietam noctem tribue.*

*Ne gravis somnus irruat,
Nec hostis nos surripiat,
Nec caro illi consentiens,
Nos tibi reos statuatur.*

*Oculi somnum capiant,
Cor ad te semper vigilet,
Dextera tua protegat
Famulos qui te diligunt.*

*Defensor noster aspice,
Insidiantes reprime,
Guberna tuos famulos,
Quos sanguine mercatus est.*

*Memento nostri Domine
In gravi isto corpore,
Qui es defensor animae,
Adesto nobis Domine.*

*Deo Patri sit gloria,
Eiusque soli Filio,
Cum Spiritu Paraclito,
Et nunc et in perpetuum. Amen.*

Christ, who art the light and day,
Thou drivest away the darkness of night,
Thou art called the light of light,
For thou proclaimest the blessed light.

We beseech thee, Holy Lord,
Protect us this night.
Let us take our rest in thee;
Grant us a peaceful night.

Let our sleep be free from care;
Let not the enemy snatch us away,
Nor flesh conspire within him,
And make us guilty in thy sight.

Though our eyes be filled with sleep,
Keep our hearts forever awake to thee.
May thy right hand protect
Thy willing servants.

Thou who art our shield, behold;
Restrain them that lie in wait.
And guide thy servants whom
Thou hast ransomed with thy blood.

Remember us, O Lord,
Who bear the burden of this mortal form;
Thou who art the defender of the soul,
Be near us, O Lord.

Glory be to God the Father,
And to his only Son,
With the Spirit, the Comforter,
Both now and evermore. Amen.

Ad te levavi oculos meos (Psalm 122)

*Ad te levavi oculos meos:
qui habitas in caelis.*

*Ecce sicut oculi servorum,
in manibus dominorum suorum,
sicut oculi ancillae in manibus dominae suae:
ita oculi nostri ad Dominum Deum nostrum,
donec misereatur nostri.*

*Miserere nostri Domine, miserere nostri:
quia multum repleti sumus despectione.*

*Quia multum repleta est anima nostra:
opprobrium abundantibus, et despectio superbis.
Amen.*

Exaudiat te, Dominus (Psalm 19)

*Exaudiat te, Dominus in die tribulationis:
protegat te nomen Dei Iacob.*

*Mittat tibi auxilium de sancto:
et de Sion tueatur te.*

*Memor sit omnis sacrificii tui:
et holocaustum tuum pingue fiat.*

*Tribuat tibi secundum cor tuum:
et omne consilium tuum confirmet.*

*Laetabimur in salutari tuo,
et in nomine Dei nostri magnificabimur:
impleat Dominus omnes petitiones tuas.*

Unto thee lift I up mine eyes:
O thou that dwellest in the heavens.

Behold, as the eyes of servants
look unto the hand of their masters,
and as the eyes of a maiden unto the hand of her mistress:
so our eyes wait upon the Lord our God,
until that he have mercy upon us.

Have mercy upon us, O Lord, have mercy upon us:
for we are exceedingly filled with contempt.

Our soul is exceedingly filled with the scorning of those that
are at ease: and with the contempt of the proud.
Amen.

The Lord hear thee in the day of trouble:
the name of the God of Jacob defend thee.

Send thee help from the sanctuary:
and strengthen thee out of Zion.

Remember all thy offerings:
and accept thy burnt sacrifice.

Grant thee according to thine own heart:
and fulfil all thy counsel.

We will rejoice in thy salvation,
and in the name of our God we shall be exalted:
the Lord fulfil all thy petitions.

*Nunc cognovi quoniam salvum fecit Dominus Christum suum:
Exaudiat illum de caelo sancto suo
in potentatibus salus dexteræ eius.*

*Hi in curribus, et hi in equis:
nos autem in nomine Domini Dei nostri invocabimus.*

*Ipsi obligati sunt et ceciderunt:
nos autem surreximus et erecti sumus.*

*Domine, salvum fac regem:
et exaudi nos in die, qua invocaverimus te.
Amen.*

Miserere mei, Deus (Psalm 50)

*Miserere mei, Deus:
secundum magnam misericordiam tuam.*

*Et secundum multitudinem miserationum tuarum:
dele iniquitatem meam.*

*Amplius lava me ab iniquitate mea:
et a peccato meo munda me.*

*Quoniam iniquitatem meam ego cognosco:
et peccatum meum contra me est semper.*

*Tibi soli peccavi,
et malum coram te feci:
ut iustificeris in sermonibus tuis,
et vincas cum iudicaris.*

*Ecce enim in iniquitatibus conceptus sum:
et in peccatis concepit me mater mea.*

Now know I that the Lord saveth his anointed:
He will hear him from his holy heaven
with the saving strength of his right hand.

Some trust in chariots, and some in horses:
but we will remember the name of the Lord our God.

They are brought down and have fallen:
but we are risen, and stand upright.

O Lord, save the king:
and hear us on the day when we call upon thee.
Amen.

Have mercy on me, O God:
according to thy great mercy.

And according to the multitude of thy tender mercies:
blot out my iniquity.

Wash me thoroughly from mine iniquity:
and cleanse me from my sin.

For I acknowledge my transgressions:
and my sin is ever before me.

Against thee only have I sinned,
and done this evil in thy sight:
that thou mightest be justified when thou speakest,
and be clear when thou judgest.

Behold, I was shapen in iniquity:
and in sin did my mother conceive me.

*Ecce enim veritatem dilexisti:
incerta et occulta sapientiae tuae manifestasti mihi.*

*Asperges me, Domine, hyssopo, et mundabor:
lavabis me, et super nivem dealabor.*

*Auditi mei dabis gaudium et laetitia:
et exsultabunt ossa humiliata.*

*Averte faciem tuam a peccatis meis:
et omnes iniquitates meas dele.*

*Cor mundum crea in me, Deus:
et spiritum rectum innova in visceribus meis.*

*Ne proicias me a facie tua:
et spiritum sanctum tuum ne auferas a me.*

*Redde mihi laetitia salutaria tui:
et spiritu principali confirma me.*

*Docebo iniquos vias tuas:
et impii ad te convertentur.*

*Libera me de sanguinibus,
Deus, Deus salutis meae:
et exsultabit lingua mea iustitia tuam.*

*Domine, labia mea aperies:
et os meum annuntiabit laudem tuam.*

*Quoniam si voluisses sacrificium, dedissem utique:
holocaustis non delectaberis.*

*Sacrificium Deo spiritus contribulatus:
cor contritum, et humiliatum, Deus,
non despicies.*

Behold, thou desirest truth in the inward parts:
and shalt make me to understand wisdom secretly.

Purge me with hyssop, and I shall be clean:
wash me, and I shall be whiter than snow.

Make me to hear joy and gladness:
that the bones which thou hast broken may rejoice.

Hide thy face from my sins:
and blot out all mine iniquities.

Create in me a clean heart, O God:
and renew a right spirit within me.

Cast me not away from thy presence:
and take not thy holy spirit from me.

Restore unto me the joy of thy salvation:
and uphold me with thy free spirit.

Then will I teach transgressors thy ways:
and sinners shall be converted unto thee.

Deliver me from bloodguiltiness,
O God, thou God of my salvation:
and my tongue shall sing aloud of thy righteousness.

O Lord, open thou my lips:
and my mouth shall shew forth thy praise.

For thou desirest not sacrifice; else would I give it:
thou delightest not in burnt offering.

The sacrifices of God are a broken spirit:
a broken and contrite heart, O God,
thou wilt not despise.

*Benigne fac, Domine, in bona voluntate tua Sion:
ut aedificentur muri Ierusalem.*

*Tunc acceptabis sacrificium iustitiae,
oblaciones, et holocausta:
tunc imponent super altare tuum vitulos.
Amen.*

Domine, quis habitabit III (Psalm 14)

*Domine, quis habitabit in tabernaculo tuo?
aut quis requiescet in monte sancto tuo?*

*Qui ingreditur sine macula:
et operatur iustitiam.*

*Qui loquitur veritatem in corde suo:
qui non egit dolum in lingua sua,
nec fecit proximo suo malum,
et opprobrium non accepit adversus proximos suos.*

*Ad nihilum deductus est in conspectu ejus malignus:
timentes autem Dominum glorificat.*

*Qui jurat proximo suo, et non decipit:
qui pecuniam suam non dedit ad usuram,
et munera super innocentem non accepit.*

*Qui facit hæc non movebitur in æternum.
Amen.*

O be favourable and gracious unto Sion:
build thou the walls of Jerusalem.

Then shalt thou be pleased with the sacrifices of
righteousness, with the burnt offerings and oblations:
then shall they offer young bullocks upon thine altar.
Amen.

Lord, who shall dwell in thy tabernacle?
or who shall rest in thy holy hill?

He that walketh without blemish:
and worketh justice.

He that speaketh truth in his heart:
who hath not used deceit in his tongue,
nor hath done evil to his neighbour,
and hath not taken up a reproach against his neighbours.

In his sight the malignant is brought to nothing:
but he glorifieth them that fear the Lord.

He that sweareth to his neighbour, and deceiveth not:
he that hath not put out his money to usury,
nor taken bribes against the innocent.

He that doth these things shall not be moved for ever.
Amen.

Manus tuæ fecerunt me (Psalm 118, verses 73 - 80)

*Manus tuæ fecerunt me et plasmaverunt me:
da mihi intellectum et discam mandata tua.*

*Qui timent te videbunt me et laetabuntur:
quia in verba tua supersperavi.*

*Cognovi Domine quia aequitas iudicia tua:
et veritate humiliasti me.*

*Fiat misericordia tua ut consoletur me:
secundum eloquium tuum servo tuo.*

*Veniant mihi miserationes tuæ et vivam:
quia lex tua meditatio mea est.*

*Confundantur superbi quia iniuste iniquitatem
fecerunt in me: ego autem exercebor in mandatis tuis.*

*Convertantur mihi timentes te:
et qui noverunt testimonia tua.*

*Fiat cor meum immaculatum in iustificationibus tuis:
ut non confundar.
Amen.*

Thy hands have made me and fashioned me:
give me understanding, that I may learn thy commandments.

They that fear thee will be glad when they see me:
because I have hoped in thy word.

I know, O Lord, that thy judgments are right:
and that thou in faithfulness hast afflicted me.

Let, I pray thee, thy merciful kindness be for my comfort:
according to thy word unto thy servant.

Let thy tender mercies come unto me, that I may live:
for thy law is my delight.

Let the proud be ashamed; for they dealt perversely with me
without a cause: but I will meditate in thy precepts.

Let those that fear thee turn unto me:
and those that have known thy testimonies.

Let my heart be sound in thy statutes:
that I be not ashamed.
Amen.

Lamentations (a6)

Heth. *Peccatum peccavit Jerusalem, propterea instabilis facta est; omnes qui glorificabant eam spreverunt illam, quia viderunt ignominiam ejus: ipsa autem gemens conversa est retrorsum.*

Teth. *Sordes ejus in pedibus ejus, nec recordata est finis sui; deposita est vehementer, non habens consolatorem. Vide, Domine, afflictionem meam, quoniam erectus est inimicus.*

Jod. *Manum suam misit hostis ad omnia desiderabilia ejus, quia vidit gentes ingressas sanctuarium suum, de quibus præceperas ne intrarent in ecclesiam tuam.*

Caph. *Omnis populus ejus gemens, et quærens panem; dederunt pretiosa quæque pro cibo ad refocillandam animam. Vide, Domine, et considera quoniam facta sum vilis!*

Lamed. *O vos omnes qui transitis per viam, attendite, et videte si est dolor sicut dolor meus, quoniam vindemiavit me, ut locutus est Dominus, in die iræ furoris sui.*

Mem. *De excelso misit ignem in ossibus meis, et erudit me: expandit rete pedibus meis, convertit me retrorsum; posuit me desolationem, tota die mærore confectam.*

Jerusalem, Jerusalem, convertere ad Dominum tuum.

Heth. Jerusalem hath grievously sinned, therefore hath she been made to have no abode; all that honoured her hath despised her, because they have seen her shame: and she herself hath sighed and turneth backward.

Teth. Her defilement is on her feet, neither hath she been mindful of her end; she hath been violently cast down, having no comforter. Behold my affliction, O Lord, for my enemy is lifted up.

Jod. The adversary hath spread out his hand upon all her pleasant things, for she hath seen that the heathen entered into her sanctuary, whom thou didst command that they should not enter into thy congregation.

Caph. All her people sigh, they seek bread; they have given their pleasant things for meat to relieve the soul. See, O Lord, and consider; for I am become vile.

Lamed. O all ye that pass by in the way, hearken, and see if there be any sorrow that is like unto my sorrow. For he hath plucked me like a grape, as the Lord uttered in the day of his fierce anger.

Mem. From on high he hath sent fire into my bones, and hath chastised me: he hath spread a net for my feet, and turned me back; he hath made me desolate, and all the day I am consumed with sorrow.

Jerusalem, Jerusalem, return unto the Lord thy God.





Founded in 2008, the early music ensemble 'Gallicantus' sprang from the ranks of the professional choir 'Tenebrae', when five of the choir's regulars, each with a wealth of experience in the world of consort singing, decided to form a separate group dedicated to renaissance music. Literally meaning 'Rooster Song', 'Gallicantus' was a word used in monastic antiquity for the office held just before the dawn, at cockcrow, and it evokes the renewal of life offered by the coming

day. The group is bound by a shared love of communicating text, and is committed to creating performances which draw out unifying themes within apparently diverse repertoire. To this end they are as meticulous about providing contextual explanations and insights for their audiences as they are about crafting interpretations of the music they love. *Hymns, Psalms & Lamentations (Sacred Music by Robert White)* is the group's first CD release.

Gallicantus

David Allsopp and Mark Chambers	countertenor
Richard Butler and Christopher Watson	tenor
Gabriel Crouch and Nigel Short	baritone
William Gaunt and Jimmy Holliday	bass
Gabriel Crouch	director

Recorded at All Hallows, Gospel Oak, London on 7-9 August 2008
 Producer - Adrian Peacock Engineer and Editor - Andrew Mellor

Editions - *Lamentations (a6)* by Sally Dunkley (unpublished)
 all other works by David Mateer (EECM, Stainer & Bell)

Gallicantus photographs - Susan Porter-Thomas
 Cover Image - Shutterstock

Design - Andrew Giles
www.signumrecords.com www.gallicantus.com

© 2009 The copyright in this recording is owned by Signum Records Ltd.
 © 2009 The copyright in this CD booklet, notes and design is owned by Signum Records Ltd.

Any unauthorised broadcasting, public performance, copying or re-recording of Signum Compact Discs constitutes an infringement of copyright and will render the infringer liable to an action by law. Licenses for public performances or broadcasting may be obtained from Phonographic Performance Ltd. All rights reserved. No part of this booklet may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without prior permission from Signum Records Ltd.

SignumClassics, Signum Records Ltd., Suite 14, 21 Wadsworth Road, Perivale, Middx UB6 7JD, UK. +44 (0) 20 8997 4000 E-mail: info@signumrecords.com