



O GIVE THANKS
UNTO THE LORD

CHORAL WORKS BY
THOMAS TOMKINS

THE CHOIR OF
HM CHAPEL ROYAL,
HAMPTON COURT PALACE

RUFUS FROWDE
ORGAN

CARL JACKSON
CONDUCTOR

O Give Thanks Unto The Lord

Choral Music by
Thomas Tomkins (1572–1656)

The Choir of HM Chapel Royal, Hampton Court Palace
Rufus Frowde *organ*
Carl Jackson *conductor*

About The Choir of HM Chapel Royal Hampton Court:

'[...] fervent and full-blooded performances [...] The recording, in the palace's resonant chapel, is sumptuous and detailed'
BBC Music Magazine

'Lusty singing [...] conveys a sense of ownership of the music'
Choir & Organ

1. Death is swallowed up in victory	[4:47]	14. Give ear to my words	[5:37]
Preces & Responses		15. The heavens declare the glory of God	[2:59]
2. Preces	[1:26]	16. Remember me, O Lord	[2:41]
Magnificat & Nunc dimittis (The Fourth Service)		17. O Lord, how manifold are thy works	[2:12]
3. Magnificat	[5:50]	18. O give thanks unto the Lord	[2:05]
4. Nunc dimittis	[3:45]	19. Voluntary	[2:00]
5. Who can tell how oft he offendeth	[4:57]	Total playing time	[74:25]
6. Gloria tibi Trinitas	[4:29]		
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Magnificat & Nunc dimittis (The Seventh Service)			
8. Magnificat	[5:19]		
9. Nunc dimittis	[2:50]		
Preces & Responses			
10. Responses	[5:09]		
11. Jesus came when the doors were shut	[3:46]		
12. Turn unto the Lord our God	[2:34]		
13. A Fantasy	[4:06]		



Thomas Tomkins: Choral Works

Thomas Tomkins (1572–1656) may well have received his initial introduction to the Chapel Royal through his ‘ancient and much-reverenced Master, William Byrd’, as Tomkins wrote in the dedication of his madrigal *Too much I once lamented*, published in 1622. Perhaps the younger composer’s simple words carried more weight than they otherwise might, since his former teacher Byrd was to die early in July the following year. In 1621, the year before that dedication, Tomkins had succeeded Edmund Hooper as one of the organists of the Chapel Royal, into which body of musicians and priests he had been sworn as a Gentleman-in-Ordinary by at least 29 June 1620.

To open this programme, we are pleased to bring to the discography **Death is swallowed up in victory**, a verse anthem for SSAABB verses, chorus and organ. The music has been reconstructed by Peter James from the surviving seventeenth-century sources – an organ part, a tenor partbook, and a separate source of the words – and the new printed edition was published in 2000. This powerful and distinctive anthem opens with an intricate duet

sung by two boys, each of whose musical lines imitates the other with increasing fervour. The editor notes that this opening recalls the scoring of the verse sections of Byrd’s ‘seminal’ anthem *Christ rising again*.

Within the Church of England services of Matins and Evensong, as initially established in the 1549 Book of Common Prayer, appear two sets of versicles and responses. Each versicle – a short text said or sung by the Minister, e.g. ‘O Lord open thou our lippest’ – is followed by a response from the congregation and/or choir – in this case, ‘And our mouth shall shew forth thy praise’. The first set of versicles and responses at Matins and Evensong became known as the preces (prayers), directly preceding the psalm, and the second the Responses, directly following the Apostle’s Creed. The earliest musical setting of the Preces and Responses appeared in John Merbecke’s *The Booke of Common Praier Noted* (1550), and by the end of Tomkins’s life in 1656 more than forty choral settings of the preces had been written by the leading sixteenth- and seventeenth-century composers. Tomkins’s **Preces and Responses** form surely one of the finest of these compositions, surviving only in the

Peterhouse Partbooks, which were produced in the second quarter of the seventeenth century. The Collect for the Day is sung here from an original 1589 Book of Common Prayer printed by the deputies of Christopher Barker, 'printer to the Queenes most excellent Maiestie'. The original spelling is preserved in the transcription below.

Thomas Tomkins's son Nathaniel (1599–1681) oversaw the print publication of his father's posthumous *Musica Deo sacra* (1668), a set of five partbooks drawing together the majority of his sacred output under the subtitle 'Musick dedicated to the Honor and Service of God, and To the Use of Cathedral and other Churches of England, Especially of the Chapell-Royal of King Charles the First'. **The Fourth Service** is one of two verse settings of the canticles for evensong to be included in *Musica Deo sacra*, and has not received representation in the discography since the *Nunc dimittis* (only) featured in the venerable *Treasury of English Church Music* (1966). There is great variety in Tomkins's selection of different combinations of solo voices in the verse sections, while distinctive head motifs and driven harmonic progressions are deployed

with a sure sense of musical rhetoric. Anthony Boden has proposed a date of composition around 1620 for this setting, placing it perhaps ten years earlier than the more experimental *Fifth Service*. We might therefore see Tomkins's *Fourth Service* as the culmination of his earlier verse style, before the nascent Baroquisms of the *Fifth Service*, which probably (and tellingly) was written around the same time as his *Songs of 3.4.5. & 6. Parts* (1622).

From the voice distributions in the verse anthems of *Musica Deo sacra*, it is clear that Tomkins was keen to write verses for those who sang the contratenor part. Among these, **Who can tell how oft he offendeth**, which sets the final three verses of Psalm 19 is a particularly fine example. The anthem is structurally simple; each verse of the psalm begins with an organ introduction, before the countertenor soloist delivers the verse, at the end of which the chorus repeats the final few words. This simplicity of form foregrounds a highly engaged response to the text, wherein the verse melody exploits the interval of a semitone as an expressive device to articulate the petitioner's desire to be cleansed from his 'secret faults',

'presumptuous sins', and, indeed, kept innocent from the 'great offence'.

The organ accompaniments on this recording are played on the Millennium Organ built by Mander Organs, and we are pleased to include three solo items in order to celebrate this chamber instrument's fine sound. The first, a setting of the plainchant antiphon **Gloria tibi Trinitas** is dated May 1648 by Tomkins in its source, the authorial holograph Paris, Bibliothèque Nationale, MS Rés 1122. The piece belongs to the *In nomine* tradition in instrumental music, wherein composers of the sixteenth century and later composed polyphonic music that includes not only the chant *cantus firmus* but also some of the counterpoint added to it in the Benedictus of the *Missa Gloria tibi Trinitas* by John Taverner (c.1490–1545). In addition to fragments of the *In nomine* material, the chant melody is heard as a *cantus firmus* in long notes predominantly in the left hand while divisions in increasingly short note values and ever more virtuosic figurations are written for the right hand. Tomkins's participation in the particularly English tradition of writing keyboard *In nomine* pieces

seems to have been influenced by another member of the Chapel Royal, John Bull (1562/3–1628), whose own such settings Tomkins copied into his manuscript Paris Rés 1122.

Give sentence with me, O God is a long and dramatic setting of the entirety of Psalm 43 for two bass voices and chorus. As in much of the composer's duet writing for equal voices, one voice generally makes a new melodic statement before the second repeats the same phrase with some (usually pitch) variation. Later in each section the two solo voices combine, before the chorus joins in to repeat the final words of each verse. The length of this work allows Tomkins to build some considerable energy towards the end of the piece, and the final chorus is particularly thrilling. It is noteworthy that there are two independent bass parts in the final chorus while only one in all of the preceding choruses. This expansion to six parts is a relatively unusual move for Tomkins, and is undoubtedly successful.

Reconstructed by Peter James from the surviving organ part in *The Batten Organ Book* (Oxford, Bodleian Library, MS Tenbury 791) and making its debut

in the discography is Tomkins's **Seventh Service**. Despite the name by which it has come to be known, there is evidence that this verse setting of the Evensong canticles *Magnificat* and *Nunc dimittis* was the second to be composed by Tomkins, perhaps in the first decade of the seventeenth century. Like *Death is swallowed up*, the *Magnificat* of the *Seventh Service* includes an involved imitative duet for trebles at the words 'He hath scattered the proud'; this writing is contrasted with four-part upper-voice homophonic verse work (recalling similar sections in Byrd's *Second Service*) and persuasive use of antiphony between the two sides of the full choir, Decani and Cantoris. Another verse anthem that escaped inclusion in *Musica Deo sacra* is **Jesus came when the doors were shut**, for alto and bass verse with chorus. This setting of John 20:26–29 does, however, seem to have enjoyed relative popularity in its time, since it appears in several seventeenth-century manuscript collections, where it is subtitled 'For St Thomas's Day'.

The sacred madrigal **Turn unto the Lord our God**, a setting of words from Joel 2:13 and Psalm 100:4 was included as the last item in Tomkins's *Songs of 3. 4. 5.*

& 6. parts (1622). Itself in six parts, it numbers among the four sacred pieces in the collection, and was dedicated 'To my sonne Nathaniel Tomkins'. That it was included, like the *Preces* and *Responses*, in the Peterhouse Partbooks would suggest that it was used liturgically during the sixteenth century.

Tomkins included **A Fantasy**, otherwise known simply as *Fancy*, in the same manuscript as *Gloria tibi Trinitas*, where he dated the piece 9 November 1646 – the earliest of the composer's own dated pieces in the collection. Carl Jackson makes the observation that the head motif used in *A Fantasy* appears to be a quotation from Byrd's motet *Ne irascaris Domine*, published in the 1589 *Cantiones sacrae*. It is accordingly of interest that in the manuscript source, *A Fantasy* directly follows the section containing Byrd's keyboard music. The final organ solo item included here is **Voluntary**, one of two keyboard works of the same name ascribed to the composer in New York Public Library, Drexel MS 5611, where it features alongside pieces by his Chapel Royal colleague Orlando Gibbons.

The final part of this programme consists of five four-part settings of selected psalm

verses for lower voices, and as such are sung here by the Gentlemen of the choir. The longest, **Give ear to my words** sets the opening three verses of Psalm 5. Here, Tomkins demonstrates his assured and refined sense of textural control by omitting the Tenor part for the entirety of the first verse, leaving the two Contratenor parts and the Bassus to effect the plaintive opening. This is fairly unusual in a simple four-part setting, and makes for a keen warming of the texture as the second psalm verse is sung. Also of note are the dotted rhythms to which the words 'my King, and my God' are set; this device contributes to the building sense of drama in the first part (psalm verses 1 and 2), and in the second part (psalm verse 3) returns with renewed vigour to drive the piece to its conclusion.

After a slow opening in the Bassus part, **The heavens declare the glory of God** again makes a feature of using increasingly shorter note values and some dotted rhythms to build musical energy through the piece. Agile melodic lines with wide compass also characterise the later stages of this rather progressive setting of the first four verses of Psalm 19. As settings of single psalm verses, **Remember me, O Lord** and **O Lord, how manifold**

are thy works are somewhat more conservative, but in the latter some allusions to Byrd's English anthems are present, including the solo voice/full texture displacement heard at the opening of, to take but one example, the earlier composer's *O God give ear and do apply*, published in 1588. The exuberant **O give thanks unto the Lord**, setting the first two verses of Psalm 105, reminds us of Tomkins's prominence as a member of the early seventeenth-century English madrigal school.

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Texts

1. **Death is swallowed up in victory**

Death is swallowed up in victory.
O death, where is thy sting?
O grave, where is thy victory?
The sting of death is sin, and the strength of sin is the law.
But thanks be to God, which giveth us the victory through our Lord Jesus Christ.

Preces & Responses

2. Preces

∞ 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.
℟ The Lord's Name be praised.

Magnificat & Nunc dimittis

(The Fourth Service)

3. Magnificat

My soul doth magnify the Lord,
And my spirit rejoiceth 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
imaginings 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 father Abraham,
and to his seed forever.
Glory be to the Father, and to the Son,
and to the Holy Ghost.
As it was in the beginning, and is now,
and ever shall be, world without end. Amen.

4. 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, and is now,
and ever shall be, world without end. Amen.

5. Who can tell how oft he offendeth?

Who can tell how oft he offendeth?
O cleanse thou me from my secret faults.
Keep thy servant also from presumptuous
sins, lest they get the dominion over me;
so shall I be undefiled, and innocent from
the great offence.
Let the words of my mouth, and the
meditations of my heart, be always
acceptable in thy sight,
O Lord, my strength and my redeemer.

Psalm 19:12–15

7. Give sentence with me, O God

Give sentence with me, O God,
And defend my cause against the
ungodly people:
O deliver me from the deceitful and
wicked man.
For thou art the God of my strength;
Why dost thou cast me off:
And why go I so heavily, while the
enemy oppresseth me?
O send out thy light and thy truth,
that they may lead me:
And bring me unto thy holy hill,
and to thy dwelling.
Then will I go unto the altar of God,
Ev'n unto the God of my joy and gladness,
And upon the harp will I sing unto thee,

O God, my God.
Why art thou cast down, O my soul,
And why art thou so disquieted within me?
O put thy trust in God, for I will yet give
him thanks,
Which is the health of my countenance,
and my God.
Amen.

Psalm 43

Magnificat & Nunc dimittis

(The Seventh Service)

8.—9. *See tracks 3.—4.*

Preces & Responses

10. Responses
℣ The Lord be with you.
℟ And with thy spirit.
℣ Let us pray.
℟ Lord, have mercy upon us. Christ,
have mercy upon us. Lord, have mercy upon us.

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

℣ O Lord, shew thy mercy upon us.
℟ And grant us thy salvation.
℣ O Lord, save the Queen.
℟ And mercifully hear us when we call upon thee.
℣ Endue thy Ministers with righteousness.
℟ And make thy chosen people joyful.

℣ O Lord, save thy people.
℟ And bless thine inheritance.
℣ Give peace in our time, O Lord.
℟ Because there is none other that fighteth
for us, but only thou, O God.
℣ O God, make clean our hearts within us.
℟ And take not thy Holy Spirit from us.

The First Collect [1589 Book of Common Prayer]
God which hast prepared to them that love thee,
such good things as passe all mans
understanding: powre into our hearts such love
toward thee, that we loving thee in all things,
may obtain thy promises which exceed all that
we can desire, through Jesus Christ our Lord.
Amen.

The Second Collect

O God, from whom all holy desires, all good
counsels, and all just works do proceed; Give
unto thy servants that peace which the world
can not give; that our hearts may be set to
obey thy commandments, and also that by
thee, we, being defended from the fear of our
enemies, may pass our time in rest and quietness;
through the merits of Jesus Christ our Saviour.
Amen.

The Third Collect

Lighten our darkness, we beseech thee,
O Lord; and by thy great mercy defend us
from all perils and dangers of this night;
for the love of thy only Son, our Saviour,
Jesus Christ.
Amen.

11. 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 has believed;
blessed are they that have not seen,
and yet they have believed.

John 20:26–29

12. Turn unto the Lord our God

Turn unto the Lord our God for
the Lord is gracious,
His mercy is everlasting, and his truth
endureth from generation to generation.

14. Give ear to my words

Give ear to my words, O Lord:
Consider my meditation.
Hearken unto the voice of my cry,
my King, and my God:
for unto thee do I make my prayer.
My voice shalt thou hear in the
morning, O Lord;
In the morning will I direct my prayer
unto thee, and will look up to my salvation.

Psalms 5:1–3

15. The heavens declare the glory of God

The heavens declare the glory of God:
And the firmament shews his handywork.
One day telleth another, and one night
certifies another.
There is neither speech nor language:
but their voices are heard among them.
Their sound is gone out into all lands:
and their words unto the ends of the world.

Psalms 19:1–4

16. Remember me, O Lord

Remember me, O Lord, according to the
favour that thou bearest unto thy people:
O visit me with thy salvation.

Psalms 106:4

17. O Lord, how manifold are thy works

O Lord, how manifold are thy works:
in wisdom hast thou made them all;
the earth is full of thy riches.

Psalms 104:24

18. O give thanks unto the Lord

O give thanks unto the Lord,
and call upon his name:
Tell the people what things he hath done.
O let your songs be of him and praise him,
And let your talking be of all his wondrous works.

Psalms 105:1–2



The Chapel Royal

The Chapel Royal is a body of priests and singers that serves the spiritual needs of the Sovereign. It has been called 'the cradle of English church music', for its great musicians of the past set an example in style of composition and performance that was copied by cathedrals, churches and chapels throughout the land. The Chapel Royal used to travel with the court as it resided at various royal palaces, including Hampton Court.

The Choir of HM Chapel Royal, Hampton Court Palace

For two centuries from the baptism of Edward VI at Hampton Court in 1537, many of the finest musicians of the itinerant Chapel Royal would have served here. They include Tallis; Byrd who lived a few miles away in Harlington; Morley – sworn and admitted a Gentleman in the Vestry at Hampton Court; Purcell; and also Pelham Humfrey and Blow, both of whom lived nearby in Hampton. Hampton Court Palace ceased to be a royal residence in 1737, and a permanent choir was established in 1868. The 150th anniversary of this event was marked in April 2018. Today, the Hampton Court choir comprises up

to eighteen boy choristers drawn from local schools and six adult singers.

From the third week in September to the third week in July, it sings two services on Sundays and on various other Holy Days, these being attended by a large, regular congregation of people living in the locality and by the many visitors to the palace.

The choir is subject to the jurisdiction of the Lord Chamberlain's Office and of the Dean of HM Chapels Royal, and it participates fully in an ongoing programme of collaborative performances with other choirs of the Chapels Royal. Most recently, this has included a tour to Wittenberg to mark the 500th anniversary of Martin Luther and the Reformation. In June 2017, the Choir sang at a service here to mark the centenary of the Order of Companions of Honour, in the presence of HM The Queen and HRH The Duke of Edinburgh. In October 2017, it featured in the BBC Four television documentary by Lucy Worsley (Chief Curator, Historic Royal Palaces): *Elizabeth I's Battle for God's Music* about the development of choral evensong in the wake of the Reformation. The choristers appeared in August 2018 in another BBC Four documentary: *Abducted – Elizabeth I's Child Actors*.

Since 2011, the choir has been supported by The Choral Foundation (a registered charity).

Trebles

Frederick Carter
Pearse Cole
Alexandre Cooke
Henry Crowther
Benedict Cunningham
Billy Dobby
Stephan Dyakonov (1, 3, 4)
Benedict Foley-Cook (8, 9)
Ralph Hassan
Aimon Heese (8)
James Huxley-Jennings
Elyjah Ibironke
William James (1, 3, 4, 8)
Joshua Laye-Sion
Rowan Marshall (9)
Atticus McCready-Sholl
John Muzalewski
Andre Ugalde (9)
Charlie West

Countertenor

Karl Gietzmann (1, 3, 4, 5, 8, 9)
Hamish McLaren (1, 3, 4, 8, 9, 11)

Tenor

Martin Hindmarsh (2, 3, 4, 9, 10)
Jack Granby (3, 4, 8, 9)

Bass

Gavin Cranmer-Moralee (1, 3, 4, 7, 9, 11)
Christian Goursaud (1, 3, 4, 7, 8, 9)

Solos in parentheses

The Choral Foundation

The Choral Foundation is a charity that preserves and promotes the unique heritage of English choral music at HM Chapel Royal, Hampton Court Palace, and makes it accessible to all. It aims to enable visitors and worshippers to continue to experience this rich musical tradition in a place where musicians have been making music for over 500 years. The Foundation funds the recruitment and training of young choristers, supports the adult musicians, and has secured a vital restoration of the organ. For more information and to play a part in securing the future of English choral music, please contact:
choral.foundation@hrp.org.uk
www.chapelroyal.org/choralfoundation



Project Management: Christian Goursaud
Chaplain: The Reverend Canon Anthony Howe
Chapel Clerk & Groom of the Vestry: James Harris
Music and Choir Co-ordinator: Sophie Baylis



Photography: Johnny Millar

Carl Jackson

Carl Jackson was born in London and studied at the Royal Academy of Music with Malcolm Hill and Alan Harverson. He also held organ scholarships at the Chapel Royal, Hampton Court Palace, and at Downing College, Cambridge, where he was a pupil of Peter Hurford. He obtained a postgraduate teaching certificate at Goldsmiths' College (University of London) before embarking upon a thirty-six-year teaching career, from which he retired in 2018.

Carl was Organist of Croydon Parish Church (now Croydon Minster) from 1986–1990, Sub Organist of the Chapel Royal, Hampton Court Palace, from 1990–1993, and Assistant Director of Music at St Peter's Church, Eaton Square, from 1993–1996. In October 1996, he returned again to the Chapel Royal at Hampton Court on his appointment as Director of Music. He has broadcast with the chapel choir on radio and television – notably in The Queen's Christmas Message 2010, and in a number of documentaries for both the BBC and Channel 4.

As an accompanist he has worked with Sir Willard White, and with the Elysian Singers of London with whom he appears

on their CD of the music of James MacMillan (Signum Records). Distinctions include Associateship of the Royal Academy of Music and of the Royal School of Church Music, and Honorary Fellowship of the Guild of Church Musicians. He was appointed MVO in the 2012 New Year Honours list.

Rufus Frowde

Rufus read music at Oxford University (where he was Conductor of the Oxford University Philharmonia, Organ Scholar of Merton College and a tenor in Schola Cantorum. He performed his Finals Recital as a violinist). He subsequently became Organ Scholar of Worcester Cathedral. In 2003, Rufus took up his current post as Organist and Assistant Director of Music at the Chapel Royal, Hampton Court Palace. He combined this with prize-winning postgraduate study in Choral Direction and Church Music at the Royal Academy of Music before embarking on a freelance career as a conductor, organist, accompanist and composer.

He is a passionate educator and is heavily involved in the work of Hertfordshire Music Service as an orchestral conductor and amateur (most notably as Artistic and Musical

Director of the Hertfordshire Schools' Galas at the Royal Albert Hall) and with the Chorister Outreach Programme at St Albans Cathedral.

Contemporary music features highly in Rufus's diary and he has conducted and played for numerous premieres including works by Judith Weir, Richard Allain, Ben Parry, Graham Ross, Sasha Johnson Manning, Richard Sisson and Will Todd. He has given organ recitals at numerous UK cathedrals and at Westminster Abbey. He is also active as a composer. His carol *Adam lay bounden* was given its premiere at the Annual Carol Service for the Royal Academy of Arts. In 2012, Rufus was awarded Her Majesty's Diamond Jubilee Medal.



Photography: Glyn Davies

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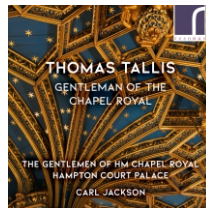
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