

Choral music was central to Charles Villiers Stanford's life as a composer. Balancing solemnity with rapturous affirmation, *The Resurrection* was his first major choral work, written while he was studying under Carl Reinecke in Leipzig and anticipating Mahler's use of Klopstock's eponymous poem in his 'Resurrection' Symphony. The dramatic, at times almost operatic and Wagnerian *Stabat Mater* is a cantata with two purely orchestral movements suggestive of a large-scale symphony, while *Song to the Soul* contains some of Stanford's most exhilarating utterances, though it was never performed in his lifetime.



Sir Charles Villiers
STANFORD
(1852-1924)

Choral Music



Stabat Mater – Symphonic Cantata, Op. 96 (1906) 44:12

1	Prelude – Largo	9:05
2	Quartet and Chorus: Stabat Mater – Andante molto espressivo*	12:13
3	Intermezzo – Allegro moderato	3:05
4	Quartet and Chorus: Eja Mater – Allegretto*	6:38
5	Finale – Allegro*	13:11
6	Song to the Soul, Op. 97b (1913)	13:35
7	The Resurrection (1875)†	12:30

Jesper Svedberg, Cello solo

Elizabeth Cragg, Soprano* • Catherine Hopper, Mezzo-soprano*

Robert Murray, Tenor*† • David Soar, Bass*

The Bach Choir

Bournemouth Symphony Orchestra • David Hill

This recording was partly funded by gifts in memory of Peter Lemar (1923-2013) – choral singer for over 80 years and a lover of Stanford's music – and Margaret Doherty (1921-2013) – music lover, gifted pianist and gentle soul.

Recorded at Lighthouse, Poole's Centre for the Arts, Dorset, UK, on 21st and 22nd November, 2015

Producer and editor: Andrew Walton (K&A Productions Ltd.) • Engineers: Mike Clements and Deborah Spanton
Publishers: Boosey & Hawkes Music Publishers, Ltd. 1-5 • Editions by Jeremy Dibble 6-7 • Booklet notes: Jeremy Dibble
The sung texts and translations can be found inside the booklet, and may be accessed at www.naxos.com/libretti/573512.htm
Cover: *Christ Church Cathedral, Dublin* by Leonid Andronov (iStockphoto.com)

8.573512

Playing Time
70:17



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Booklet notes in English
Made in Germany

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