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**THE CHOIR OF NEW COLLEGE, OXFORD**  
**CD and Concert Press Notices**

“the performance is astonishing ... a real revelation”

*BBC Music Magazine, 2012*

“superbly balanced sound”

*Musicweb International, 2012*

“a boys’ choir of an exceptional standard – sings not only with instinctive beauty, but also with a lyrical impetus which allows the music itself to breathe.”

*Preis der deutschen Schallplattenkritik (Prize of the German Record Critics), 2013*

**John Blow** Symphony Anthems (with St James’ Baroque)

“All the works are given splendid performances which not only remind us that there is more to Blow than merely being Purcell’s mentor but also confirm that New College’s famous choir is in very good hands.”

*David Vickers, Gramophone, September 2016*

**Messiah** (with the Academy of Ancient Music) – (Naxos)

“... a fine recording ... Having crack boy sopranos is crucial, and Mr. Higginbottom has them ...”

*New York Times, Dec 15, 2006*

**Concert** – Washington National Cathedral, Washington DC

“They brought a program ... that was beautifully structured, beautifully paced and beautifully sung.”

*The Washington Post, Apr 5, 2005*

**The Creation** (Oxford Philomusica)

“... the New College choristers supply expert delivery of the text as well as definition and clarity. There’s no lack of weight, either, for the big moments, such as the sudden burst of brilliance as the word ‘light’ in the opening chorus ... conductor Edward Higginbottom combines an essential energy with an eye for detail. It’s a work that has done very well on disc, and if Paul McCreesh’s version on Archiv still holds the palm for recent English language versions, this excellent newcomer is a fine alternative.”

*BBC Music Magazine, Dec 2008*

**Ludford: Missa Benedicta et Venerabilis** ((K617)

“... here [the New College trebles] show how much young singers can achieve in the way of cohesiveness, coherence and sheer persuasiveness of melodic shape. More please.”

*The Gramophone, 2007*

“Performances are exemplary ... and show New College on the top of its form ... a stunning set of trebles.”

*Goldberg Early Music, 2007*

**Concert** – Dom Sankt Blasien, St. Blasien, Germany

“Indeed, Edward Higginbottom is considered one of the most famous choirmasters in the world. At the end, a standing ovation from the audience rewarded what was a mature performance from the choir.”

*Badische-Zeitung*

**Renaissance Masterpieces – Volume One (Great Britain)** - (Collins Classics)

“The emotional content is immediate, artful but not artificial, as Higginbottom shapes lines in huge uplifting arcs of sound.”

*BBC Music Magazine*

“... beautiful sustained and balanced performances, the most gorgeous organ-like sonorities.”

*Classic CD*

**Renaissance Masterpieces – Volume Two (Munich)** – (Collins Classics)

“The sound hits you immediately ... they have never been better than on this disc.”

*Classic CD*

**Renaissance Masterpieces – Volume Three (Paris)** – (Collins Classics)

Editor’s Choice (*The Gramophone*)

“... a distinctive recording indeed ... this is music of very high quality. Just as importantly, he leads the New College choristers in a correspondingly fine performance.

*The Gramophone*

**Pergolesi – ‘Marian Vespers’** – (Erato) – Released December, 2002

“... a first-rate, clean and responsive choir and orchestra.”

*The Gramophone*

“... passionately committed singing and playing from Edward Higginbottom’s honey-toned yet youthful-sounding choir. Magnificent stuff, not to be missed.”

*Classic FM Magazine*

**Early One Morning – An Anthology of Folksong** – (Erato)

“The fine tone (with a likable individuality in that of the trebles), the intelligent phrasing, clear enunciation and sensitive shading are all admirable.”

*The Gramophone*

**Agnus Dei – a Choral compilation** – (Erato) - Gramophone Awards 1997 – Best Selling Disc

“This is one of the most sublime choral records I have ever heard.”

*The Organist’s Review*

“The standard singing is quite superb, and the unique track listing gives this special album the broadest possible appeal.”

*The Gramophone*

**Thomas Tomkins: The Third Service** – Editor's Choice – *The Gramophone*

**Nativitas: An Anthology of Christmas Music** (Erato)

“A sense of tranquility and emotional bliss is generated from this classical offering.”

*The Reminder*

**William Croft: Select Anthems**

“Good tone and balance go with a sure feeling for rhythm and the shape of phrases, so that everything gives pleasure. The recording and its presentation ... are admirable”

*The Gramophone*

**William Boyce: Ode for St. Cecilia's Day** – (ASV)

“The New College Choir is on radiant form ... I was enchanted throughout.”

*BBC Music Magazine*

**Byrd: Cantiones Sacrae of 1575** – (crv)

“The point made by this recording is that it all sounds natural, uncontrived, magnificent.”

*The Gramophone*

**Renaissance Masterpieces – Volume Four (Rome)** – (Collins Classics)

“The Choir of New College Oxford is on splendid form, with an even brighter edge than usual in the treble lines and sounding more continental than ever. Higginbottom directs with a fluency that reflects the music's structures and emotional content alike.”

*BBC Music Magazine*

**Renaissance Masterpieces – Volume Five (Vienna)** – (Collins Classics)

“Above all it is the distinctive sound of New College's trebles that captures the imagination ...”

*The Gramophone*

**Magnificat and Nunc Dimittis** – (Priory)

“Thrillingly brought off ... the revelation of the whole series.”

*Church Times*

**Stanford: Anthems and Motets** – (crd)

“Edward Higginbottom and his splendid choir never made a finer recording than this.”

*Penguin Good CD Guide*

**Handel: Joseph and His Brethren** (with the King's Consort directed by Robert King) – (Hyperion)

“The choir ... produce a sound that is bright and firm and the singing is resolute.”

*The Gramophone*

**Handel: Alexander Balus** (with the King's Consort directed by Robert King) – (Hyperion)

“The New College Choir ... are confident, bright-toned and vigorous, clean in line and well-balanced.”

*The Gramophone*

**Pergolesi: Marian Vespers** (with the Academy of Ancient Music)-(Erato)

“The Choir of New College Oxford ... is quite impressive. They are alert, well drilled, and easily capable of the technical demands placed upon them by Pergolesi’s score.”

*Fanfare*

“The choir of New College, Oxford is one of the best commercial recording choirs of our age — and has one of the most impressive discographies.”

“... brimming with musicality and finely polished ensemble singing.”

*Church Music Quarterly*

**Coronation Anthems** (with the Academy of Ancient Music) – (Decca)

“... superbly performed with a striking sense of occasion ... excellent performances by choir and instrumentalists.”

*The Gramophone*

**In Excelsis** (A cappella music across five centuries) – (Erato)

“The rich tone favored by New College Choir here works exceptionally well ... conveys spiritual values without a trace of soporific monotony. Unmissable.”

*Classic FM Magazine*

“‘In Excelsis’ is a deeply moving record ...”

*Western Mail*

**Bach: St. John Passion** (Naxos)

*Editor’s Choice, The Gramophone  
CD of the Week, The Daily Telegram*

“... refreshing and captivating new interpretation ...”

*The Gramophone*