



SING JOYFULLY

THE HOGAN ENSEMBLE

CONVIVIVM
• RECORDS •

Sing Joyfully displays a snapshot of the rich selection of choral music performed by the Hogan Ensemble in concert and in liturgical context. It spans the celebrated music of Handel, Purcell and Haydn through to the pillars of the Anglican cathedral repertoire.

We begin in Tudor England with William Byrd, for many years organist at the Chapel Royal, and his joyful setting of Psalm 81. His later work, Sing Joyfully, for six voices, vividly displays his word-painting genius in depicting the viol's bow strokes and fanfare-like passages at 'Blow the trumpet in the new moon'.

Working at the same time, but in the Spanish town of Seville, and later Toledo, Alonso Lobo's setting of Versa est in luctum is a stark contrast to the vigour of Byrd. Written in response to Philip II of Spain's death, it sets words from Job: 'My harp is turned to mourning, and my music into the voice of those that weep.'

An early chorister at King's College, Cambridge, under the direction of his brother, English-born Orlando Gibbons went on to be the Chapel Royal's senior organist. Almighty and Everlasting God is a simple work, sung here by a quintet, and sets the words of the 'Collect for the Third Sunday after Epiphany'.

Late in life, some 300 years later, Sir Hubert Parry wrote Songs of Farewell. There is An Old Belief is the fourth, using the moving words of 19th-Century writer John G Lockhart.

Charles Wood, a pupil of Parry, was himself to become a leading writer of Anglican choral music. Hail, Gladdening Light, for double choir, is perhaps his most frequently performed work.

Aged just seven, Josef Rheinberger became organist at the Parish Church of Vaduz, Liechtenstein, with his first composition the following year. Despite him being a prolific composer of choral and organ works, only a handful of his compositions remain. Dedicated to Pope Leo XIII in 1878, The Mass, for double choir is a model of his vocal writing ability, employing varied combinations of voices in word colouring.

The disc concludes with two favourites. Mendelssohn's setting of I Waited For The Lord with two soprano soloists accompanied by a (mostly) subdued chorus and organ, whilst Faure's masterpiece Cantique de Jean Racine is scored simply for four-part choir and organ, bringing this choral journey to a soothing end.

Simon Hogan, October 2010



The Hogan Ensemble, established in 2008 by its present Director, Simon Hogan, is a chamber choir of up to twenty young singers. Many began their careers as cathedral choristers and now hold prestigious music and choral scholarships at schools and universities. The choir has performed concerts to critical acclaim in venues across the South West, and seeks particularly to promote music in a concert setting that is often confined only to a liturgical audience. Its repertoire spans over 500 years from works of the Renaissance masters to music of composers of the present day. The ensemble made its London debut in 2010 with a performance of Handel's Messiah at St George's Bloomsbury.

Simon Hogan was born in Bristol in 1989, and is currently studying at the Royal College of Music. He combines his studies with freelance work as a recitalist and the position of Organist at Ealing Abbey, where he accompanies the Abbey Choir and assists the Director of Music with the training of the choristers.

Prior to moving to London, Simon held the organ scholarship at Salisbury Cathedral, where he regularly accompanied and conducted the cathedral choir, gave recitals on the renowned Willis organ, and worked in the cathedral school.

For further information about the ensemble, visit www.hoganensemble.co.uk



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Recorded in the Chapel of St. Augustine,
St Monica Trust, Bristol

Directed by
Simon Hogan

Produced, Engineered by
Adrian Green

Production Assistant
Edward Davies

Mastered by
Adaq Khan

Soprano
Sophie Gallagher*
Camilla Harris*
Nelleke Ladipo
Miranda Lim†
Joanna Loxton†
Katherine Moe

Alto
Sam Bardsley
Henry Kimber†
Tom Little
Rebecca Newman

Tenor
David Bellinger†
Rory Thorndyke
Joseph Wicks

Bass
Owain Park
David Reynolds
Matthew Silverman†

Organ
Tom Little
tracks 12 and 13

†denotes soloists in track 3

*denotes soloists in track 12



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