



the choral music of
June Clark
TO SING
THY
LOVE

DAVID PRICE
WILL DRAKETT

PORTSMOUTH
CATHEDRAL CHOIRS

JUNE CLARK (b. 1933)

studied piano and composition at the Royal Academy of Music and later worked as a composer with Alan Bush. Her first works were published whilst still a twenty-year-old student, launched as one of England's rare women composers.

From the age of 24, composing took a back seat as June developed an international piano career. She studied with Cyril Smith, making her debut as a duo pianist with Joan Ryall during the 1958 Wagner Festival in Bayreuth. A duo-piano career followed with broadcasts on the BBC and appearances at major festivals. In 1967 the duo won First Prize in the International Competition for Interpreters of Contemporary Music in the Netherlands, playing the Stravinsky Concerto for two pianos, and an additional prize for the best performance of a contemporary Dutch work by Louis Andriessen.

Joan died in a tragic accident in 1990, thus ending the 33-year partnership, after which June accompanied her son, Nick Pepin, making arrangements of songs for the



countertenor voice. There are three CDs of this era recorded by Charlemagne Music, a company set up by June and her two sons Nick and Tom.

In 1995 she was a founder member of the group Pennine Parnassus which toured England and America giving concerts of piano duet/solo music, songs and poetry readings.

Married to the writer David Pepin and now retired from public performance, June has revived her career in composing. To date her published works number more than fifty and centre on choral and piano composition and arrangements for voices.

For details please visit:

www.charlemagnemusic.co.uk



DAVID PRICE

David Price (b. 1969) is Organist and Master of the Choristers at Portsmouth Cathedral. Before he came to Portsmouth he was Assistant Organist of Ely Cathedral having previously held Organ Scholarships at Rochester Cathedral and Croydon Minster. During his time at Ely he toured Germany, Belgium, Holland, Poland and the Czech Republic with the Cathedral Choir. The choir's John Amner recording for Hyperion was critically acclaimed and Editor's Choice in 'The Gramophone' music magazine. Since he has been at Portsmouth the profile of the cathedral's music has been raised to new heights through twelve international tours, recordings and regular work for BBC and ITV.

In 2007, Portsmouth University conferred David Price with an Honorary Doctorate of Music in recognition of the significant contribution he has made to the development of music at the cathedral and for his contribution to the cultural life of the city. In 2013 he was made an Honorary Fellow of the Guild of Church Musicians. His St. John Passion for Good Friday



is published by Encore Publications in a series of the gospel passions alongside John Scott, Philip Moore and Richard Lloyd.

WILL DRAKETT

Will Drakett (b. 1992) studies organ, improvisation, harpsichord, voice and choral conducting at Birmingham Conservatoire and holds organ and harpsichord scholarships. Between November 2011 and July 2012 he was Acting Sub-Organist at Portsmouth Cathedral.

DAVID DIXON

DAVID DIXON (b. 1928) was born at Broadstairs, Kent. He worked as a journalist for twenty years on provincial newspapers. He has published two books of poems entitled 'Kicking Clouds' and 'Cloudkickers' for children, from which some of the poems set to music are taken. During the 1950s, while working in St. Albans, he collaborated with June Clark in the setting of these poems. Now in his 80s he lives in Norwich.



PORTSMOUTH CATHEDRAL CHOIR

The Cathedral Choir is made up of twenty-four boy choristers and fourteen gentlemen who contribute to the pattern of daily cathedral worship. They sing at least five services every week as well as special services and events both locally and internationally. The choir has recently toured Belgium, Holland, Sweden, France, Estonia, Denmark and Germany. Taking part in the 60th Anniversary of DDay commemorations the choir performed a concert in Caen with the London Mozart Players and at the International Service of Remembrance at Bayeux. In Trafalgar 200 they performed at The International Drumhead Ceremony, and events aboard HMS Victory (including three BBC radio and TV broadcasts). The Choir has made a number of recordings, including a reconstruction of music from Lord Nelson's Funeral year and 'I look from afar' – a recording of Advent and Christmas carols, 'Portsmouth Remembers' through Guild Records and Harvey Brough's DDay 60 cantata

'Valete in Pace' with The Britten Sinfonia, Clare College Choir, Cambridge, Mark le Broq & Andrew Parrott. This is their fourth disc with Convivium Records.
www.portsmouthcathedral.co.uk

CANTATE

Established in 2006, Cantate is Portsmouth Cathedral's Youth Choir, offering girls and boys the opportunity to sing as part of the daily music-making at Portsmouth Cathedral. The Choir has performed in various concert venues and been involved in Portsmouth Cathedral's Sing Up Chorister Outreach Programme. The choir has taken part in the annual Portsmouth Festivities and broadcast live on BBC Radio 3 & 4. In October 2008 they made their first tour to Paris. They visited Salzburg in December 2009 and performed concerts in The French Alps in 2012. In addition to their schedule of cathedral services for Advent and Christmas they also broadcast Choral Evensong live on BBC Radio 3 with the Cathedral Choir.

O SAVIOUR CHRIST

(1966) Anthem SATB CM2507a/b

Music by June Clark, Words by David Pepin

This anthem was originally composed for the wedding service of June Clark and David Pepin, held in the Cathedral and Abbey Church of St. Alban in 1966 and sung by the choristers with Peter Hurford at the organ. The words are a compilation from biblical texts, including psalms 16 v11, 121 v8, Isaiah 30 v15, Revelation 22 v20. Scored originally for two treble parts and one alto part it can be used as a wedding or a communion anthem, especially at Whitsuntide or Advent, and sung by either boys or women. This new SATB version is for standard choirs. The work begins and ends in a reflective mood. The middle section is based upon petitions to the Lord Jesus, whilst the final section gathers momentum in an ecstatic moment of joy, and the plea 'Come, Lord Jesus, Come', before ending as it began in quiet peace.

O Saviour Christ, we worship Thee.
O Saviour Christ, our hearts sing daily
of Thy faithfulness;
With lips of gladness we worship Thee.
O thou who binds us as one,
and sets us on our way with joyful hearts.
O Saviour Christ, we worship Thee.

Feed us with Thy goodness,
give us of Thy compassion,
come, Lord Jesus, come.
Teach us Thy forgiving spirit
within our earthly home,
and grant us wisdom all our days,
in our going out and our coming in.

O Saviour Christ, in quietness
and in confidence is our strength,
and in Thy presence is fullness of joy.
Come, Lord Jesus, Come.
Amen.

MISSA BREVIS (2006) Anthem SATB CM2514b. Music by June Clark, Words trad.

This was originally conceived in the 1970s as a commission from the Church of our Lady of Lourdes in Harpenden, for a short two-part setting of the Mass/Eucharist for Parish Church Choirs (CM2513). The work has since been updated to SATB and expanded, this version here recorded by Portsmouth Cathedral Choir. Written in a contemporary style with modal overtones, it includes the Kyrie, Gloria, Sanctus, Benedictus and Agnus Dei.

Kyrie

Kyrie eleison (x3),
Christe eleison (x3),
Kyrie eleison (x3)

Gloria

Soloists Sam Crosby, Nick Pepin

Gloria in excelsis Deo
et in terra pax hominibus
bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi,
propter magnum gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine, Fili unigenite,
Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostrum.
Qui sedes ad dexteram Patris,
miserere nobis.

Quoniam tu solus sanctus,
Tu solus Dominus.
Tu solus altissimus,
Jesu Christe
cum Sancto Spiritu,
in gloria Dei Patris.
Amen.

Sanctus & Benedictus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra,
gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Agnus Dei

Agnus Dei qui tollis peccata mundi,
miserere nobis.
Agnus Dei qui tollis peccata mundi,
miserere nobis.
Agnus Dei qui tollis peccata mundi,
dona nobis pacem.

THERE IS A BALM IN > GILEAD

(2007) Anthem, SS CM2416a/b arranged by June Clark

*The words and melody are African/American Spiritual.
This two-part arrangement for the voices is equally
balanced with the melody/descant weaving in and
out throughout the piece. The piano accompaniment
compliments the voices, picking up their style and sentiment
from Old Testament scriptures.*

TO SING THY LOVE

(2011) Anthem SATB CM2518

*Music by June Clark, Words by Cardinal John
Henry Newman. Soloist Nick Pepin.*

*Composed after a commission by Portsmouth
Anglican Cathedral to commemorate
their Patron Saint, Thomas Becket of
Canterbury, it was given its first performance
in the Cathedral under Dr David Price in*

There is a balm in Gilead
to make the wounded whole.
There is a balm in Gilead
to heal the sin-sick soul.

Some times I feel discouraged,
and think my works in vain,
but then the Holy Spirit
revives my soul again.

If you cannot sing like angels,
if you cannot preach like Paul,
you can tell the love of Jesus
and say he died for all.

There is a balm in Gilead
to make the wounded whole.
There is a balm in Gilead
to heal the sin-sick soul.

*November 2011. It is a setting of the poetic
translation from the Latin by Cardinal John
Henry Newman, of the Roman Catholic
'Anima Christe'. The outer sections recall
the solemnity of the Roman Mass, rising to
a dramatic climax with a waterfall effect at
the words 'Wash out my stains'. The central
section, beginning with countertenor solo,
is a prayer petition to Jesus, reflecting His
own passion. The climax is one of joy and
resurrection for all the saints.*

Soul of Christ, be my sanctification.
Body of Christ, be my salvation.
Blood of Christ, fill all my veins.
Water of Christ's side, wash me.

Soul of Christ, be my sanctification.
Body of Christ, be my salvation.
Blood of Christ, fill all my veins.
Water of Christ's side, wash out my stains.

Passion of Christ, my comfort be.
O good Jesus, listen to me.
In Thy wounds I fain would hide.
Ne'er to be parted from Thy side.

Guard me, should the foe assail me.
Call me when my life shall fail me.
Bid me come to Thee above
with Thy saints to sing Thy love.
World without end. Amen.

SIMPLE GIFTS

(2012) arranged for SATB CM2411c Music by June Clark

The Shaker Community began in Manchester in 1747, reaching America in 1774. Both tune and words were composed by Joseph Brackett (1797-1882), an Elder of the Community in Maine. The song shows an element of the dance, as do many Shaker tunes, with a soaring descant to end. Though it can be sung at any season, it can be sung at Christmas as it identifies with the gift of God in the birth of his Son.

'Tis a gift to be simple 'tis a gift to be free.
'Tis a gift to come down where you ought to be
and when you find yourself in a place just right,
'twill be in the valley of love and delight.

When true simplicity is gained,
to bow and to bend we will not be ashamed.
To turn, turn, 'twill be our delight
'till by turning, turning we come round right.

PILGRIM'S BLESSING

(2008) Anthem SATB CM2515

Music by June Clark, Words trad. Celtic Blessing.
Soloists: Nick Pepin

Composed in 2008 for the Alston Moor Parish Choir, of which June Clark was the choir director, this was sung at Festal Evensong to celebrate the close of the Alston Moor Six Church Festival. The opening solo was sung then, as on this recording, by June's son, Nick Pepin (countertenor). 'May the road rise up to greet you...' 'may the hills around enfold you...' words familiar to many. The words are so apt for the hills and moorland of the North Pennines. It is a joyous blessing!

May the road rise up to greet you.
May the wind be always at your back.
May the sun shine warm upon your face.
May the rain fall soft upon your field.
And until we meet again,
may God hold you in the palm of His hand.

May the hills around enfold you.
May the rocks give shelter in the storm.
May the dust be soft beneath your feet
and the dark give rest before the storm.
And until we meet again,
may God hold you in the palm of His hand.
May God hold you safely in the palm of His hand.

TOCCATA BRILLANTE

(1953) CM2305

This brilliant, showy piece for the concert platform was published and premiered in the Duke's Hall, Royal Academy of Music, London, by June, then a student composer. It exploits the toccata (touch) technique, with the excitement not letting up for a moment, except just before the very end of the piece. The short poco meno mosso section becomes reflective in mood, but is short-lived before the toccata rears its head again and plunges onward to a brilliant close at both ends of the keyboard.

FANCY THAT! EIGHT SONGS FOR CHILDREN

Music by June Clark, Words by David Dixon

THE DELL

(1963) CM2501

A light-hearted unison song about thirty two squirrels telling of their antics as they dart amongst the branches.

Two and thirty squirrels
came to the beech tree dell
and frisked among the shadows,
just as twilight fell.

Along the boughs they flickered
and leapt from spray to spray.
As silent as the shadows
they frolicked in their play.

And as I stood there watching
their fleet and nimble game,
they vanished in the shadows
as quietly as they came.

O WHERE IS YOUNG CHRISTOPHER

(1963) CM2503

This little song is about a young lad who cannot be found and is finally located stuck up a tree. It is in waltz rhythm emphasised by the piano accompaniment.

O where is, O where is,
O where is young Christopher?
If you know, tell it to me.
I think he, I think he,
I think he is crying
high up in the top of a tree.

O why is, O why is,
O why is he weeping?
Tell me, or else leave the town.
Because he, because he,
because he has tried very hard,
but he cannot get down.

Then fetch a, then fetch a,
then fetch a tall ladder.
We'll soon save poor Christopher's life.
But if we, but if we,
but if we can't reach him,
we'll cut the tree down
with a knife.

CAPTAIN LEATHER

(2005) CM2509

The sea captain is a happy fellow who thrives on weather, good or bad, singing his songs, and dancing the hornpipe, despite the gales and waves. The accompaniment is a jolly hornpipe throughout.

'I like this weather'
said Captain Leather,
scanning the squally stormy sea.
The gale blew strong
and he roared a song
and he danced a hornpipe;
One, two, three.

Said Captain Leather
'I like this weather',
squinting the morning azure skies,
A tune hummed he,
so glad with glee,
as he sailed his ketch
on the calm blue tide.

Every weather
pleased Captain Leather,
scudding along before the breeze.
In rain and gale,
sunshine and hail,
he danced and sang
on the seven seas.

THE COLONEL'S GALLOP

(2005) CM2510

Colonel Hadly Gadly Brown is a typical extrovert, who has the effrontery to ride through the town...on a rhinoceros, dressed in a top hat and dressing gown! He gallops away, unable to stop and finally vanishes out of town and over the hills.

Colonel Hadly Gadly Brown
rode a rhinoceros round the town
one stormy afternoon in June,
in a silk top hat and a dressing gown.

He laughed, he yelled
and he hummed a tune
to the cheering crowd who cried 'Bravo!
Hurrah! Bravo! Bravo! Bravo!'
which made his steed still faster go.

On they faster and faster sped
'til the face of the Colonel was raspb'ry red.
On thro' the puddled streets they tore
and over the hill beyond the town
and were seen no more.

THE MILLER

(2005) CM2511

With perhaps some apologies to Schubert this song is supported by a turning semiquaver accompaniment to suggest the mill wheel while the voice sings a jaunty melody above. The miller seems happy enough with the company only of his cats. The wheel gradually slows down and stops at the end of the song.

A dusty miller lived on a hill,
with three white cats in an old windmill.
The miller toiled from early morn,
grinding to flour the golden corn.

His cats would prowl or slumber sound,
or sit and watch the sails go round.
And every night the miller would pray
for a friendly wind the following day.

A dusty miller lived on a hill,
with three white cats in an old windmill.

MR. PENNYFATHER

(2005) CM2508.

This strange old man was always dreaming of a better place to be rather than where he actually was. His wishes seemed eventually to come true and at the end of the song he just 'disappeared from view'. The accompaniment trots hopefully along in the outer verses while in the middle becomes more reflective as the old man dreams. He finally floats away to his 'Isle of Gladness'.

Strange old Mr Pennyfather
said to me one day,
'Because I don't like folk
I'd rather fly on wings away,'

The old man muttered in his sadness,
'Time and again I yearn
to hie away to the Isle of Gladness,
to men's haunts not to return.

I'd like to sail Antarctic oceans,
dwell in pastures new.'
So saying, that man of curious notions,
disappeared from view.

BURLESCA

(1953) CM2308. Originally composed and premiered as a companion piece to the Toccata Brillante, the score of the Burlesca then languished forgotten in a drawer, until being

SPRING BREEZES

(2005) CM2512

Written as a two-part canon for two treble voices, (though it can be sung in unison) the song has lilting accompaniment and the words tell how the breeze passes 'softly, invisibly over the grasses'. It is a gentle evocation of spring and how the breeze brings out the smells of rain and the countryside, yet we do not know whence the breezes come or where they go.

Yellow heads nod to each breeze that passes,
softly, invisibly over the grasses.
The breezes go tiptoe in meadow and lane,
scattering May bloom and smelling of rain.

Yellow heads nod to each breeze that passes,
softly, invisibly over the grasses.
From whence come those breezes
and whither they go,
only the breezes themselves do know.

resurrected and published in 2011. The piece fluctuates from 7/8 to 6/8 time with dance-like chordal-accompanied semiquavers and tongue-in-cheek style extrovert treble scale passages. The middle section is a conversation between treble and bass (crossed hands) over a persistent

OG

(1963) CM2502. Soloist: Freddie Fenton

This is a song about a cat called Og. We cannot remember why he is called such a silly name, but think it is because Og is really a rather silly, scared cat. The piano accompaniment ambles along like the daft pussy cat, ending with an upward out-of-key scale as the frightened Og flees away.

My cat's called Og, I forget just why;
He's as grey as a fog and he's lost one eye.
As quiet as a log all day he'll lie,
but if mouse or dog should happen by,
my cowardly Og away will fly.

My cat's called Og, I forget just why:
He can jump like a frog if he'll only try,
and come at a jog when 'Milk' I cry,
but if mouse or dog should happen by,
my cowardly Og away will fly.
Miaow!

chordal accompaniment. The reprise of the first section ends in great triumph. Sadly, both this piece and the Toccata were never recorded while June was still playing in public, but here they are realised superbly by Will Drakett.

SLEEP NOW O BABE OF BETHLEHEM

(1967) CM2505 Music & Words by June Clark.

This SATB carol is a cradle song to the baby Jesus. For a fleeting moment in v.2 we are given a glimpse into the future when the grown man will have the world's sorrow on his shoulders. The rocking lullaby again brings the carol to a quiet, reflective ending, as the babe lies sleeping.

Sleep now O Babe of Bethlehem,
Lulla, lullaby.
Dream now O Child of Bethlehem,
Lulla, lullaby.
Ox and ass befriend thee
whilst angel hosts from heav'n
here do attend thee.
Sleep now O Babe of Bethlehem,
Lulla, lullaby.

Rest now O Babe of Bethlehem,
Lulla, lullaby.
Be still now O Babe of Bethlehem,
Lulla, lullaby.

Virgin pure doth tend thee
'ere God the Father
on his work doth send thee.
Rest now O Babe of Bethlehem,
Lulla, lulla, lulla, lullaby.

LET US LIGHT A CANDLE TO THE CHRIST CHILD

(1966) CM2504 Music & Words by June Clark.
Soloist: David Alcindor.

During a Nine Lessons and Carols Service in St. Albans Cathedral in 1965 this SATB carol was inspired by a 'what if?' vision of the red-cassocked choirboys with their lighted candles processing beyond the door of the cathedral and continuing on and on until they reached the stable in Bethlehem. Such was its strong inspiration the carol was completed during the small hours of the following night and morning.

*Let us light a candle to the Christ Child,
that its light may guide us to Bethlehem.
Where we might see the Majesty
of the wondrous work of God our Father
clothed in all humility.*

*Let us light a candle to the Christ Child,
that its light may guide us to Bethlehem.
At this one place in time and space,
a manger in a stable bare
contained all the means of grace.*

*Let us light a candle to the Christ Child,
that its light may guide us to Bethlehem.
There may we sing and praises bring,
with the shepherds and wise men from afar,
to worship Christ our Infant King.*

*Let us light a candle to the Christ Child,
that its light may guide us to Bethlehem.*

THREE CHRISTMAS ENSEMBLE ARRANGEMENTS

(2011) AATTB & Piano by June Clark.
Soloists: Nick Pepin, Tim Clifford-Hill, Adrian
Green, Jeremy Smith, Harry Bennett.

DECK THE HALL

(CM2405c) A boisterous setting of a well-known
carol with piano accompaniment that trips along
jauntily throughout. There are lots of 'fa-la-las'
which become ever more complex and energetic.

Deck the hall with boughs of holly,
Fa-la-la-la-la la-la-la-la.
'Tis the season to be jolly,
Fa-la-la-la-la la-la-la-la.
Fill the mead cup, drain the barrel,
Fa-la-la-la-la la-la-la-la.
Troll the ancient Christmas carol,
Fa-la-la-la-la la-la-la-la.

See the flowing bowl before us,
Strike the harp and join the chorus,
Follow, follow, follow me,
While I sing of beauty's measure,

Fast away the old year passes,
Hail the new, ye lads and lassies,
Laughing, quaffing, all together,
Heedless of the wind and weather,

DING, DONG! MERRILY ON HIGH

CM2414c

The sixteenth-century French tune with words
by G.R. Woodward begins with some bell
ringing (on the piano), assisted by the voices.
The bells then take the form of chimes and
peals, using syncopation to good effect.

Ding, dong! Ding dong!
Ding, dong! Merrily on high
in heaven the bells are ringing.
Ding, dong! Verily the sky
is riv'n with angels singing.
Gloria, Hosanna in excelsis.

Ding, dong! Ding dong!
Een so here below, below
let steeple bells be swungen,
and io, io, io,
by priest and and people sungen.
Gloria, Hosanna in excelsis.

Ding, dong! Ding dong!
Pray you dutifully prime
your matin chime ye ringers.
May you beautifully rime
your evetime song, ye singers.
Gloria, Hosanna in excelsis.

WE WISH YOU A MERRY CHRISTMAS

CM2415c

Not quite a Viennese waltz, this arrangement
of the traditional West Country carol dances
along at great pace. Spiced up with some
chromatic harmonies, the voices drive on to
unrestrained jollity, almost daring us not to
have a Merry Christmas.

We wish you a Merry Christmas (x3)
and a happy New Year.
Good tidings we bring
to you and your kin.
We wish you a Merry Christmas,
and a happy New Year.

Now bring us some figgy pudding,
and bring some out here.
Good tidings we bring...

For we all like figgy pudding,
so bring some out here.
Good tidings we bring...

And we won't go until we've got some,
so bring some out here.
Good tidings we bring...

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