

JAMES BOWMAN



THUS ANGELS SUNG

CONVIVIUM
RECORDS

MALCOLM ARCHER

THUS ANGELS SUNG

There is absolutely no rhyme or reason behind the selection of pieces on this recording, and this is intentional. Every piece was chosen at random, simply because I happened to like them and wanted to record them.

I have been lucky enough to have had a recording career that started over forty-five years ago, having made my first recording for His Master's Voice, with King's College Choir in 1967. Since then I have made some 180 recordings, stretching from black discs through tape cassettes, to CDs.

Actually, I made my original demo recording on a wax disc, and this was sent to David Willcocks in Cambridge for his approval.

At the end of a recording career there are always pieces lurking at the bottom of the barrel that you wanted to record, but somehow they never seemed to fit into the scheme of things. So here are those 'Odds & Ends' and I have to admit they make a very disparate collection. The only pieces actually written for counter-tenor are the three songs by ▶

Malcolm Archer and the little Grace before Dinner by Christopher Moore. Other pieces have been transposed and rearranged to suit my voice.

I've always loved Elgar, but he wrote nothing for counter-tenor, so I've taken the liberty of including the lovely 'Where corals lie' from *Sea Pictures*. I wonder what Dame Clara Butt would make of this. Similarly, having been brought up as a cathedral chorister in Ely Cathedral on Stanford's church music, I wanted to include him, and the little song from *Twelfth Night* seemed ideal.

I'm sure Vaughan Williams would have written for counter-tenor had he lived longer. After all, he loved all things Elizabethan and the Tallis tune that he immortalised in his *Fantasia* would have been sung by an all-male choir. I remember singing *Dirge for Fidele* as a boy treble. Obviously, Britten had to be represented, as this recording was made in his Anniversary Year, but who would think of including Thomas Attwood? Once again, I hark back to my chorister days, when I sang both pieces, probably not very well. Attwood studied with Mozart, who bullied him, but there's something ▶

of the Master in his music, and the result is quite touching.

The mediaeval world, apparently, believed that angels sang in the Alto register, so it seems appropriate to use the title *Thus Angels Sung* for such a collection.

To me, the choice of venue for a recording is most important. I detest singing in an anonymous, dreary studio, although I exempt the EMI Abbey Road Studios from this stricture.

A church is always infinitely preferable, away from traffic and aircraft noise. I don't mind if it's old

and damp as long as there is some sort of atmosphere. Blythburgh church in Suffolk is ideal. When this recording was first proposed, I had reservations about recording in Portsmouth Cathedral. It was not a building that I knew and I imagined a lot of intrusive noise from the docks and shipping in general. But it has proved a wonderful place to record, with perfect acoustics and its own very special atmosphere. I am very grateful to have had the opportunity to work in this friendly place.

JAMES BOWMAN

Malcolm Archer's *Three Songs* were written for James Bowman, and first performed by James at a concert in Stogursey Church in Somerset, accompanied by the composer. There was a

later performance by the same performers in Winchester College and this is the first recording of these songs, which work together as a cycle.

The first song, *When Jesus Christ was yet a child* sets a translation of a Russian text by Pleshcheev, the second, *Drop, drop slow tears* sets words by Phineas Fletcher to an original tune, rather than the more familiar one by Gibbons, and the third sets traditional English words in *The Bellman's Song*.

Sion's Daughter uses a translation of a Dutch text, and this carol

comes from Malcolm Archer's work *Noel! Noel!* (published by RSCM publications). Written for upper voices, the work was commissioned by Badminton School in Bristol and the Director of Music, Matthew Bale, and received its première in St. George's Church, Brandon Hill, Bristol on the occasion of the school's 150th anniversary.

The complete work is a cycle of nine carols designed to be sung either liturgically or in concert, accompanied by either piano or orchestra.

MALCOLM ARCHER

THUS ANGELS SUNG

- | | |
|---------------------------------------------|---------------------------------------------|
| 1 THE SONG OF ANGELS [1:18] | 13 EVENFALL [2:10] |
| 2 OCULI OMNIUM [1:21] | 14 DIRGE FOR FIDELE [3:49] |
| 3 HIDE NOT THOU THY FACE [1:47] | 15 THE TREES THEY GROW SO HIGH [3:05] |
| 4 SION'S DAUGHTER [2:05] | 16 THE RAIN IT RAINETH EVERY DAY [2:28] |
| 5 THE HOLY BOY [2:43] | 17 HOW SHOULD I YOUR TRUE LOVE KNOW? [1:44] |
| 6 MY LITTLE SWEET DARLING [1:27] | 18 WHERE CORALS LIE [3:27] |
| 7 I SAW A MAIDEN [3:03] | 19 O NATA LUX [1:48] |
| 8 LULLABY [2:59] | 20 CORPUS CHRISTI CAROL [2:21] |
| 9 SWEET AND LOW [1:59] | 21 THE CALL [2:01] |
| 10 WHEN JESUS CHRIST WAS YET A CHILD [2:47] | 22 TURN THY FACE FROM MY SINS [2:57] |
| 11 DROP, DROP SLOW TEARS [1:55] | 23 COME, HOLY GHOST [4:30] |
| 12 THE BELLMAN'S SONG [2:02] | |

JAMES BOWMAN

Counter-tenor

MALCOLM ARCHER

Piano / Organ

INSTRUMENT MAKERS

Estonia — Grand Piano (2012 sessions)

Bösendorfer — Grand Piano (2013 sessions)

Kenneth Tickell — Chamber Organ

John Nicholson / Nicholson & Co. Ltd. — Cathedral Organ

RECORDED

Portsmouth Cathedral

28th, 29th, 31st August 2012

28th August 2013 (tracks 2, 7, 15, 17, 19, 20, 23)

BOOKLET COVER

Photography — Angel roof, St. Wendreda's Church, March

Lynne Jayne Jenkins

JAMES BOWMAN

James Bowman has been one of the world's leading counter-tenors for over forty years; his career spans Opera, Oratorio, Contemporary music and solo recitals. He began singing as a Chorister at Ely Cathedral and later entered New College, Oxford with a Choral scholarship. After leaving Oxford, he joined the choir of Westminster Abbey.

As the result of an audition, he was invited by Benjamin Britten

to sing at the opening concert of the new Queen Elizabeth Hall in London in March 1967, and this marked his London début.

He was soon in demand on both the Opera stage and the concert platform, appearing at the Aldeburgh Festival and Sadlers Wells in 1967 (A Midsummer Night's Dream), at Glyndebourne in 1970 (La Calisto), the English National Opera in 1971 (Semele) and the Royal Opera in 1977 (Taverner).

Among his numerous opera engagements abroad, mention

should be made of Paris (L'Opéra, L'Opéra Comique, Le Théâtre du Châtelet, Le Théâtre des Champs-Élysées), La Scala, Milan, La Fenice, Venice and the Festival of Aix-en-Provence.

In Australia he has appeared at the Sydney and Melbourne Opera houses and in the USA at Lincoln Center, Carnegie Hall, the Kennedy Center in Washington, as well as Dallas, San Francisco and Santa Fe.

His concert career is equally wide-ranging. In Europe he is well-known as a recitalist, with a large following. He has sung at every major festival ▶



in France and in 1992 the French government honoured him with admission to 'L'Ordre des Arts et des Lettres'. In the same year he was awarded the Medal of Honour of the City of Paris.

James Bowman has made over 150 recordings with all the major record labels, under such directors as Britten, Harnoncourt, Mackerras, Leppard, Hogwood, Brüggén and Pinnock. He has recorded *Messiah* four times, under Willcocks, Koopman, Dorati and Parrott. Many of his recordings have been for Hyperion, recording all the Purcell Odes, Church music and Solo songs, as well as various solo discs of music by Bach, Handel,

Vivaldi, Pergolesi, Hasse, Domenico Scarlatti and Dowland.

James Bowman has given the world première of many important contemporary compositions, including works by Benjamin Britten, Michael Tippett, Peter Maxwell Davies, Richard Rodney Bennett, Robin Holloway, Geoffrey Burgon, Michael Nyman, Alan Ridout and Tariq O'Regan. In May 1996 he received the Honorary Degree of Doctor of Music from the University of Newcastle-upon-Tyne, and was made CBE in the 1997 Queen's Birthday Honours. He is also an Honorary Fellow of New College, Oxford and in

October 2000 became a Gentleman of Her Majesty's Chapel Royal, St. James's Palace.

More recently, James has been a member of the Jury for the Kathleen Ferrier Awards, and during 2009 he was President of the Festival de Wallonie in Belgium. In 2010 he was presented with 'A Lifetime Award for Services to Early Music' by the York Early Music Festival. In May 2011 he made his farewell to the London concert platform with a sold-out recital at London's Wigmore Hall, singing Purcell and Handel. However, he still appears occasionally at venues away from the capital.

Malcolm Archer is one of the world's leading church musicians, and has enjoyed a distinguished career in cathedral music, which has taken him to posts at Norwich, Bristol, Wells Cathedrals and then Director of Music at St. Paul's Cathedral in London. He is now Director of Chapel Music at Winchester College, where he is responsible for the College's ancient choral foundation; conducting the Chapel Choir and teaching the organ. During his time

MALCOLM ARCHER

at St. Paul's Cathedral he directed the choir for several State services, including the Tsunami Memorial Service, the London Bombings Service and the 80th Birthday Service for HM The Queen, for which he was invited by Buckingham Palace to compose a special anthem, performed live on BBC1. His many broadcasts and recordings from Wells and St. Paul's have received critical acclaim, and his CD of Christmas music from St. Paul's was voted Editor's number one choice in The Daily Telegraph.

Malcolm is much in demand as a choir trainer and choral and orchestral conductor, and he has directed concerts, workshops, courses and summer schools in various parts of the globe, as well as working with several leading orchestras. He is also the Musical Director of the Jean Langlais Festival in France. As an organ recitalist he has played in nine European countries, the USA and Canada, and his CDs include repertoire as diverse as J.S. Bach and Olivier Messiaen, as well as his own music. ▶



As a composer, Malcolm receives regular commissions from both sides of the Atlantic, and he has many published works. Recently he has composed works for the Southern Cathedrals Festival, St. Paul's Cathedral, the Festival of the Sons of the Clergy and an anthem for the enthronement service of the Bishop of Winchester. He has also jointly edited two books for Oxford University Press: *Advent for Choirs* and *Epiphany to All Saints for Choirs*. His compositions are widely performed and greatly enjoyed for

their approachable nature and singability. He is not exclusively a church composer and has also written instrumental music and works for the theatre.

He has been an adjudicator for the BBC Radio 2 Young Chorister of the year competition, and for four years was a judge for the BBC Songs of Praise School Choirs competition, including chairing the judging panel for two of those competitions. He is also a frequent contributor to that programme as both interviewee and musical arranger.

He has recently been a judge for the British Composer Awards.

Malcolm has served as council member of the Royal College of Organists, and he is a member of the council of the Guild of Church Musicians, from whom he was recently awarded the Fellowship for his services to church music over many years. In 2009, he was awarded the FRSCM (Fellow of the Royal School of Church Music) for his work in three cathedrals, and as a composer of church music.

malcolmarcher.com



JAMES BOWMAN / ANDREW KING / MALCOLM ARCHER

THUS ANGELS SUNG

ONE THE SONG OF ANGELS

text Song 34 *Hymnes & Songs
of the Church* (pub. 1623)
George Wither (1588-1667)
music Orlando Gibbons
(1583-1625)

Thus angels sung, and thus sing we;
To God on high all glory be;
Let Him on earth His peace bestow,
And unto men His favour show.

TWO OCULI OMNIUM

Oculi omnium in te sperant, Domine:
The eyes of all wait upon Thee, O Lord,
Et tu das illis escam in tempore opportuno.
And Thou givest them their food in due season.
Aperis tu manum tuam,
Thou openest Thine hand
Et imple omne animal benedictione.
And fillest all things living with plenteousness.
Alleluia!
Alleluia!

text Grace before Dinner
Psalm 145 vv15-16
music Christopher Moore
(1948-)

THREE HIDE NOT THOU THY FACE

text Thomas Cranmer
(1489-1556)
music Richard Farrant
(1525-1580)

Hide not Thou Thy face from us, O Lord,
And cast not off Thy servant in Thy displeasure.
For we confess our sins unto Thee,
And hide not our unrighteousness.
For Thy mercy sake deliver us from all our sins.

FOUR SION'S DAUGHTER

text trad. Dutch, trans.
Percy Dearmer
(1867-1936)
music Malcolm Archer
(1952-)

O Sion's daughter, where art thou?
Good news have I to tell thee,
A greater joy I bring thee now
Than ever yet befell thee.
A maiden hath brought forth a son;
Great was the gift she gave us;
In Bethlem was that life begun
Of Him who came to save us.
As through a casement light will flood
That darkness may be ended,
So through her maiden motherhood
The child of God descended.
Upon her lap He lay so fair,
She kissed Him and caressed Him.
Great was the love she did Him bear,
As to her heart she pressed Him.

FIVE THE HOLY BOY

piano solo **music** John Ireland (1879-1962)

SIX MY LITTLE SWEET DARLING

My little sweet darling, my comfort and joy.
Sing lullaby lully.
In beauty surpassing the princes of Troy.
Sing lullaby lully.
Now suck child and sleep child, thy mother's sweet boy.
Sing lullaby lully.
The gods bless and keep thee from cruel annoy,
Sing lully, lully, lully.
Sweet baby, lullaby lully.

text anon.
music attrib. William Byrd
(1543-1623)

SEVEN I SAW A MAIDEN

I saw a maiden sitten and sing:
She lulled her child, a little lording.

*Lullay my dear son my sweeting,
Lullay my dear son, my own dear darling.*

This very Lord, He made all things,
And this very God, the King of all kings.

There was sweet music at this child's birth,
And heaven filled with angels, making much mirth.

Heaven's angels sang to welcome the child
Now born of a maid, all undefiled.

Pray we and sing on this festal day
That peace may dwell with us alway.

text 15th century,
adapted
music Basque melody,
arr. Edgar Pettman
(1866-1943)



JAMES BOWMAN / MALCOLM ARCHER



FEATURE FROM ORGAN CASEWORK - PORTSMOUTH CATHEDRAL

EIGHT LULLABY

piano solo **music** Cyril Scott (1879-1970)
transcribed for piano - Robert Elkin (pub. 1927)

NINE SWEET AND LOW

Sweet and low,
Wind of the western sea,
Low, low, breathe and blow,
Wind of the western sea.
Over the rolling waters go,
Come from the dying moon, and blow,
Blow him again to me,
While my little one, while my pretty one, sleeps.

text Alfred, Lord Tennyson
(1809-1892)
music no.4 of
Six English Lyrics (1966)
Malcolm Williamson
(1931-2003)

Sleep and rest,
Father will come to thee soon,
Rest on mother's breast,
Father will come to thee soon.
Father will come to his babe in the nest,
Silver sails all out of the west
Under the silver moon.
Sleep, my little one, sleep, my pretty one, sleep.

text Aleksei Nikolaevich
Pleshcheev (1825-1893)
trans. attrib. Geoffrey
Dearmer (1893-1996)
music Malcolm Archer
(1952-)

TEN WHEN JESUS CHRIST WAS YET A CHILD

When Jesus Christ was yet a child
He had a garden small and wild,
Wherein He cherished roses fair,
And wove them into garlands there.

Now once, as summertime drew nigh,
There came a troop of children by,
And seeing roses on the tree,
With shouts they plucked them merrily.

"Do you bind roses in your hair?"
In scorn they cried to Jesus there.
The boy said humbly: "Take, I pray,
All but the naked thorns away."

Then of the thorns they made a crown,
And with rough fingers press'd it down,
Till on His forehead fair and young
Red drops of blood like roses sprung.

ELEVEN DROP, DROP SLOW TEARS

Drop, drop slow tears,
And bathe those beauteous feet,
Which brought from Heav'n
The news and Prince of Peace.

Cease not, wet eyes
His mercies to entreat,
To cry for vengeance,
Sin doth never cease.

In your deep floods
Drown all my faults and fears,
Nor let His eye see sin,
But through my tears.

text Phineas Fletcher
(1582-1650)
music Malcolm Archer (1952-)

TWELVE THE BELLMAN'S SONG

The moon shines bright, the stars give light:
A little before it was day,
Our Lord, our God, He called on us,
And bid us wake and pray.

Awake, awake good people all;
Awake and you shall hear
Our Lord, our God died on the cross
For us whom He loved so dear.

O fair, O fair Jerusalem,
When shall I come to thee?
When shall my sorrows have an end,
Thy joy that I may see?

And for the saving of our souls
Christ died upon the cross;
We ne'er shall do for Jesus Christ
As He hath done for us.

The life of man is but a span
And cut down in its flower.
We're here today and tomorrow are gone,
The creatures of an hour.

text trad.
music Malcolm Archer
(1952-)

THIRTEEN EVENFALL

Breathe, my lute, beneath my fingers
One regretful breath.
One lament for life that lingers
Round the doors of death.
For the frost has killed the rose,
And our summer dies in snows,
And our morning once for all
Gathers to the evenfall.

Hush, my lute, return to sleeping,
Sing no songs again.
For the reaper stays his reaping
On the darkened plain;
And the day has drained its cup,
And the twilight cometh up;
Song and sorrow all that are
Slumber at the evenstar.

text Alfred Edward Housman
(1859-1936)

music Humphrey Clucas
(1941-)

FOURTEEN DIRGE FOR FIDELE

Fear no more the heat o'the sun,
Nor the furious winter's rages;
Thou thy worldly task hast done,
Home art gone and ta'en thy wages.
Golden lads and girls all must
As chimney-sweepers, come to dust.

Fear no more the lightning-flash
Nor th'all dreaded thunder-stone;
Fear not slander, censure rash,
Thou hast finished joy and moan;
All lovers young, all lovers must
Consign to thee, and come to dust.

No exorciser harm thee!
Nor no witchcraft charm thee!
Ghost unlaid forbear thee!
Nothing ill come near thee!
Quiet consummation have;
And renowned be thy grave!

text from *Cymbeline* (IV,ii)
William Shakespeare
(1564-1616)
music Ralph Vaughan
Williams (1872-1958)

FIFTEEN THE TREES THEY GROW SO HIGH

The trees they grow so high and the leaves they do grow green,
And many a cold winter's night my love and I have seen.
Of a cold winter's night, my love, you and I alone have been,
Whilst my bonny boy is young he's a-growing.

O father, dearest father, you've done to me great wrong.
You've tied me to a boy when you know he is too young.
O daughter, dearest daughter, if you wait a little while,
A lady you shall be while he's growing.

I'll send your love to college all for a year or two,
And then in the meantime he will do for you.
I'll buy him white ribbons, tie them round his bonny waist
To let the ladies know that he's married.

I went up to the college and I looked over the wall,
Saw four and twenty gentlemen playing at bat and ball.
I called for my true love, but they would not let him come,
All because he was a young boy and growing.

At the age of sixteen, he was a married man
And at the age of seventeen he was father to a son.
And at the age of eighteen the grass grew over him,
Cruel death soon put an end to his growing.

And now my love is dead and in his grave doth lie,
The green grass grows o'er him so very, very high.
I'll sit and I'll mourn his fate until the day I die,
And I'll watch all o'er his child while he's growing.

text trad. Somerset
Folk Song

music arr. Benjamin Britten
[1913-1976]

SIXTEEN THE RAIN IT RAINETH EVERY DAY

When that I was and a little tiny boy,
With hey ho, the wind and the rain,
A foolish thing was but a toy,
For the rain it raineth every day.

But when I came to man's estate,
With hey ho, the wind and the rain.
'Gainst knave and thief men shut their gate,
For the rain it raineth every day.

But when I came, alas! to wive,
With a hey ho, the wind and the rain,
By swagg'ring I could never thrive,
For the rain it raineth every day.

A great while ago the world begun
With a hey ho, the wind and the rain.
But that's all one, our play is done,
And we'll strive to please you every day.

text from *Twelfth Night* (V i)
William Shakespeare
(1564-1616)

music Charles Villiers
Stanford [1852-1924]

SEVENTEEN HOW SHOULD I YOUR TRUE LOVE KNOW?

How should I your true love know
From another one?
By his cockle hat and staff,
And his sandal shoon.

He is dead and gone lady,
He is dead and gone;
At his head a grass-green turf,
At his heels a stone.

White his shroud as the mountain snow,
Larded with sweet flowers,
Which bewept to the grave did go
With true-love showers.

text from *Hamlet* (IV, v)
William Shakespeare
[1564-1616]

music Roger Quilter (1877-1953)

EIGHTEEN WHERE CORALS LIE

The deeps have music soft and low
When winds awake the airy spry.
It lures me, lures me on to go
And see the land where corals lie.

By mount and mead, by lawn and rill,
When night is deep, and moon is high,
That music seeks and finds me still,
And tells me where the corals lie.

Yes, press my eyelids close, 'tis well;
But far the rapid fancies fly
To rolling worlds of wave and shell,
And all the land where corals lie.

Thy lips are like a sunset glow,
Thy smile is like a morning sky,
Yet leave me, leave me, let me go
And see the land where corals lie.

text Richard Garnett
[1835-1906]

music from *Sea Pictures*
Edward Elgar (1857-1934)

NINETEEN O NATA LUX

O nata lux de lumine,
O Light born of Light,
Jesu redemptor saeculi.

Jesus, Redeemer of the world.
Dignare clemens supplicum
Deign with mercy to receive
Laudes preces que sumere.

The praise and prayer of those who entreat.
Qui carne quondam contegi

Thou who once deigned to take fleshly form
Dignatus es pro perditis.

For the sake of the lost.

Nos membra confer effici

Grant our body to be one

Tui beati corporis.

With Thy blessed body.

text Hymn at Lauds
for the Feast of the
Transfiguration
music Thomas Tallis
(1505–1585)

TWENTY CORPUS CHRISTI CAROL

He bare him up, he bare him down,
He bare him into an orchard brown.
Lully, lullay, the falcon hath borne my make away.

In that orchard there was an hall
That was hanged with purple and pall.
And in that hall there was a bed,
It was hanged with gold so red.
Lully, lullay, the falcon hath borne my make away.

In that bed there lieth a knight,
His woundes bleeding, day and night.
By that bedside kneeleth a may,
And she weepeth both night and day.
Lully, lullay, the falcon hath borne my make away.

And by that bedside there standeth a stone,
Corpus Christi written thereon.

text 15th century, anon.
music Benjamin Britten
(1913–1976)

TWENTY-ONE THE CALL

Come my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death.

Come my Light, my Feast, my Strength:
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joys in love.

text from *The Temple*

George Herbert (1593-1633)

music no.4 of *Five Mystical Songs*

Ralph Vaughan Williams
(1872-1958)

TWENTY-TWO TURN THY FACE FROM MY SINS

Turn Thy face from my sins, and put out all my misdeeds.
Make me a clean heart, O God,
And renew a right spirit within me.
Cast me not away from Thy presence,
And take not Thy Holy Spirit from me.

text *Psalms* 51 vv9-11

music Thomas Attwood
(1765-1838)

TWENTY-THREE COME, HOLY GHOST

Come, Holy Ghost, our souls inspire,
And lighten with celestial fire.
Thou the anointing Spirit art,
Who dost Thy sevenfold gifts impart.

Thy blessed unction from above,
Is comfort, life, and fire of love.
Enable with perpetual light,
The dullness of our blinded sight.

Anoint and cheer our soiled face,
With the abundance of Thy grace.
Keep far our foes, give peace at home,
Where Thou art guide, no ill can come.

Teach us to know the Father, Son,
And Thee of both to be but one.
That through the ages all along,
This may be our endless song:

Praise to Thy eternal merit,
Father, Son, and Holy Spirit.

text *Veni Creator Spiritus*
attrib. Rabanus Maurus (9th
century) trans. John Cosin
(1594-1672)

music Thomas Attwood
(1765-1838)



THUS ANGELS SUNG

JAMES BOWMAN

Counter-tenor

MALCOLM ARCHER

Piano / Organ

ANDREW KING

Producer

ADAQ KHAN

Sound Engineer / Mastering

TOM KUGLIN

Artist Photography

LYNNE JAYNE JENKINS

Cover Photography

WITH THANKS

The Dean & Chapter of Portsmouth Cathedral

JOHN BEVAN

Creative Director

ADRIAN GREEN

Executive Producer



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