



THE EVENING CHOIR

ALEXANDER
NORMAN

CARSON
COOMAN

CONVIVIUM
SINGERS



CARSON COOMAN

(b. 1982) is an American composer with a catalog of hundreds of works in many forms – from solo instrumental pieces to operas, and from orchestral works to hymn tunes. His music has been performed worldwide in venues that range from the stage of Carnegie Hall to a hot air balloon basket, and his work appears on over forty recordings, including twenty-one complete CDs on Naxos, Albany, Artek, Gothic, Divine Art, Métier, Convivium, Altarus, MSR Classics, Raven, and Zimbel labels. Cooman has served as composer in residence for The Memorial Church at Harvard University and the Episcopal Cathedral Church of St. Paul.

Cooman's primary composition studies were with Bernard Rands, Judith Weir, Alan Fletcher, and James Willey. As an active concert organist, Cooman specializes in the performance of contemporary music. Over 150 new works have been composed for him by composers from around the world, and his organ performances can be heard on a number of CD recordings. Cooman is also a writer on musical subjects, producing articles and reviews frequently for a number of international publications. He serves as an active consultant on music business matters to composers and performing organizations, specializing particularly in the area of composer estates and archives. carsoncooman.com



THE EVENING CHOIR

(op. 959; 2012) for chorus, soloists, and organ was commissioned by the Memorial Church, Harvard University to celebrate the dedication of the C. B. Fisk organ, Op. 139: the Charles B. Fisk & Peter J. Gomes Memorial Organ.

The work is dedicated in memory of Peter J. Gomes (1942–2011), for whose personal support and encouragement I will be forever grateful. The text is an extended poem by Jones Very (1813–1880), a mystical figure of the American Transcendentalism movement.

A graduate of Harvard University and Harvard Divinity School, Very produced a large body work in a personal style that was much appreciated and praised by his Transcendentalist colleagues. Much like the English poet Christopher Smart, Very suffered from issues of mental health and religious delusions (believing at times he was the Second Coming of Christ), and

was institutionalized for a number of years. Upon his release, he was helped in the publication of his work particularly by Ralph Waldo Emerson (who believed strongly in Very's sanity – “Such a mind cannot be lost” – Emerson wrote). Very spent most of the remainder of his life as a recluse under the care of his sister, and in the last 40 years of his life produced little work and made almost no public appearances due to crippling shyness.

Though some of Very's poems were published in his lifetime, the vast majority were only circulated privately among the Transcendentalists. Despite high regard amongst his contemporaries, it was only with the publication of Helen R. Deese's critical edition of Very's complete poems (862 of them) in 1993 that his achievements became more broadly acknowledged and praised by the wider community of scholars and poetry lovers.

The poem is set as a cantata— involving choir, four soloists, and prominent use of the organ. Given the dramatic nature of the text, the work is rather more austere and apocalyptic than most of my choral music to date. I sought to create a musical analogue to the blazingly vivid sound of Very's verse.

BE YE WISE (op. 819; 2009), a setting of *Matthew 10:16* and *Proverbs 2:10* was written for Jennifer Lester.

BORN AMONG US IN THE NIGHT (op. 936; 2011) was commissioned for the 102nd annual Christmas Carol Services of the Memorial Church at Harvard University. It is dedicated to Tad Meyer and Ann Stevenson. The text is a carol by poet Richard Leach.

HOW LOVELY IS THY DWELLING PLACE (op. 937; 2011), a setting of

Psalms 84:1–2, 4, is dedicated to Stephen Layton.

EASTER DAY (op. 997; 2013) was commissioned by the Memorial Church at Harvard University. It sets an early poem by Gerard Manley Hopkins.

I HAVE SEEN THE LORD: A MARY MAGDALENE SEQUENCE (op. 688; 2006) was commissioned by the Episcopal Diocese of California for the installation of the Rt. Rev. Marc Handley Andrus as the eighth Bishop of California on July 22, 2006. The text of the work is the Bible narrative of Mary Magdalene encountering the risen Jesus.

THE NAME ABOVE ALL NAMES (op. 843; 2009) is an extracted anthem from the oratorio *The Acts of the Apostles*. The text is *Philippians 2:5–11*.

WHEN THE PERFECT COMES (op. 740; 2007) was commissioned by Peter J. Gomes in celebration of the fortieth anniversary of his ordination to the ministry. The text, based on Gomes' favorite scripture passages, was adapted by Matthew F. Burt from *Romans 12:1, I Corinthians 13:8, 10*, and *Romans 12:2*.

VENI SANCTE SPIRITUS (op. 940; 2011) was jointly commissioned by Musica Spei (Rochester, New York) and Trobairitz (London, England). It is dedicated in memory of Lew Wallace. The text is the so-called 'Golden Sequence', one of the four Medieval sequences that was preserved after the Council of Trent. It is prescribed in the traditional liturgy for use at Pentecost and has been set to music by countless composers. Though all the music is newly-composed, this setting draws heavily on the techniques and

style of Medieval and Renaissance music and while the motet draws on historical contrapuntal processes and modality, the harmonic language employs more contemporary elements as well. In the manner of many Renaissance composers, each phrase of the text is portrayed descriptively in the musical content of its setting. The work is constructed primarily as a *cantus firmus* motet, first sung by all voices in unison at the beginning. This tune is in a Medieval secular 'song' style, much like the popular songs of the era (such as *L'homme armé*) that were frequently used as *cantus firmus* material by Medieval and Renaissance composers in their motets and mass settings. Phrases from the *cantus firmus* tune appear overtly and non-overtly throughout the work. It is heard prominently again in the penultimate section, in a basic triple versus duple prolation in the upper voices against the lower.

THE KINGDOM OF JUSTICE (op. 686; 2006)

was commissioned by Trinity Episcopal Cathedral, San Jose, California, in honor of Edna Pope. The texts were adapted from the Bible by Matthew F. Burt, based on passages chosen by David Bird and Michael Burroughs.

TE DEUM (op.759; 2008)

was commissioned by the *Association of Anglican Musicians* for its 2008 Annual Conference, Houston, Texas. It is dedicated to David Ashley White and sets the traditional text.

—in his own words
Carson Cooman



ALEXANDER NORMAN

is a conductor, organist and music tutor. A graduate in music from Royal Holloway College, University of London, he held organ and bass choral scholarships whilst studying. Alex graduated with a Masters degree in Choral Conducting from Birmingham Conservatoire, under the tuition of Paul Spicer.

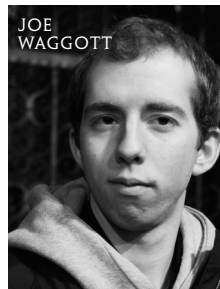
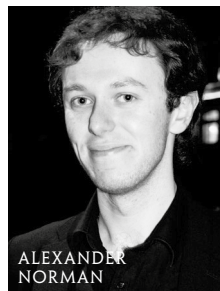
As Artistic Director of Convivium Singers he has conducted and produced a number of recordings, as well as performing with them in festivals in Tolosa (Spain), Legnano (Italy), Hradec Králové (Czech Republic) and Porto Torres (Sardinia). Alex is also Director of Music at Holy Trinity Church, Coventry, Musical Director of the Wythall Community Choir, Chorus Master of the Lichfield Festival Chorus and a piano tutor at Blue Coat C of E School in Coventry.

As an organist he appears on The Choir of Royal Holloway's first Hyperion release, *'Hail, Queen of Heaven'* (sacred choral

music by Rihards Dubra) and he accompanied the choir for broadcasts on BBC Radios 2, 3 and 4. Alex has given recitals in Coventry and Birmingham Cathedrals as well as in various churches in and around Coventry. His organ teachers were Alistair Reid and Rupert Gough.

JOE WAGGOTT

is a student of the Royal Academy of Music, studying harpsichord with Carole Cerasi and Terrence Charlston. Prior to this he studied organ at Birmingham Conservatoire under Henry Fairs. Joe has performed widely as a harpsichordist; performances have included playing with the Royal Academy of Music Baroque Soloists at Wigmore Hall and at the Tivoli Gardens Concert Hall, Copenhagen, under Rachel Podger, *Messiah* with the English Symphony Orchestra and the RAM/ Kohn Foundation *Bach Cantatas* series. Also active as an organist he has been involved in premier recordings of new works, including music by Jonathan Dove as well as solo performances such as Poulenc's Organ Concerto with Birmingham Festival Orchestra. Joe is a prize winning holder of the Associateship Diploma from the Royal College of Organists. In 2011 Joe formed his own ensemble, the Apollo Baroque Consort. Their current CD was released in 2012 and described by Paul Spicer as "one of the most beguiling recordings I have enjoyed in recent years".



CONVIVIAM SINGERS

is an award-winning, critically acclaimed choral ensemble, providing opportunities for young singers at the early stages of performing careers, as well as for talented musicians who have chosen not to pursue careers in music. The ensemble specialises in performing and recording sacred and secular music by living European and American composers. It was recently described as 'an extraordinarily good choir to listen to' by BBC Radio 3's 'CD Review'.

Convivium Singers have released a number of recordings in recent years, collaborating with companies, including the Baltic Exchange, London, and publishers, notably the Royal School of Church Music. Composer discs include works by Hugh Benham, Michael Higgins, Malcolm Archer and Margaret Rizza. They have also delved into early music, and their CD of motets by Peter Philips (Convivium Records) received a

Choir & Organ five-star review. The choir was filmed at Portsmouth Cathedral in 2014 for a special Songs of Praise programme on BBC1, as part of the DDay70 commemorations.

The Singers often work with established conductors and composers to introduce contemporary music to wider audiences. They were prize-winners at the Tolosa International Choral Contest (Spain). Most recently, the ensemble has performed at Milan's *La Fabbrica del Canto* festival and in Hradec Králové at the Czech choral festival *Sborové slavnosti*.

Convivium Singers have a diverse repertoire from traditional choral music to folk-songs, partsongs and popular arrangements and are well suited to weddings, private functions and corporate events performances.

For more information on events and to book the choir, see conviviumsingers.com

THE EVENING CHOIR

Op. 959 (2012) Jones Very (1813–1880)

Soprano solo Gilly Franklin

Tenor solo William Wallace

Alto solo Kate Telfer

Bass solo Danny Purtell

The organ smites the ear with solemn notes
In the dark pines withdrawn, whose shadows fall
Motionless on the moonlit path which leads
To the house of God, within whose porch I stand.
Behold the stars and larger constellations
Of the north hemisphere; glitter more bright
Their ranks, and more harmonious they seem,
As from within swells out the holy song.
The pillars tremble with the waves of sound!
There is in these deep tones a power to abide
Within us; when the hand is mouldered
Of him who sweeps its keys, and silent too
Her voice, who with the organ chants so sweet,
We shall hear echoes of a former strain,
Soft soul-like airs coming we know not whence.
I would that to the noisy throng below,
Which paces restless through the glimmering street,
Might reach this anthem with its cadence soft,
And its loud rising blasts. Men's ears are closed,
And shut their eyes, when from on high the angels
Listen well pleased, and nearer draw to the earth.
Yet here the blind man comes, the only constant
Listener. In the dim-lighted Church, within
Some pew's recess, retired he sits, with face

Upturned as if he saw, as well as heard,
And music was to him another sense:
Some thoughtless at the gate a moment stand,
Whom a chance-wandering melody detains,
And then, forgetful, mingle with the tide
That bears them on; perchance to wonder whence
It came, or dream from a diviner sphere
'T was heard.

Tomorrow is the Sabbath-time;
Refreshed by sleep this tired multitude,
Which now by all ways rushes through the city,
Each hurrying to and fro with thoughts of gain,
And harried with the business of the world,
Men with children mixed clamorous and rude,
Shall, all at once, quit their accustomed streets,
And to the temples turn with sober pace,
And decent dress composed for prayer and praise.
Yon gate, that now is shut upon the crowd,
Shall open to the worshippers; by paths
Where not a foot's now heard, up these high steps
Come arm in arm the mother, father, child,
Brother, and sister, servants and the stranger
Tarrying with them, and the stated priest
Who ministers in holy things. Peace be

On this House, on its courts! May the high hymn
Of praise, that now is sung preparative,
Quiet the rough waves that loud are breaking
At its base, and threatening its high walls.
I would not, when my heart is bitter grown,
And my thoughts turned against the multitude,
War with their earthly temple; mar its stones;
Or, with both pillars in my grasp, shake down
The mighty ruin on their heads. With this
I war not, nor wrestle with the earthly man.
I war with the spiritual temple raised
By pride, whose top is in the heavens, though built
On the earth; whose site and hydra-headed power
Is everywhere;—with Principalities,
And them who rule the darkness of this world,
The Spirits of wickedness that highest stand.
'Gainst this and these I fight; nor I alone,
But those bright stars I see that gather round
Nightly this sacred spot. Nor will they lay
Their glittering armor by, till from heaven's height
Is cast Satan with all his host headlong!
Falling from sphere to sphere, from earth to earth
Forever;—and God's will is done.

BE YE WISE

Op. 819 (2009) Matthew 10:16; Proverbs 2:10

Baritone solo William Drakett

Be ye wise. Be ye innocent. Be ye wise.
Behold, ye are sent forth as sheep in the midst of wolves.
Be ye wise as serpents, and as innocent as doves.
Wisdom entereth the heart, and knowledge is
pleasant unto the soul.

BORN AMONG US IN THE NIGHT

Op. 936 (2011) Richard Leach (b. 1953)

Will you leave the light of heaven
for the shadows of this earth,
turn from songs that know your glory
to the questions of your worth?
It is love that leads to leaving,
love will bring you to our side;
we will know you, Love incarnate,
born among us in the night.

Will you leave the way of power
that can call the stars by name,
to be found within a manger,
lit by olive oil aflame?
It is love that leads to leaving,
love that lays its power aside;
we will name you, Christ our brother,
born among us in the night.

Will you leave the endless giving,
truth that sings and love that flows,
for a world whose way is grasping,
hands that clutch and hearts that close?
It is love that leads to leaving,
love whose arms are open wide;
and our hearts will open to you,
born among us in the night.

HOW LOVELY IS THY DWELLING PLACE

Op. 937 (2011) Psalm 84:1–2, 4 (alt.)

How lovely is thy dwelling place, O Lord of hosts!
My soul longeth, yea, fainteth for the courts of the Lord;
my heart and flesh sing for joy to the living God.
Blessed are those who dwell in thy house, every singing thy praise!
How lovely is thy dwelling place, O Lord of hosts to me!

EASTER DAY

Op. 997 (2013) Gerard Manley Hopkins (1844–1889)

Beauty now for ashes wear,
Perfumes for the garb of woe,
Chaplets for disheveled hair,
Dances for sad footsteps slow;
Open wide your hearts that they
Let in joy this Easter Day.

Build His church and deck His shrine,
Empty though it be on earth;
Ye have kept your choicest wine—
Let it flow for heavenly mirth;
Pluck the harp and breathe the horn:
Know ye not 'tis Easter morn?

Gather gladness from the skies;
Take a lesson from the ground;
Flowers do ope their heavenward eyes
And a Spring-time joy have found;
Earth throws Winter's robes away,
Decks herself for Easter Day.

Break the box and shed the nard;
Stop not now to count the cost;
Hither bring pearl, opal, sard;
Reck not what is seen as lost;
Upon Christ throw all away:
Know ye, this is Easter Day.

Seek God's house in happy throng;
Crowded let His table be;
Mingle praises, prayer, and song,
Singing to the Trinity.
Henceforth let your souls always
Make each morn an Easter Day.

I HAVE SEEN THE LORD: A MARY MAGDALENE SEQUENCE

Op. 688 (2006) Adapted from the Bible

Alto Saxophone Alastair Wright

Mary came to the tomb, weeping. At the tomb she saw two angels.

“Woman, why are you weeping? Whom do you seek?”

“Where is my Lord?”

“Mary!”

“Teacher!”

“Come! I am ascending to my Father, and your Father, to my God, and to your God.”

Mary went to the disciples and said: “I have seen the Lord!” Alleluia!

THE NAME ABOVE ALL NAMES

Op. 843 (2009) Philippians 2:5–11

Though in the form of God, Christ claimed no equality with God, but made himself nothing, taking the form of a servant. Bearing human likeness, he shared the human lot. He was humble and obedient, even dying on a cross. Therefore God has exalted him, giving him the name above all names: that at the name of Jesus every knee shall bow, and every tongue proclaim that Jesus Christ is Lord, to the glory of God the Father. Amen.

WHEN THE PERFECT COMES

Op. 740 (2007) Adapted from the Bible by Matthew F. Burt (Romans 12:1, I Corinthians 13:8,10; Romans 12:2)

Brothers and sisters, by the mercies of God, I call upon you: present your bodies as a living sacrifice, holy and well-pleasing to God, which is your reasonable worship. Prophecies will come to an end. Tongues will cease. Knowledge will come to an end. But love never ends, and when the perfect comes, the imperfect will pass away. Do not be conformed to the present age, but transformed by the renewing of the mind, so that you may discern the will of God: what is good; what is well-pleasing; what is good and perfect. Amen.

VENI SANCTE SPIRITUS

Op. 940 (2011) Medieval sequence

Veni, Sancte Spiritus,
et emitte caelitus
lucis tuae radium.

Come, Holy Spirit,
send forth the heavenly
radiance of your light.

Veni, pater pauperum,
veni, dator munerum
veni, lumen cordium.

Come, father of the poor,
come giver of gifts,
come, light of the heart.

Consolator optime,
dulcis hospes animae,
dulce refrigerium.

Greatest comforter,
sweet guest of the soul,
sweet consolation.

In labore requies,
in aestu temperies
in fletu solatium.

In labor, rest,
in heat, temperance,
in tears, solace.

O lux beatissima,
reple cordis intima
tuorum fidelium.

O most blessed light,
fill the inmost heart
of your faithful.

Sine tuo numine,
nihil est in homine,
nihil est innoxium.

Without your divine will,
there is nothing in man,
nothing is harmless.

Lava quod est sordidum,
riga quod est aridum,
sana quod est saucium.

Wash that which is unclean,
water that which is dry,
heal that which is wounded.

Flecte quod est rigidum,
fove quod est frigidum,
rege quod est devium.

Bend that which is inflexible,
warm that which is chilled,
make right that which is wrong.

Da tuis fidelibus,
in te confidentibus,
sacrum septenarium.

Give to your faithful,
who rely on you,
the sevenfold gifts.

Da virtutis meritum,
da salutis exitum,
da perenne gaudium,
Amen, Alleluia.

Give reward to virtue,
give salvation at our passing on,
give eternal joy.
Amen. Alleluia.

THE KINGDOM OF JUSTICE

Op. 686 (2006) Adapted from the Bible by Matthew F. Burt

MOVEMENT I

text from Micah 6:6-8

Baritone solo William Drakett
Trumpet Alex Smith

Baritone solo

With what shall I come before the Lord
and bow myself before God on high?
Should I bring burnt offerings,
or year-old calves to sacrifice?
Will God be pleased with thousands of rams,
or with ten thousand rivers of oil?

Choir

God has shown you what is good!
What does the Lord require of you,
but to do justice, and love mercy,
and walk humbly with your God?

MOVEMENT II

text from Isaiah 58:6-9

Soprano solo Sarah Rowley
Trumpet Alex Smith

Soprano solo

Is not this the kind of fasting I have chosen:
to loose the chains of injustice
and untie the cords of the yoke,
to share your bread with the hungry,
and welcome the poor to your house?

Choir

Then your light will break forth like the dawn,
and your healing will quickly appear;
your righteousness will go before you,
and the glory of the Lord behind you.
You will call out, and the Lord will answer;
you will cry for help, and God will say: "Here am I."

MOVEMENT III

text from Jeremiah 31:31,33

Baritone solo William Drakett
Trumpet Alex Smith

Baritone solo

"The days are coming," says the Lord,
"when I will make a new covenant
with the house of Israel and the house of Judah."

Choir

"This is the covenant that I will make:
I will put my law in their minds,
and write it on their hearts;
I will be their God, and they will be my people."

MOVEMENT IV

text from James 2:5, Matthew 6:19-21, and Revelation 21:1, 3

Soprano solo Sarah Rowley
Baritone solo William Drakett
Trumpet Alex Smith

Soprano solo

Has God not chosen those who are poor in the eyes of the
world to be rich in faith and heirs of the kingdom?

Choir

"Do not store up treasures on this earth,
where moth and rust destroy,
and thieves break in and steal.
But store up for yourselves treasures in heaven,
for where your treasure is,
there will your heart be also."

Soloists

Then I saw a new heaven and a new earth,
for the first heaven and the first earth had passed away.
And I heard a loud voice from the throne saying,

Choir

"Behold, the tabernacle of God is with mortals,
and God will dwell with them
and they will be God's people."

TE DEUM

Op. 759 (2008) Rite I text as used by the American Episcopal Church

We praise thee, O God:
we acknowledge thee to be the Lord.
All the earth doth worship thee:
the Father everlasting.
To thee all Angels cry aloud:
the Heavens, and all the Powers therein.
To thee Cherubim and Seraphim
continually do cry,
Holy, Holy, Holy:
Lord God of Sabaoth;
Heaven and earth are full of the Majesty of thy glory.
The glorious company of the Apostles praise thee.
The goodly fellowship of the Prophets praise thee.
The noble army of Martyrs praise thee.
The holy Church throughout all the world
doth acknowledge thee;

The Father of an infinite Majesty;
Thine adorable, true, and only Son;
Also the Holy Ghost, the Comforter.
Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.
When thou tookest upon thee to deliver man,
thou didst humble thyself to be born of a Virgin.
When thou hadst overcome the sharpness of death,
thou didst open the Kingdom of Heaven for all believers.
Thou sittest at the right hand of God,
in the glory of the Father.
We believe that thou shalt come to be our Judge.
We therefore pray thee, help thy servants,
whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints,
in glory everlasting.

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THE EVENING CHOIR

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WILLIAM WALLACE

ALTOS

RICHARD FURSTENHEIM.
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KATE TELFER

BASSES

WILLIAM DRAKETT. DANNY
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ADRIAN GREEN



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