



CONVIVIUM  
RECORDS

MALCOLM ARCHER  
WINCHESTER COLLEGE

STANFORD

# STANFORD

1852–1924

Born into an upper-middle-class family in Dublin in 1852, Charles Villiers Stanford received the core of his musical education in the organ lofts of the Irish capital's two cathedrals of Christ Church and St Patrick's. An organ scholarship to Queen's College, Cambridge in 1870 enabled him to spread his wings, and migration to Trinity College, Cambridge in 1873 allowed even greater scope with its choir school and expanding choir of boys and men. Church music was therefore in Stanford's blood from a tender age and it was one of many idioms in which he shone as a composer. Perhaps more importantly,

Stanford's cosmopolitan outlook allowed him to develop and experiment with traditional Anglican forms. Through the agencies of symphonic treatment and modern instrumental forms, the canticle, anthem, hymn and psalm were transformed in his hands while remaining (and therein lies the miracle) within the parameters of time restriction imposed by the liturgy. Even more astounding is the sheer range, quality and originality he was able to bring to these works throughout his career, well after he gave up employment as a church musician in 1892.

## INTRODUCTION

The setting of Isaac Watts' well-known cradle song, *Hush, my dear, lie still and slumber* is an adaptation by Philip Moore of Stanford's setting of Thomas Dekker's song *Golden Slumbers Op. 19 No. 2* of 1882. The simple diatonic lullaby 'charm' of the accompaniment, which forms the basis of this gem, is disrupted only by the insertion of a hemiola, a vocal climax of reassurance and calming subdominant colour (especially marked in the closing bars of the last verse). Moore's arrangement, for two treble parts and organ, has four verses in which the second and last introduce more

elaborate counter melodies against Stanford's affecting theme.

Completed in January 1883, the Easter anthem, *If ye then be risen with Christ Epistle to the Colossians (Chapter 3, verses 1-4)* and is based on the well-known Easter hymn *SALISBURY* whose familiar Hallelujah 'refrain' permeates much of the organ accompaniment throughout. Cast in ternary form, a central, quicker paragraph ('Set your affection on things above') in the flat submediant is more dramatic and tonally exploratory. The

recapitulation, highly typical of Stanford's symphonic mindset, begins in the same manner as the opening, but its conclusion is extended, giving way to a more substantial contrapuntal, imitative coda based on the hymn tune and its text ('Hallelujah'). This is a fine anthem which deserves to be better known.

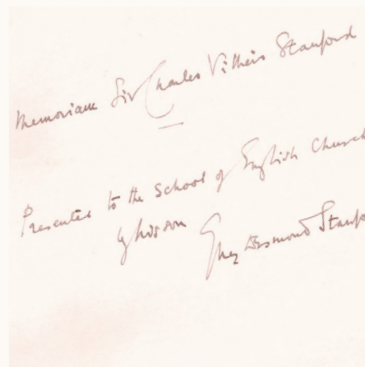
*The Lord is my Shepherd*, described by Howells as 'one of the supremely lovely anthems of all our history' was completed in May 1886 and is one of Stanford's finest examples of musical prose. His technique of overlapping irregular

phraseology, gleaned from Brahms, gives the overall musical fabric a seamless quality. This is impressively essayed in the pastoral sonata scheme of the first section and in the more contrapuntal finale ('But Thy loving-kindness'). Stanford's tonal thinking is equally imaginative. After firmly establishing F major in the much larger first part, the choral recitative provides both tonal and textural contrast with a shift to D minor ('Thou shalt prepare a table'). A continuation of this tonal area, modally altered to D major accompanies the beginning of the finale; but this is in fact only preparation for a return to F major, a move which both heightens the sense of

tonal return but at the same time enhances the textual meaning ('And I will dwell in the house of the Lord for ever'). Stanford's coda, which elusively recalls the opening material, is also deliciously romantic with its yearning appoggiaturas.

Of all Stanford's anthems and motets, the **Three Latin Motets** *Op. 38* are his most regularly sung. Though published by Boosey & Co. in 1905 and dedicated to Alan Gray (who succeeded Stanford at Trinity), they were composed at a much earlier date. In a letter of 25 November 1891 we know that they were in the hands of Alfred Littleton at Novello. 'Don't forget to send my Latin introits back if you don't want to

publish them,' Stanford requested; 'I have no other scores, and we use them pretty frequently.' We know too that ***Justorum animae*** was sung in Trinity chapel on at least two occasions (24 February 1888 and 24 February 1892 on the Feast of St Matthias, apostle and martyr). In his book *English Cathedral Music from Edward VI to Edward VII* (first published in 1941), Edmund Fellowes states that these motets were written as anthems to be sung in the Hall of Trinity College on 'Gaudy Days' (Feast Days), but the latter term is peculiar to Oxford and not Cambridge. However, it was the chapel choir's duty to sing grace in hall at Trinity and it is possible



Memoriae Sive Charles Villiers Stanford  
Dedicatae to the School of English Church  
by his son J. Edmund Stanford

that one or more of the motets were sung on special feast days. ***Justorum animae*** ('The souls of the righteous are in the hand of God') is a setting of the famous lines from the third chapter (vv. 1-3) of the *Book of Wisdom*. Stanford's concise ternary structure is based on the theme of eternal peace, a sentiment which frames a more turbulent central section that moves increasingly to the flat side. The truncated and modified recapitulation, replete with reharmonisation and descant, is Stanford at his most affecting. A ternary design also frames the medieval hymn ***Coelos ascendit hodie*** celebrating Christ's ascension. An exercise in antiphonal exchange for double choir, the motet's sense of jubilation is captured in the concluding 'Amen', whose melody, issuing from a unison E, 'ascends' by step the interval of a tenth to an exultant G natural on the way to the final, euphonious cadence. For the small amount of text used for ***Beati quorum via*** (*Psalm 119*, v. 1), Stanford makes fertile use of sonata principles, not least in the exquisitely understated

The words by  
W. Walsham How.  
Allegro Moderato.

For all the Saints  
Choral Hymn

Op. 7059

Set to music by  
C. V. Stanford

1. For all the Saints who from their labours rest,  
who Thee by faith before the World confessed,  
The Name of Jesus, be for ever praised:  
Thou wast their Rock, their Fortress,  
3. O may Thy soldiers, faithful  
and their might; — Their hope, their Captain in the well-fought fight;  
Thou in the darkness still their  
true, and bold, — Fight as the Saints who nobly fought of old, —  
And win, with them, the victor's

recapitulation where the original alternation of upper and lower voices is transformed into a richer, polyphonic texture. The imitative accumulation of voices in the coda is also quite lovely.

Stanford's tune *ENGELBERG* was composed for the 1904 edition of *Hymns Ancient & Modern* to William Walsham How's 'For all the saints who from their labours rest'. In many ways Stanford's tune seems to foreshadow his pupil Vaughan Williams' *SINE NOMINE* (which appeared in the *English Hymnal* for the first time two years later) with its three-note anacrusis at the opening, its variegation of verses in unison

and harmony, and its muscular diatonicism. The tune has numerous sophisticated features including the importance of the organ part, the strophic variation of the eight verses (which are harmonised differently throughout), the division of some unison verses for high and low voices, a succession of unusual irregular three-bar phrases, and each verse concludes (with the exception of the last) on the dominant, an open-ended factor which requires the succeeding verse to 'resolve' the cadence. This feature, above all, gives the hymn a sense of seamless continuity which concludes only with the final cadence. *The Service in C Op. 115* (published by Stainer &

Bell in 1909) was Stanford's last major setting of the Morning, Communion and Evening Canticles. It is also without doubt his most cohesive attempt in terms of thematic concentration and cyclic unity. The *Te Deum* introduces what are the three most important thematic germs of the entire service: the first, an idea ('We praise thee, O God') that rises and falls conjunctly through a tetrachord (a); the second, a figure ('The glorious company of the Apostles') marked 'Alla marcia' (b) in E flat that emulates the motion of (a); a third idea (c) forms the accompaniment to a section in A ('When thou tookest upon thee').



The form of the *Te Deum* is also tightly-knit in terms of tonal and thematic interaction. The first major paragraph, in C major, is ternary in design in which the material of (a) frames a central presentation of (b) in E flat. A secondary paragraph, using (c), contrasts in A. This yields to a third section in E flat ('We therefore pray thee') where a new lyrical idea is initiated by the trebles. The tonal centre of E flat conveniently leads to a restatement of (b) but quickly this gives way, first to an allusion to A minor ('O Lord, have mercy upon us') and then to an expansive recapitulation of (a) as the final affirmation of faith. The *Benedictus* is more thematically independent from the *Te Deum* but nevertheless bears a strong allusion through the tonal organisation (C/E flat) of its two abundantly lyrical ideas. The character of a fanfare is assigned to the concluding *Gloria* (which shows an inventive use of the juxtaposition of root position chords), though it is the material of (a), first fragmented ('world without end')

and finally as a whole ('Amen') in the last ecstatic utterance.

Stanford's six *Bible Songs Op. 113* (first performed by his fellow Irishman and future biographer, Harry Plunket Greene), for voice and *organ*, are designed principally for the church rather than the concert room. The more ambitious solo 'verses' in S. S. Wesley's anthems (one thinks particularly of 'Thou, O Lord God, art a thing that I long for' from *Let us lift up our heart*) spring to mind as a precedent and it was repertoire he knew well and greatly admired. However, the more elaborate conception of the organ part (which has more in common with his orchestral songs) together with the scale of gesture and tonal organisation tends to suggest the idea of a miniature cantata rather than a song. As if to reinforce this cantata-like impression, Stanford composed a set of *Six Hymns* (sometimes known as short anthems, published by Stainer & Bell

in 1910) which could be individually appended to each song. Based on well-known hymns of the day their intention, in an almost Lutheran, not to say Bachian manner, was to comment theologially on the scriptural meditation of the preceding song whose theme is made explicit in the title.

The text of *A Song of Wisdom (No. 6)* is taken from the book of *Ecclesiasticus (Chapter 24)*, the most extensive portion of Israelite wisdom literature in the Bible. Stanford's textual adaptation on the virtue of wisdom and the Lord as its bountiful

source, gives a freedom to his through-composed musical design: an opening paragraph is framed in E flat major ('I came forth from the mouth of the Most High'), after which a more tonally dissolute section ('And I took root in a people that was glorified' - verses 12-17) leads to the climax of a top B flat ('Come unto me, ye that are desirous' - v. 19). A third section in which the growth of the stream to a river, and the river to a sea, aptly mirrored in the imagery of the organ accompaniment, is likened to the limitless bounds of wisdom. The last eleven bars recapitulate the first two lines of text, though this time the mood is one of triumphant acclamation.

The last of the 'Hymns', *Oh! for a closer walk with God*, taken from the *Scottish Psalter (1635)* with words by W. Cowper, is the most original of the six. Using three verses (1, 3 and 5) from the original five, Stanford constructs a chorale-prelude-like fantasia of strophic variations around the melody in which the diversification of harmony, phrase-length, register and counterpoint becomes increasingly intricate. This is especially edifying in the last verse whose phrase 'Calm and serene my frame' must be one of Stanford's most enchanting phrases.

The setting of *Psalms 150* ('O Praise God in

his Holiness') was first published in the *New Cathedral Psalter Chants* by Novello in 1909. Constructed in Anglican chant form, Stanford still brings to bear his penchant for variation in the changing forces of delivery within the choir as well as the inspiring modulations.

The anthem for harvest, *Come, ye thankful people, come*, used Henry Alford's famous text first published in *Psalms and Hymns, adapted to the Sundays and Holydays throughout the year* of 1844 made famous through George Elvey's tune *ST GEORGE'S, WINDSOR*.

*For lo, I raise up* Op. 145, Stanford's most dramatic anthem, was composed in 1914 though not published until 1939. Through the analogy of Habakkuk's prophetic writings, Stanford sought to express his own sense of horror at the outbreak of the First World War, of its needless destruction and of future deliverance, and what he saw as Germany's incomprehensible aggression. This is powerfully evident in the first part

of the anthem, set in F minor, in which the restless choral lines are tossed about by the turbulent (quasi-orchestral) organ accompaniment. Yet, although initially Habakkuk's text (taken from chapters one and two) is infused with a sense of woe, its conclusion is concerned with hope and the fulfilment of God's purpose. In the certainty that all enemies shall be vanquished with the establishment of God's order, Habakkuk's message is one of consolation, a sentiment that is affirmed in Stanford's climactic cadential phrase 'We shall not die'. Building on this declaration of spiritual confidence the momentum increases, animated by a sense of divine destiny ('The vision is yet for the appointed time') and an impassioned acclamation of faith ('For the earth shall be filled with the knowledge and the glory of the Lord') which is tempered only by the sudden and compelling stillness of the coda ('But the Lord is in his holy temple'). Here the memories of violence and dread are dissolved in a vision of peace and awe.

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## STANFORD CHORAL MUSIC

- |   |                                 |           |   |
|---|---------------------------------|-----------|---|
| <b>BENEDICTUS IN C</b>                    | <b>1</b>                        | <b>8</b>  | <b>WHEN, IN OUR MUSIC,<br/>GOD IS GLORIFIED</b><br><i>(tune: Engelberg)</i> |
|   | 5.15                            |           | 2.32  |
| <b>BEATI QUORUM VIA</b>                   | <b>2</b>                        | <b>9</b>  | <b>FOR LO, I RAISE UP</b>   |
|   | 3.36                            |           | 8.20  |
| <b>WATTS' CRADLE SONG</b>                 | <b>3</b>                        |           | <i>soloists: Tomas Magnusson &amp; Oliver Tarney</i>                        |
|   | 4.10                            |           |   |
|   | <i>soloist: Angus Armstrong</i> | <b>10</b> | <b>COELOS ASCENDIT HODIE</b>  |
| <b>TE DEUM IN C</b>                       | <b>4</b>                        |           | 1.58  |
|   | 7.59                            | <b>11</b> | <b>COME, YE THANKFUL<br/>PEOPLE, COME</b>                                   |
| <b>JUSTORUM ANIMAE</b>                    | <b>5</b>                        |           | 5.27  |
|   | 3.08                            | <b>12</b> | <b>IF YE THEN BE RISEN<br/>WITH CHRIST</b>                                  |
| <b>A SONG OF WISDOM—<br/>I CAME FORTH</b> | <b>6</b>                        |           | 8.59  |
|   | 5.02                            | <b>13</b> | <b>THE LORD IS MY SHEPHERD</b>  |
| <b>OH! FOR A CLOSER<br/>WALK WITH GOD</b> | <b>7</b>                        |           | 8.48  |
|   | 3.42                            | <b>14</b> | <b>PSALM 150</b>  |
|   |                                 |           | 2.30  |

*Recorded at Merton College Chapel, Oxford, 30th June - 1st July 2014  
by kind permission of the Warden and Scholars of the House or College of Scholars of Merton  
in the University of Oxford*

# MALCOLM ARCHER

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

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 and Winchester 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, an anthem for the



**Malcolm Archer**  
(photo: Tom Kuglin)

enthronement service of the Bishop of Winchester as well as an anthem for the Magna Carta anniversary in 2015. 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 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 liturgical section of 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.

# JAMAL SUTTON

Jamal Sutton (BA BMus (Cantab) ARCO) was born in Oxford in 1985 and began his piano and organ studies under Trevor Cowlett. He attended Magdalen College School where he held the post of School Organist, studying under Malcolm Pearce and Bill Ives. After sixth form, Jamal spent his gap year in Nottingham where, along with working as an organist and assistant to the Music Department of Trent College School, he was Organ Scholar at the Church of St. Mary the Virgin and St. Barnabas Cathedral, working for John Keys and Neil Page respectively. Jamal was then appointed Organ Scholar at Sidney Sussex College, Cam-

bridge, a position he held for four years, during which time he completed his BA (Hons) in Music in 2008 and his Bachelor of Music (BMus) in 2009. He toured extensively with the choir and played (and sang) on all four of the choir's current CDs, including a Gramophone 'Disc of the Month' awarded for their recording of the music of Thomas Tomkins. He is also the founder of the 'Lady Frances Singers', a highly successful consort group comprising some of the top singers from Cambridge University.

Jamal was appointed Assistant Director of Chapel Music at Winchester College in January

2011 where, as well as playing for the weekly services and frequent concerts, he assists in the training and conducting of the Quiristers and Chapel Choir. He teaches piano and organ in the College as well as composition and academic music. Jamal is also Director of Cantores Episcopi, the College's highly successful close harmony group. He features, both playing and singing on the recent respective CD releases – *Deep River: Music for Lent, Passiontide and Holy Week*, and *Christmas with Cantores: Close harmony from Winchester College*.

For the past three years, Jamal has been organist and harpsichordist for the St

Endellion Music Festival in North Cornwall. Previous festivals have included performances of Bach's *Brandenburg Concertos* and Elgar's *The Dream of Gerontius* alongside soloists Mark Padmore and Matthew Brook. Jamal is also accompanist to Winchester Music Club and Winchester College Glee Club, whose most recent performances include Haydn's *Missa in tempore belli*, Britten's *War Requiem*, Beethoven's *Symphony No.9* and a performance of Bernstein's *Chichester Psalms*. Jamal also accompanies and plays for numerous services and rehearsals around Hampshire and is a regular deputy, both playing and singing, at Winchester Cathedral.



**Jamal Sutton**  
(photo: Susan Atwill)



*Winchester College Chapel Choir appears  
by kind permission of the Headmaster*

# WINCHESTER COLLEGE CHAPEL CHOIR

<b>Quiristers</b>	<b>Altos</b>	<b>Tenors</b>	<b>Basses</b>
Angus Armstrong (joint Head Quirister)	Anthony Ayres Edward Cunningham Paul du Plessis-Smith	James Anderson William Ashford	Laurens Bainton
Angus Benton	Maximilian Kadarauich	Paul Bentley	James Bertlin
Thomas Burkill	Matthew McCullough	Henry Hole	Barnabé Colin
Alexander Clothier	Coralie Ovenden	Simon Irwin	William Drakett
Christopher Clothier	Thomas Peet	Hugo Jennings	William Elger
Luke Elkington	Leo Popplewell	Charles Maxtone-Smith	Samuel Grew
Alastair Fraser-Urquhart	Jack Sharp	William Nestor-Sherman	Sam Groom
Tomas Magnusson		Oliver Tarney	Jonathan Hedley
Edward Menard		Henry Websdale	Thomas Herring
(joint Head Quirister)			Edward Horrocks
Hamish Rogers			Jamie Onslow
Thomas Sharrock			Angus Robinson
Tristan Wigley			Max Thackray
Isaac Yong			Jacob Thorn
			Charles Williamson

Winchester College was founded by William of Wykeham, Bishop of Winchester, in 1382, and Winchester College Quiristers have for over 625 years sung services in Winchester College Chapel. In modern times they have formed a choir renowned for its excellence, and their musical director is Malcolm Archer.

The Quiristers perform a wide variety of music at home and abroad. They benefit from scholarships, a first-rate all-round education, and a particularly broad musical training which build confidence, teamwork and a commitment to the highest standards. The Quiristers sing on their own as a concert choir, and also as Winchester College Chapel Choir, where they are joined by lower voices who are senior boys from the College, many with previous experience as both choristers and Quiristers.

Until 1966 the Quiristers were educated in a small school within Winchester College but since that time they have attended The Pilgrims' School, where they are given scholarships which are funded by Winchester College. At Pilgrims' the Quiristers benefit from the best academic teaching and join in all the school sporting activities.

In addition to singing four regular services each week in the College Chapel, the Quiristers broadcast, record and go on tour. In recent years the Chapel Choir has sung in the USA, Canada, Germany, the Czech Republic, Hong Kong, Italy, France, Holland and Russia. They also perform a fascinating mix of both sacred and secular repertoire and regularly sing in London, where performances have included the BBC Promenade Concerts. They also frequently appear on TV and Radio. On three occasions since the Millennium, Quiristers have won the title of BBC Young Chorister of the Year, by any standards an outstanding record.

The choir records regular CDs with commercial companies, and these have included Convivium and Regent Record companies and an interesting and diverse choice of repertoire. The discs have all received very favourable reviews. For boys with musical gifts, our musical training offers a unique opportunity. All our boys learn two instruments, with practice timetabled and supervised, and many win scholarships (academic and musical) to a range of secondary schools.

# STANFORD CHORAL MUSIC

## BENEDICTUS IN C

Blessed be the Lord God of Israel: for he hath visited, and redeemed his people;  
And hath raised up a mighty salvation for us: in the house of his servant David;  
As he spake by the mouth of his holy Prophets: which have been since the world began;  
That we should be saved from our enemies: and from the hands of all that hate us;  
To perform the mercy promised to our forefathers: and to remember his holy Covenant;  
To perform the oath which he sware to our forefather Abraham: that he would give us;  
That we being delivered out of the hands of our enemies: might serve him without fear;  
In holiness and righteousness before him: all the days of our life.  
And thou, child, shalt be called the Prophet of the Highest:  
for thou shalt go before the face of the Lord to prepare his ways;  
To give knowledge of salvation unto his people: for the remission of their sins,  
Thro' the tender mercy of our God: whereby the day-spring from on high hath visited us;  
To give light to them that sit in darkness, and in the shadow of death:  
and to guide our feet into the way of peace.

Glory be to the Father, and to the Son: and to the Holy Ghost;  
As it was in the beginning, is now, and ever shall be: world without end. Amen.

## BEATI QUORUM VIA

Beati quorum via integra est, *Blessed are the undefiled in the way,*  
qui ambulant in lege Domini. *who walk in the law of the Lord.*

## WATTS' CRADLE SONG

*soloist: Angus Armstrong*

Hush, my dear, lie still and slumber,  
Holy angels guard thy bed!  
Heav'nly blessings without number  
Gently falling on thy head.  
Hush thee, lullaby.

Sleep, my babe; thy food and raiment,  
House and home, thy friends provide;  
All without thy care and payment,  
All thy wants are well supplied.  
Hush thee, lullaby.

Soft and easy is thy cradle,  
Coarse and hard thy Saviour lay:  
When his birthplace was a stable,  
And his softest bed was hay.  
Hush thee, lullaby.

Mayst thou live to know and fear him,  
Trust and love him all thy days;  
Then go dwell for ever near him,  
Tell his love and sing his praise.  
Hush thee, lullaby.

Feb 1800

(B4)

Te Deum Laudamus

C.V. Stanford Op. 115

Allegro moderato 2 maestoso (q=69)

Soprano and Alto parts with lyrics: "We praise thee, O God: We acknowledge thee to be the Lord. After the sweet worship"

Organ part with musical notation.

Tenor and Bass parts with lyrics: "Thee, the Father ever-lasting. To thee all Angels cry aloud:"

Organ part with musical notation.

Tenor and Bass parts with lyrics: "The Cherubim and Seraphim: Halleluia, and all the Powers therein. The Heavens and all the"

Organ part with musical notation.

# TE DEUM IN C

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 Cherubin and Seraphin: continually do cry,  
 Holy, Holy, Holy: Lord God of Hosts;  
 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 honourable, 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 not abhor the Virgin's womb.  
 When thou hadst overcome the sharpness of death:  
 Thou didst open the Kingdom of Heaven to 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.  
 O Lord, save thy people: and bless thine heritage.  
 Govern them: and lift them up for ever.  
 Day by day: we magnify thee;  
 And we worship thy Name: ever world without end.  
 Vouchsafe, O Lord: to keep us this day without sin.  
 O Lord, have mercy upon us: have mercy upon us.  
 O Lord, let thy mercy lighten upon us: as our trust is in thee.  
 O Lord, in thee have I trusted: let me never be confounded.

## JUSTORUM ANIMAE

Justorum animae in manu Dei sunt,  
et non tanget illos tormentum malitiae.

Visi sunt oculis insipientium mori,  
illi autem sunt in pace.

*The souls of the righteous are in the hand of God,  
and the torment of malice shall not touch them.*

*In the sight of the unwise they seemed to die;  
but they are in peace.*

## A SONG OF WISDOM (BIBLE SONGS) —I CAME FORTH

I came forth from the mouth of the Most High,  
and covered the earth as a mist.  
I dwelt in high places,  
and my throne is in the pillar of the cloud.  
Alone I compassed the circuit of heaven  
and walked in the depth of the abyss.  
In the waves of the sea and in all the earth,  
and over every people and nation I got a possession.  
With all these I sought rest.  
And I took root in a people that was glorified,  
in the portion of the Lord's own inheritance.  
I was exalted like a cedar in Libanus,  
and as a cypress on the mountains of Hermon.  
I was exalted like a palm tree on the sea shore,

and as a fair olive tree in the plain.  
And my branches are branches of glory and grace,  
and my flowers are the fruit of glory and riches.  
Come unto me, ye that are desirous of me,  
and be ye filled with my fruits.  
And I came out as a stream from a river,  
I said, I will water my garden,  
and will water abundantly my garden-bed.  
And lo, my stream became a river,  
and my river became a sea.  
For my thoughts are filled from the sea,  
and my counsels from the great deep.  
I came forth from the mouth of the Most High,  
And my throne is in a pillar of the cloud.

## HYMN—OH! FOR A CLOSER WALK WITH GOD

Oh! for a closer walk with God,  
A calm and heav'nly frame;  
A light to shine upon the road  
That leads me to the Lamb!

Return, O holy Dove, return!  
Sweet messenger of rest;  
I hate the sins that made thee mourn,  
And drove thee from my breast.

So shall my walk be close with God,  
Calm and serene my frame:  
So purer light shall mark the road  
That leads me to the Lamb.

## WHEN, IN OUR MUSIC, GOD IS GLORIFIED (ENGELBERG)

When, in our music, God is glorified,  
And adoration leaves no room for pride,  
It is as though the whole creation cried  
Alleluia!

How often, making music, we have found  
A new dimension in the world of sound,  
As worship moved us to a more profound  
Alleluia!

So has the Church, in liturgy and song,  
In faith and love, through centuries of wrong,  
Borne witness to the truth in every tongue,  
Alleluia!

And did not Jesus sing a Psalm that night  
When utmost evil strove against the Light?  
Then let us sing, for whom He won the fight,  
Alleluia!

Let every instrument be tuned for praise!  
Let all rejoice who have a voice to raise!  
And may God give us faith to sing always  
Alleluia!





## FOR LO, I RAISE UP

*soloists: Tomas Magnusson & Oliver Tamey*

For, lo, I raise up that bitter and hasty nation,  
Which march through the breadth of the earth,  
To possess the dwelling places that are not theirs.  
They are terrible and dreadful,  
Their judgement and their dignity proceed  
from themselves.  
Their horses also are swifter than leopards,  
And are more fierce than the evening wolves.  
And their horsemen spread themselves,  
Yea, their horsemen come from far.  
They fly as an eagle that hasteth to devour,  
They come all of them for violence;  
Their faces are set as the east-wind,  
And they gather captives as the sand.  
Yea, he scoffeth at kings,  
And princes are a derision unto him.  
For he heapeth up dust and taketh it.  
Then shall he sweep by as a wind that shall  
pass over,  
And be guilty,  
Even he, whose might is his God.  
Art not Thou from everlasting,

O Lord, my God, mine Holy One?  
We shall not die.  
O Lord, thou hast ordained him for judgement,  
And thou, O Rock, hast established him for  
correction.  
I will stand upon my watch and set me upon  
the tower,  
And look forth to see what he will say to me,  
And what I shall answer concerning my  
complaint.  
And the Lord answered me and said:  
The vision is yet for the appointed time,  
And it hasteth toward the end, and shall not lie:  
Though it tarry, wait for it, because it will  
surely come.  
For the earth shall be filled with the knowl-  
edge of the glory of the Lord  
As the waters cover the sea;  
Filled with the knowledge of the glory of God  
As the waters cover the sea.  
But the Lord is in his holy temple;  
Let all the earth keep silence before Him.

## COELOS ASCENDIT HODIE

Coelos ascendit hodie	<i>Today into the heavens has ascended</i>
Jesus Christus Rex Gloriam:	<i>Jesus Christ, the King of Glory,</i>
Sedet ad Patris dexteram,	<i>He sits at the Father's right hand,</i>
Gubernat coelum et terram.	<i>And rules heaven and earth.</i>
Jam finem habent omnia	<i>Now have been fulfilled all of</i>
Patris Davidis carmina.	<i>Father David's songs,</i>
Jam Dominus cum Domino	<i>Now God is with God,</i>
Sedet in Dei solio:	<i>He sits upon the royal throne of God,</i>
In hoc triumpho maximo	<i>In this his greatest triumph,</i>
Benedicamus Domino.	<i>Let us bless the Lord:</i>
Laudatur Sancta Trinitas,	<i>Let the Holy Trinity be praised,</i>
Deo dicamus gratias,	<i>Let us give thanks to the Lord,</i>
Alleluia. Amen.	<i>Alleluia! Amen.</i>

## COME, YE THANKFUL PEOPLE, COME

Come, ye thankful people, come,  
Raise the song of Harvest-home!  
All is safely gathered in,  
Ere the winter storms begin;  
God, our Maker, doth provide  
For our wants to be supplied;  
Come to God's own temple, come;  
Raise the song of Harvest-home!

All this world is God's own field,  
Fruit unto His praise to yield  
Wheat and tares therein are sown,  
Unto joy or sorrow grown;  
Ripening with a wondrous power  
Till the final Harvest-hour:  
Grant, O Lord of life, that we  
Holy grain and pure may be.

For we know that Thou wilt come,  
And wilt take Thy people home;  
From Thy field wilt purge away  
All that doth offend that day;  
And Thine Angels charge at last  
In the fire the tares to cast,  
But the fruitful ears to store  
In Thy garner evermore.

Come then Lord of mercy, come,  
Bid us sing Thy Harvest-home:  
Let Thy Saints be gather'd in,  
Free from sorrow, free from sin;  
All upon the golden floor  
Praising Thee for evermore:  
Come, with all Thine Angels come;  
Bid us sing Thy Harvest-home.

## IF YE THEN BE RISEN WITH CHRIST

If ye then be risen with Christ,  
seek those things which are above,  
where Christ sitteth at the right hand of God.  
Set your affection on things above,  
not on things of the earth, for ye are dead,  
and your life is hid with Christ in God.  
When Christ, who is our life, shall appear  
Then shall ye also appear with him in glory.  
Hallelujah, Amen.

## THE LORD IS MY SHEPHERD

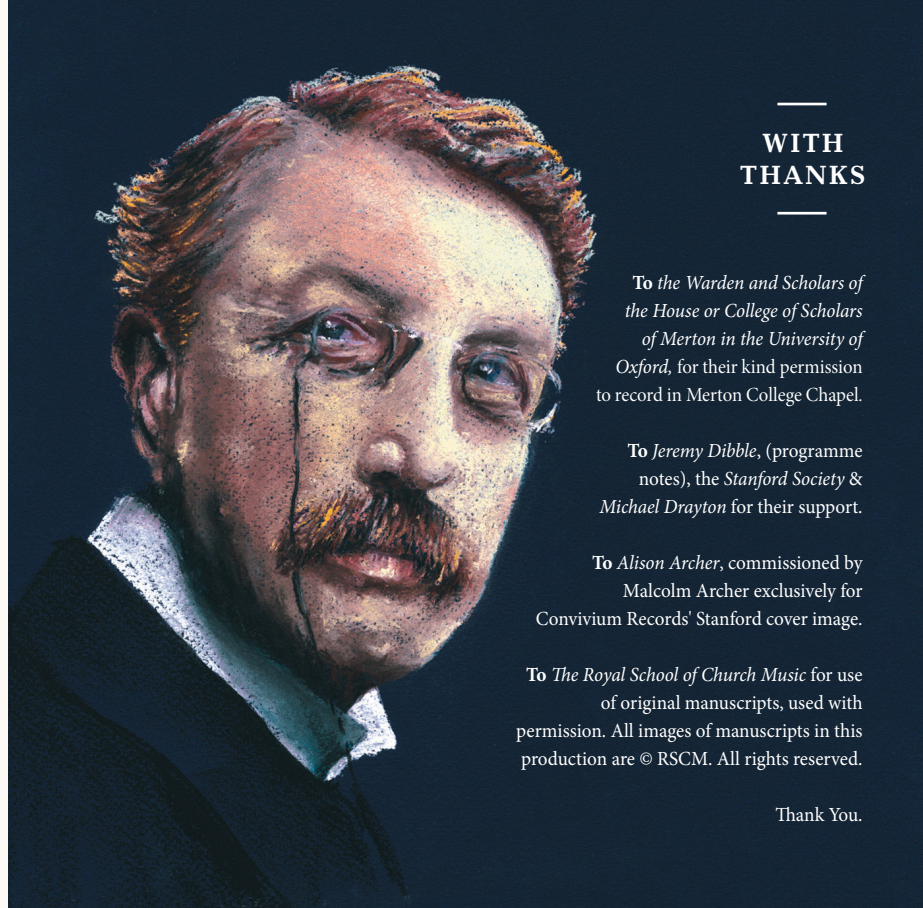
The Lord is my Shepherd: therefore can I lack nothing.  
He shall feed me in a green pasture: and shall lead me forth beside the waters of comfort.  
He shall convert my soul: and shall bring me forth in the paths of righteousness, for His Name's sake.  
Yea, though I walk through the valley of the shadow of death, I will fear no evil:  
for Thou art with me; Thy rod and Thy staff comfort me.  
Thou shalt prepare a table before me against them that trouble me:  
Thou hast anointed my head with oil, and my cup shall be full.  
But Thy loving- kindness and Thy mercy shall follow me all the days of my life:  
and I will dwell in the house of the Lord for ever.



## PSALM 150 (LAUDATE DOMINUM)

O praise God in his holiness: praise him in the firmament of his power.  
Praise him in his noble acts: praise him according to his excellent greatness.  
Praise him in the sound of the trumpet: praise him upon the lute and harp.  
Praise him in the cymbals and dances: praise him upon the strings and pipe.  
Praise him upon the well-tuned cymbals: praise him upon the loud cymbals.  
Let everything that hath breath: praise the Lord.

Glory be to the Father, and to the Son: and to the Holy Ghost;  
As it was in the beginning, is now, and ever shall be: world without end. Amen.



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