

A detailed portrait of Queen Elizabeth I, showing her from the chest up. She wears a red velvet crown with a cross on top, adorned with jewels. Her hair is red and styled in an elaborate fashion with white lace or pearls. She has a large, white, ruffled collar. Her dress is blue with a pattern of gold leaves and pearls. She wears multiple necklaces, including a large one with a diamond and a smaller one with a cross. The background is dark blue.

CONVIVIUM  
RECORDS

THE  
TUDOR  
CHOIR  
BOOK

RONNY KRIPPNER  
CROYDON MINSTER CHOIR  
OF WHITGIFT SCHOOL  
WITH THE  
ENGLISH CORNETT &  
SACKBUT ENSEMBLE

CELEBRATING ARCHBISHOP JOHN WHITGIFT



## ON THIS RECORD

|                                                                                             |                      |      |                                                                                                           |
|---------------------------------------------------------------------------------------------|----------------------|------|-----------------------------------------------------------------------------------------------------------|
| <i>Fantasia</i><br>GIOVANNI COPERARIO                                                       | 3'01                 | 2'50 | <i>Exaudi Deus</i><br>ALFONSO FERRABOSCO THE ELDER                                                        |
| <i>Psalm 2 (from Archbishop Parker's Psalter)</i><br>'Why fum'th in sight'<br>THOMAS TALLIS | 3'47                 | 4'39 | 'Bow Down Thine Ear'<br>ed. Lionel Pike<br>PETER PHILIPS                                                  |
| <i>Short Communion Service</i><br>'Credo'<br>'Sanctus'<br>'Gloria'<br>ADRIAN BATTEN         | 3'55<br>0'43<br>2'23 | 4'42 | <i>Psalm 77 (from Sternhold &amp; Hopkins)</i><br>'I with my voice to God do cry'<br>ANONYMOUS            |
| 'God, Which As On This Day'<br>NATHANIEL GILES                                              | 5'51                 | 5'34 | 'Out Of The Deep'<br>THOMAS MORLEY                                                                        |
| <i>First Service</i><br>'Magnificat'<br>'Nunc Dimittis'<br>THOMAS MORLEY                    | 7'05<br>3'06         | 1'58 | 'O Sing Joyfully'<br>ADRIAN BATTEN                                                                        |
|                                                                                             |                      | 4'03 | <i>Psalm 100 (from Sternhold &amp; Hopkins)</i><br>'All people that on earth do dwell'<br>LOUIS BOURGEOIS |
|                                                                                             |                      | 3'07 | <i>Fantasia</i><br>JEROME BASSANO                                                                         |



## JOHN WHITGIFT & CROYDON

It is a little-known fact that Croydon was, for centuries, a popular retreat for the Archbishops of Canterbury, who wanted to escape the grim odours of London and Canterbury during the hot summer months. Croydon was then, of course, a very different place: the Wandle River flowed around the Minster and Croydon Palace (the Archbishops' official summer residence), allowing their entourage to make their way down from Lambeth by boat.

The connection of the Archbishops with Croydon was very strong, so much so that six of them are buried at the Minster. Among them was Croydon's most important benefactor, and Queen Elizabeth I's favourite, Archbishop John Whitgift (c. 1530–1604). Whitgift was a strong opponent of puritanism

and regarded music, in particular, as an integral part of divine worship. In this regard, he had the full support of Queen Elizabeth I, who:

*“did favour that excellent Science, Singinge men, and Choristers might goe a begging, together with their Maister the player on the Organes.”*

When, in 1572, the Puritans criticised church music as *“Popish abuses yet remaining in the Englishe Church”*, Whitgift defended the role of music, publishing a pamphlet entitled *Ansvere to a certen libel* which read:

*“When they [musicians] were a signe and token of the Popishe priesthoode, then were they evill, even as the thing was which they signified: but nowe they be the tokens and the signes of the ministers*

*of the worde of God, which are good, and therefore also they be good.”*

One could argue that Whitgift's bold response and institutional justification of music within the liturgy of the Protestant national church secured the survival of the English choral tradition during a turbulent period in the late sixteenth century. At Canterbury Cathedral, he encouraged great pomp and ceremony, promoting singing accompanied by organs, cornets and sackbuts and allowing robed clergy to wear scarlet hoods. In 1589, an Italian observed a service at Canterbury and, upon hearing:

*“the solemne Musicke with the voices, and Organs, Cornets, and Sagbutts, he was overtaken with admiration and tolde an English Gentleman... that (unlesse it were in the Popes Chappell) he never saw a more solemne sight or heard a more heavenly sound.”*

What is not clear from that account is whether the instruments (particularly the sackbuts and cornets) only played

incidental music during processions, or whether they actually did accompany the choir. Opinions are divided over this issue: did instruments accompany choral music during the Elizabethan era? This record explores what sacred choral music during Whitgift's time as Archbishop might have sounded like if accompanied by period brass instruments. No claim is made that this is how church music was performed at that time – it is an experiment. Yet, the outcome is musically convincing and the use of instruments with the choir certainly elevates the “solemne Musicke”.

The composers chosen for this recording all lived during Whitgift's time as Archbishop, although we cannot be sure that every piece of music had been composed before Whitgift's death in 1604. If not, it is unlikely that the style of music would have considerably differed to what John Whitgift would have experienced.





## THE REPERTOIRE

The advent of metrical psalters was mainly, although not exclusively, the trademark of the Protestant church. The Renaissance historian, Dr Jonathan Willis, argues that:

*“Metrical Psalmody was a purely optional activity which found a place in the church because of its genuine popular nature [...] In attempting to facilitate congregational psalmody, the cathedrals had begun to negotiate for themselves a new religious dynamic, and a new role in English society.”*

These psalms were therefore intended to be sung by the choir

and the congregation, very much like hymns today. In 1566, a stock of metrical psalters – probably the newly-published *Sternhold and Hopkins Psalter* of 1562 – was purchased for Canterbury Cathedral, and two of the Psalms on this record were taken from that very same edition, including the well-known Genevan melody to Psalm 100.

The orchestral arrangement of the latter is particularly well known today and was written by Ralph Vaughan Williams for the Coronation of Queen Elizabeth II in 1953.



Another metrical psalm, which caught Vaughan Williams' attention early on in his career, was Thomas Tallis' Phrygian melody to Psalm 2, published in 1567 in Archbishop Parker's Psalter. This wonderful modal tune was the inspiration for Vaughan Williams' iconic work, *Fantasia on a Theme by Thomas Tallis*, written in 1910.

Adrian Batten (1591–1637) was organist, singer and composer at Westminster Abbey and St Paul's Cathedral. His *Short Communion Service* is surprisingly plain and simple in style, yet full of grace and dignity. This was probably to please evangelical sensibilities who wished liturgical music to be “*modeste and destyncte*”, able to be “*playnely understood, as if it were read without singing*” (*Royal Injunctions of 1559*).

Another reason for the simple homophonic style of Batten's setting could be the low status of the service of Holy Communion itself within the Anglican Church at that time. In 1563, for instance, the celebrations of communion were reduced to one a month at Canterbury Cathedral and were usually “dry”, meaning that they ended after the creed.

The contrast between Batten's simple Communion setting and Thomas Morley's *First Service* is plain to hear, as Morley's composition is poles apart from the simplicity prescribed by Archbishop Cranmer a generation earlier. Morley (1577–1602), who was organist at St Paul's Cathedral and a pupil of William Byrd, displays a real mastery of counterpoint and melodic writing in both his *Magnificat* and *Nunc Dimittis*. The Royal Injunctions of 1559 not only encouraged simple

evangelical music, but also catered for the “*comforting of such as delyte in musicke*”, and allowed for “*the best sorte of melody and musicke that maye be convenientlye devysed*.” This sort of statement is typical for the Anglican *via media* in regards to music; both plain and more elaborate styles were deemed acceptable.

However, being a publicly-practising Roman Catholic in England at that time was not acceptable, and, for this reason, Peter Philips (1561/62–1628) was forced to leave his home country and settle in Brussels, where he was organist to the chapel of Albert VII, Archduke of Austria.

Philips was an extremely prolific composer, whose sacred choral output was intended for Roman Catholic worship and, as a result, set to Latin texts – which made

performances in Protestant England impossible. *Bow Down Thine Ear* is a *contrafactum* (text substitution) for Philips' madrigal *Cantai mentre* of 1596, possibly arranged by one of Philips' English colleagues, such as Thomas Morley.

The Chapel Royal were probably the most prodigious poachers of musical talent in the English Renaissance. In 1597, when Nathaniel Giles (1558–1633) was made Master of the Children of the Chapel Royal, he was granted a warrant to:

“*take suche and so many children as he... shall thinke meete*”, in order that the Chapel “*should be furnished well with singing Children*”.

These extreme chorister recruitment measures ensured high-quality music-making for the Chapel Royal, and enabled it to play a key role in nurturing English church music.



Archbishop John Whitgift  
(1530–1604)

The anthem *God, Which As On This Day*, based on the Collect for Whit Sunday, shows Giles as a most competent composer of choral music, written in the English verse anthem style.

It is difficult to assess fully the quality of sacred music written during John Whitgift's time as Archbishop. The poor survival rate of manuscript sources from that period may prevent us from ever having a complete understanding of the choral output of cathedral composers in particular. Willis argues that:

*"the Elizabethan period cannot accurately be described as a period either of stasis or decline for cathedrals. Rather, it was a period of evolution, of accommodation with the priorities of the new Protestant national church, and of the negotiation of a liturgical and*

*ceremonial practice which balanced the requirements of the state with the desires of the community that lived within its precincts, and the wider community that worshipped there."*

Although he is not exclusively commenting on the state of music in the English Church, it is reasonable to apply Willis' comment to the state of church music in cathedrals at that time.

Two of the instrumental items recorded on this CD (Bassano's *Fantasia* and Ferrabosco's *Exaudi Deus*) are taken from partbooks known as *Fitzwilliam 734*, which used to belong to the cornett and sackbut players in the employ of James I.

It is possible that Fantasias of that style served as ceremonial music at Canterbury Cathedral and would have certainly added to the sense of occasion during Whitgift's regular visitations as Archbishop.

*Notes by Ronny Krippner*



## THE PERFORMERS

### DIRECTED BY

Ronny Krippner

### THE ENSEMBLE

Tom Little *Organ*

Uri Smilansky *Violone*

Gawain Glenton\*  
*Cornett and mute cornett*

Conor Hastings\*  
*Cornett/mute & tenor cornett*

Nicholas Perry\*  
*Tenor cornett*

Catherine Motuz  
*Tenor and alto sackbut*

Emily White\*  
*Tenor and alto sackbut*

Tom Lees *Tenor sackbut*

Andrew Harwood-White\*  
*Bass and tenor sackbut*

Adrian France\*  
*Bass and tenor sackbut*

### TREBLES

Damola Amusa

Gorrav Bains

Ewan Baumann

Paris Benjamin

Joel Berhane

Jef Van Bockstaele

George Brotherhood

William Brotherhood

Kamau Davis

Ben Duffy

Omari Elliott

Cato Geering

William Hau

Kobby Minta-Ampofo

Raheem Nota

Reiss Patel

Oliver Rimington

Oscar Robinson

Joseph Russian

David Strong

Zayn Toosy

### COUNTERTENORS

Henry Capper-Allen

Jonathan Darbourne

Toby Forster

Karl Gietzmann

### TENORS

Samuel Keeler

Jack Oades

William Searle

Daniel Thomson

### BASSES

John Evanson

Richard Moore

Thomas Motley

Ryan Pollock

\* perform instrumental works, tracks 1, 9, 15





## RONNY KRIPPNER

Ronny Krippner is Organist and Director of Choral Music at Croydon Minster and Whitgift School (London).

Born in Bavaria, Ronny is in the unique position of having been formed in both the German and British choral traditions. He studied organ playing and improvisation with Prof. Franz-Josef Stoiber at the Hochschule für Kirchenmusik in Regensburg, while at the same time working as Assistant Choirmaster of the Regensburger Domspatzen” (“Regensburg Cathedral Sparrows”), Regensburg Cathedral’s famous boys’ choir. After graduating, Ronny went to Exeter University to take his master’s degree (M.A.) in “English Cathedral Music” whilst singing in the Cathedral Choir as a Choral Scholar. Building on these twin musical foundations, he went on to take up various organist posts, including St George’s

Church Hanover Square in London.

Being fascinated from an early age by organ improvisation, Ronny has made this a specialism. Finalist in the prestigious *Organ Improvisation Competition* in St Albans in 2009, he won two Prizes in the International Organ Improvisation Competition in Biarritz in the same year. From 2010–2013, he was Specialist Lecturer for Organ Improvisation at Birmingham Conservatoire and Trinity Laban Conservatoire, London.

Ronny has recorded several CDs of organ and choir music and has frequently been heard performing on television and radio, both in Germany and the UK. He has given organ recitals in Germany, Holland, Belgium, the UK, USA, Mexico and Australia.





## THE CROYDON MINSTER CHOIR OF WHITGIFT SCHOOL

Croydon Minster is deeply rooted in the Anglican choral tradition and boasts over 70 singers in its four choirs: the Choir of Boys & Men, the Girls' Choir, the Choral Scholars and Lay Clerks.

There are five choral services each week during term time, as well as regular concerts throughout the year. All choirs have toured, broadcast and recorded – the most recent record being *Carols from Croydon Minster*.

Over the years, the Minster has developed strong links with Whitgift School, and the School has now become a major part of the Minster's

rich choral programme. More than half of the Minster boy choristers attend Whitgift School where they receive a Minster Chorister Scholarship.

Whitgift also provides postgraduate Organ and Choral Scholars, as well as professional Lay Clerks, to sing regularly with the Minster Boys' Choir, enabling the Minster to run a busy schedule of cathedral-style choral services.

The Croydon Minster Choir featured on this record comprises the Choristers, Choral Scholars and Lay Clerks of Whitgift School.





## THE ENGLISH CORNETT & SACKBUT ENSEMBLE

The English Cornett & Sackbut Ensemble is a virtuoso period instrument group with a host of distinguished recordings to its name. As well as giving regular recitals in its own right, ECSE collaborates with leading vocal ensembles such as Cantus Cölln, I Fagiolini, Alamire and many others.

In addition to regular appearances at major festivals such as York, Brighton, Dartington, Cheltenham and the BBC Proms, the group is in regular demand as a recording ensemble. In 2015, the group collaborated with Alamire on a disc entitled *The Spy's Choirbook* (Obsidian), winner of the 2015 Gramophone Award for Early Music. ECSE's longstanding relationship with I Fagiolini has also led to numerous discs, including the monumental Striggio mass in 40 parts *Missa ecco si beato giorno* (which

scooped both the Gramophone Award for Early Music 2011 and the Diapason d'Or), and another super-size recording of music by Gabrieli and Viadana entitled *1612 Italian Vespers*. April 2017 saw yet another large-scale disc: *Monteverdi – The Other Vespers* (Decca Classics).

When not performing with ECSE, the group's members can be seen playing with other leading early music ensembles such as Il Giardino Armonico, L'Arpeggiata, La Fenice, Concerto Italiano, Concerto Palatino, The Taverner Consort, The Gabrieli Consort and the Orchestra of the Age of Enlightenment. Its members also perform at the gloriously re-constructed Shakespeare's Globe Theatre on London's Bankside.



## THE TEXTS

### Psalm 2: Why fum'th in sight

THOMAS TALLIS (1505–1585)

Why fum'th in sight the Gentiles spite,  
in fury raging stout?  
Why tak'th in hand the people fond,  
Vain things to bring about?  
The Kings arise, the lords devise  
In counsels met thereto,  
Against the Lord with false accord,  
Against his Christ they go.

Let us they say: break down their ray,  
of all their bonds and cords:  
We will renounce: that they pronounce,  
their laws as stately lords.  
But God of might: in heav'n so bright,  
Shall laugh them all to scorn:  
The Lord on high: shall them defy,  
They shall be once forlorn.

With iron rod: as mighty God,  
All rebels shalt thou bruise:  
And break them all: in pieces small,  
As shards the potters use.  
Be wise therefore: ye kings the more,  
Receive ye wisdom's law:  
Ye judges strong: of right and wrong,  
Advise you now before.

The Lord in fear: your service bear,  
With dread to him rejoice:  
Let rages be: resist not ye,  
Him serve with joyful voice.  
The son kiss ye: lest wroth he be,  
Lose not the way of rest:  
For when his ire: is set on fire,  
Who trust in him be blessed.

### Short Communion Service

ADRIAN BATTEN (c.1591–c.1637)

#### CREDO

I believe in one God,  
the Father almighty,  
Maker of heaven and earth,  
and of all things visible and invisible.  
And in one Lord,  
Jesus Christ,  
the only begotten Son of God,  
Begotten of his Father before all worlds.  
God of God, light of light,  
Very God of very God.  
Begotten, not made,  
being of one substance with the Father:  
by whom all things were made.  
Who for us men  
and for our salvation  
came down from heaven.

And was incarnate by the Holy Ghost  
of the Virgin Mary:  
And was made man.

And was crucified also for us under  
Pontius Pilate:  
He suffered and was buried.

And the third day He rose again  
according to the scriptures.  
And ascended into heaven,  
and sitteth on the right hand of

the Father  
And He shall come again  
with glory to judge both the quick  
and the dead:  
Whose kingdom shall have no end.

And I believe in the Holy Ghost,  
the Lord and giver of life:  
Who proceedeth from the Father and Son.  
Who with the Father and the Son  
together is worshipped and glorified:  
Who spake by the Prophets.

And I believe one Catholick  
and Apostolick Church  
I acknowledge one baptism  
for the remission of sins.  
And I look for the resurrection of the dead  
And the life of the world to come.  
Amen.

#### SANCTUS

Holy, holy, holy  
Lord God of Hosts.  
Heaven and earth are full  
of thy glory:  
Glory be to thee,  
O Lord most high.

#### GLORIA

Glory be to God on high,  
and in earth peace, good will  
towards men.

We praise thee, we bless thee,  
we worship thee, we glorify thee,  
we give thanks to thee for  
thy great glory,

O Lord God, heavenly King,  
God the Father Almighty.  
O Lord, the only-begotten Son,  
Jesu Christ;

O Lord God, Lamb of God,  
Son of the Father,  
that tak'st away the sins of the  
world, have mercy upon us.

Thou that tak'st away the sins of  
the world, have mercy upon us.  
Thou that tak'st away the sins of  
the world, receive our prayer.

Thou that sittest at the right hand  
of God the Father, have mercy  
upon us.

For thou only art holy; thou  
only art the Lord;  
Thou only, O Christ, with the  
Holy Ghost,  
art most high in the glory of  
God the Father.  
Amen.



## God, Which As On This Day

NATHANIEL GILES (1558–1633)

God, which as on this day  
hast taught the hearts of thy faithful people,  
by the sending to them the light of thy Holy Spirit,  
Grant us by the same Spirit  
To have a right judgement in all things.  
And evermore to rejoice in his holy comfort;  
Through the merits of Christ our Saviour,  
Who liveth and reigneth with thee,  
In the unity of the same Spirit,  
One God, world without end,  
Amen.

## First Service

THOMAS MORLEY (1577–1602)

### MAGNIFICAT

My soul doth magnify the Lord :  
and my spirit rejoiceth in God my Saviour.  
For he hath regarded: the lowliness  
of his handmaiden.  
For behold, from henceforth:  
all generations shall call me blessed.  
For he that is mighty hath magnified me:  
and holy is his Name.  
And his mercy is on them that fear him:  
throughout all generations.  
He hath shewed strength with his arm:  
he hath scattered the proud in the  
imagination of their hearts.  
He hath put down the mighty from their seat:  
and hath exalted the humble and meek.  
He hath filled the hungry with good things:  
and the rich he hath sent empty away.  
He remembering his mercy hath  
holpen his servant Israel:  
as he promised to our father Abraham  
and to his seed for ever.

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

### NUNC DIMITTIS

Lord, now lettest thou thy servant  
depart in peace, according to thy word.  
For mine eyes have seen thy salvation,  
Which thou hast prepared:  
before the face of all people;  
To be a light to lighten the Gentiles:  
and to be the glory of thy people Israel.

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

## Bow Down Thine Ear

PETER PHILIPS (1560–1628)

Bow down thine ear unto my crying,  
My tears and sighing,  
My soul refuseth comfort,  
'till I have found mercy where mercy  
doth abound,  
If thou extremely our offences measure,  
Ah who may then abide in thy displeasure,  
In mercy therefore and not in thy fury  
Behold thy people whom, O Lord  
From all eternity,  
thou hast redeemed in endless mercy.

## Psalm 77: I with my voice to God do cry

ANONYMOUS

I with my voice to God do cry,  
with heart and hearty cheer:  
My voice to God I lift on high,  
and he my suit doth hear.  
In time of grief I sought to God,  
by night no rest I took;  
But stretched my hands to him abroad,  
my soul comfort forsook.

When I to think on God intend,  
my trouble then is more;  
I spake, but could not make an end,  
my breath was stopped to love.  
Thou hold'st my eyes always from rest,  
that I always awake;  
With fear am I to love oppress'd,  
my speech doth me forsake.

And will the Lord our God forget  
his mercies manifold:  
Or shall his wrath increase too hot,  
his mercy to withhold?  
At last, I said my weakness is,  
to cause of this mistrust;  
God's mighty hand can help all this,  
and change it when He lust.

The clouds that were both thick and black,  
did rain full plenteously;  
The thunder in the air did crack,  
thy shafts abroad did fly:  
Thy thunder in the fire was heard,  
the lightning from above,  
With flashes great made men afeared,  
the earth did quake and move.

Thy ways within the sea do lie,  
thy paths in waters deep:  
Yet none can there thy steps espy,  
nor know thy path to keep.  
Thou lead'st thy fold upon the land  
as sheep on ev'ry side;  
Through Moses' and through Aaron's hand,  
thou did'st them safely guide.

## Out Of The Deep

THOMAS MORLEY (1558–1602)

Out of the deep have I called to thee,  
O Lord: Lord, hear my voice.  
O let thine ears consider well: the  
voice of my complaint.  
If thou, Lord, wilt be extreme to mark what  
is done amiss: O Lord, who may abide it?  
For there is mercy with thee: therefore  
shalt thou be fearèd.  
I look for the Lord; my soul doth wait for him:  
in his word is my trust.  
My soul flyeth unto the Lord:  
before the morning watch, I say,  
before the morning watch.  
O Israel, trust in the Lord,  
for with the Lord there is mercy:  
and with him is plenteous redemption.  
And he shall redeem Israel: from all his sins.  
Amen.

## O Sing Joyfully

ADRIAN BATTEN (1591–1637)

O sing joyfully unto God our strength:  
Make a cheerful noise unto the God of Jacob.  
Take the song, bring hither the tabret:  
The merry harp with the lute.  
Blow up the trumpet in the new moon:  
Ev'n in the time appointed,  
And upon our solemn feast day.  
For this was made a statute for Israel:  
And a law of the God of Jacob.

## Psalm 100: All people that on earth do dwell

LOUIS BOURGEOIS (c.1510–c.1560)

All people that on earth do dwell,  
sing to the Lord with cheerful voice,  
Him serve with fear, his praise forth tell,  
come ye before him and rejoice.

The Lord ye know is God indeed,  
without our aid he did us make;  
We are his flock, he doth us feed,  
and for his sheep he doth us take.

O enter then his gates with praise,  
approach with joy his courts unto  
Praise, laud, and bless his Name always,  
for it is seemly so to do.

For why? the Lord our God is good,  
his mercy is for ever sure;  
His truth at all times firmly stood,  
and shall from age to age endure.

To Father, Son and Holy Ghost,  
The God whom Heav'n and earth adore,  
Grant men and from the angel host  
Be praise and glory evermore.

Amen.



## WHITGIFT WOULD LIKE TO THANK

The Vicar and Churchwardens of Croydon Minster for their  
longstanding support of Whitgift music.

Professor Lionel Pike for consulting on this record.

Lewis Jones for his arrangements presented on this record.

Dr Christopher Barnett (Headmaster of Whitgift School  
1991–2017) for his passion for, and  
encouragement of, music at Whitgift.

Recorded at Croydon Minster on 25 and 27 March 2017





## THE TUDOR CHOIR BOOK

THE CROYDON MINSTER CHOIR  
OF WHITGIFT SCHOOL

THE ENGLISH CORNETT  
& SACKBUT ENSEMBLE

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