



ROBERT LEWIS *leads* EXCELSIS *and*
LONDON MOZART PLAYERS *in*

CLIVE OSGOOD'S
SACRED
CHORAL
MUSIC



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**SACRED
CHORAL**
MUSIC

- | | | |
|-------------------------------|---|-------------------------------|
| <i>DIXIT DOMINUS</i> 2'05 | 1 | 11 <i>THE PEACE OF GOD</i> |
| <i>VIRGAM VIRTUTIS</i> 2'53 | 2 | (CHOIR & PIANO) 2'26 |
| <i>TECUM PRINCIPIUM</i> 3'33 | 3 | |
| <i>TU ES SACERDOS</i> 0'46 | 4 | 12 <i>AVE VERUM</i> 2'23 |
| <i>DOMINUS A DEXTRIS</i> 2'37 | 5 | |
| <i>DE TORRENTE</i> 3'53 | 6 | 13 <i>BRIGHTEST AND BEST</i> |
| | | 2'39 |
| <i>COME, MY WAY,</i> 7 | | |
| <i>MY TRUTH, MY LIFE</i> 3'09 | | 14 <i>MISERERE MEI</i> 6'05 |
| | | |
| <i>BEATUS VIR</i> 6'34 | 8 | 15 <i>LORD, FOR THY</i> |
| <i>ALLELUIA! A NEW WORK</i> 9 | | <i>TENDER MERCY'S</i> |
| <i>IS COME ON HAND</i> 3'05 | | <i>SAKE</i> 3'03 |
| | | |
| <i>HYMN TO THE WORD</i> 10 | | 16 <i>REJOICE IN THE LORD</i> |
| 7'50 | | <i>ALWAY</i> 3'45 |
| | | |
| | | 17 <i>THE PEACE OF GOD II</i> |
| | | (CHOIR & ORCHESTRA) 2'38 |

CLIVE OSGOOD'S SACRED CHORAL MUSIC

The sacred choral music on this CD can be divided into settings of Latin and English texts. The most substantial works are *Dixit Dominus* and *Beatus Vir*, which are both Latin settings of vesper psalms for choir and strings. Latin is a wonderful language to set to music, with a long and rich history. It has a certain universality and less complicated vowels than English.

Dixit Dominus (2014) is a six-movement setting of Psalm 110 and was written in response to examples from the Baroque period, especially those by Vivaldi. Such pieces first introduced dance forms and vibrant rhythmic effects into sacred music. With my own music, I wanted to capture the essence of these eighteenth-century masterpieces but fused with twentieth century dance forms and jazz influences. After a strident opening movement, a solo violin emerges from the texture in 'Virgam

virtutis' in music with a strong feel of Latin dance music. The upper voices then take a lead in the slow movement, 'Tecum principium', before the lower voices provide a short link to the contrasting and vigorous 'Dominus a dextris'. The last movement, 'De torrente', describes the flowing of a brook, and leads into the Gloria which repeats the opening music.

The single movement *Beatus Vir* (2017), for eight-part choir, strings and soprano solo, begins and ends quietly with sustained chords from the choir over an undulating string accompaniment. The central section, however, contains a gradual building of intensity until the words 'dentibus suis fremit et tabescet'—'he shall gnash with his teeth and consume away'. Fortunately, calm is then restored.

Miserere mei (2012) is a Latin setting of Psalm 50 for unaccompanied eight-part

choir and soprano soloist. In the central section the soprano soloist floats high above a pulsating murmur from the choir below. The line reaches a top C, recalling the same high notes in the famous seventeenth century setting by Allegri. The setting of *Ave Verum* (2018) is modelled on the famous example by Mozart, using the same abridged version of the text and a similar key scheme.

Written for the 2011 Haslemere Festival, on the anniversary of the King James Bible, the anthem *Hymn to the Word* begins by setting the opening of the Gospel of John, 'In the beginning was the word and the word was with God, and the word was God.' The austere music for these words is then contrasted and resolved with music that sets Jesus' comforting words from later within the Gospel: 'This is my commandment, that ye love one another, as I have loved you.'

Rejoice in the Lord Alway is taken from a set of four Advent pieces. An exuberant setting, making use of a variety of rhythmic effects, is scored for choir, piano, strings and a solo oboe.

The Peace of God was written for a competition on the anniversary of the 1662 Book of Common Prayer. It is a setting of the final blessing from the communion service. In 2014 it was performed by the Reed's School chapel choir to the Queen and Duke of Edinburgh, as part of the school's bicentenary celebrations.

Alleluia! A new work is come on hand was one of six shortlisted entries for the 2016 BBC *Radio 3* 'Carol Competition'. Performed by the BBC Singers, it was broadcast several times on BBC *Radio 3* in the week before Christmas. The mystery of the 'new work' suggested the general feeling of the carol.

Come, my Way, my Truth, my Life and Brightest and Best both make use of a soprano solo and were written for Llandaff Cathedral parish choir and St Bartholomew's church choir, respectively. The short anthem *Lord, for Thy Tender Mercy's Sake*, was written for this CD and is dedicated to Robert Lewis, Excelsis and Grayshott Concerts.

—Clive Osgood

ROBERT LEWIS

Robert Lewis is a conductor, performer and educator. Born in Cardiff, he began his musical training as a chorister at Westminster Cathedral under the direction of David Hill and James O'Donnell and later won a choral scholarship to the Oratory School and New College, Oxford, where he read Music.

He founded his first choir at the age of 16 and a few years later was conducting regularly for concerts, radio and television broadcasts. He has worked with such artists as Sir Charles Mackerras, David Hill, Sir Karl Jenkins, the London Mozart Players and James Bowman.

In 2007, he co-founded 'Excelsis' and continues to be its Director of Music. Since its foundation, the choir has performed to critical acclaim and premiered Karl Jenkins' *The Healer* for Grayshott Concerts and *Classic FM*. It has featured on a BBC *Radio 3* broadcast, performed at the Royal Albert Hall and St. David's Hall, Cardiff, and spent over 6

months in the specialist classical charts featuring on the album, *Still with the Music*.

Robert specialises in developing choirs and voices of all ages, in particular encouraging boys to sing. In this capacity, his choirs have reached the televised finals of the BBC 'Songs of Praise Choir of the Year' Competition and sung for His Holiness, Pope Benedict XVI, in a televised performance in front of 40,000 people.

As a singer, Robert has made over 25 recordings and toured numerous countries. He is also Director of Music of Grayshott Concerts, who have lead the way across the country by their huge success in bringing world class artists to their local community. In addition, Robert directs the choristers of St Thomas-on-the Bourne and 'Vox' Chamber Choir, is Head of Vocal Studies at Edgeborough school and acts as a choral consultant, composer and accompanist.



REBECCA MOON

Brought up in Cornwall, Rebecca began her training with the National Youth Ballet and National Youth Music Theatre before continuing her vocal studies at the Royal Welsh College of Music and Drama and Karlsruhe Musikhochschule. She was the recipient of the Dame Hilda Bracket Award for Comedy in Opera for her performance of Mary Turner in *Let 'Em Eat Cake* (Opera North / Sadler's Wells; BBC Radio 3 Live Broadcast). Other operatic roles include *Innamorato* / *L'Ospedale* (Solomon's Knot); *Rose Maybud* / *Ruddigore*, 1st Witch / *Dido and Aeneas*, cover *Lidochka* / *Paradise Moscow* (Opera North); *Lolo* / *The Merry Widow*, *Ida* / *Die Fledermaus*, *Kate* / *The Yeomen of the Guard* (Philharmonia / RFH & RLPO); *Mabel* / *The Pirates of Penzance* (G&S Opera Company / Carl Rosa Opera); *Rose Maybud* / *Ruddigore*, *Jennifer* / *Do I hear a waltz?* (Charles Court Opera); *Maddalena* / *Monteverdi's Flying Circus* (Armonico Consort). Recent performances include *Innamorato* / *L'Ospedale* for Bury Court Opera; *Wife* in the UK premiere of *The Juniper Tree* by Philip Glass and Robert Moran; *Royalty* in *Herakles*, a new oratorio by Tim Benjamin; and *Sandman* / *Dew Fairy* in *Hansel and Gretel* with Pop Up Opera.

rebecca-moon.com



CLIVE OSGOOD

Clive Osgood was born and raised in Portsmouth. He completed his undergraduate and postgraduate studies in Music at the University of Wales and was then awarded an organ scholarship at Salisbury Cathedral. He completed a second Master's degree in composition at the University of Surrey, Guildford, and is an associate of the Royal College of Organists.

Clive is currently the Director of Music and Organist at the Parish Church of St. Bartholomew's in Haslemere and teaches music at Reed's School, Cobham. He is heavily involved with amateur music-making within his local community, directing and accompanying various choirs as well as playing in chamber groups.

Although sacred choral music provides the largest part of his output, Clive has also written music in a variety of other forms including chamber and orchestral music, as well as musicals and opera.

cliveosgood.com

EXCELSIS

Excelsis Chamber Choir, a group of accomplished singers formed in 2007, has flourished under the leadership of conductor Robert Lewis. In its first ten years, Excelsis has presented numerous concerts, exploring a versatile range of repertoire both unaccompanied or in performance with international soloists and professional orchestras.

As Choir in Residence of Grayshott Concerts, Excelsis has performed many classic works with the Marylebone Camerata and the London Mozart Players. Grayshott Concerts Patron Sir Karl Jenkins has invited the choir to take part in performances of his *Requiem* and *The Armed Man* in London and Cardiff. Excelsis has sung at services in Westminster Cathedral and sang at the Last Post Ceremony at the Menin Gate during a tour in Belgium. Convivium's recording of the works of acclaimed composer Clive Osgood is the culmination of their 10th anniversary celebrations.

excelsis-choir.co.uk

Sopranos

Elizabeth Adams
Victoria Attwater
Bridget Kerrison
Leonie Cornelius
Anita Eccleston
Sarah Evans
Lisa Graham
Angela Hook
Sarah Hough
Barbie McSean
Leanne Osgood
Ruth Thompson-Parr

Contraltos

Linda Bell
Jane Crane
Eleanor Dann
Lucilla Graham
Jessica Harman
Sue Higgins
Marion Lewis
Helen Matthews
Hilary Reeve

Tenors

Tim Dutton
Andy Gill
Steve Harman
Jeremy Mardell
Peter Fellows*
Richard Robbins†
Ryan Williams

Basses

Richard Arthur
John Attwater
Seb Britten
Will Dashwood
Timothy Emberson
Andrew Fellowes
John Holden
Simon Rycroft

* Session 1

† Session 2

Excelsis
Est. 2007





L O N D O N M O Z A R T P L A Y E R S

1st Violins

Ruth Rogers — Leader
Sijie Chen
Ann Criscuolo
Imogen East
Anna Harpham
Jeff Moore

2nd Violins

Jenny Godson
Antonia Kesel
Maria Mazzarini
Stephen Rouse
Ed Bale

Violas

Judith Busbridge
Simon Tandree
Richard Cookson

Violincellos

Sebastian Comberti
Julia Desbruslais

Contrabasses

Roger Linley
Ben Daniel-Greep

Oboe

Ruth Bolister

French Horns

Peter Francomb
Martin Grainger

Harp

Skaila Kanga



Founded in 1949 by Harry Blech to delight audiences with the works of Mozart and Haydn, the London Mozart Players is the UK's longest established chamber orchestra and the only professional orchestra in the UK to be managed both operationally and artistically by the players. LMP has enjoyed a long history of association with many of the world's finest artists including Jane Glover, Howard Shelley, Nicola Benedetti, John Suchet and Simon Callow and plays an active part in contemporary music, giving many world premières and commissioning new works. In addition to performing on London's premier concert platforms, the orchestra enjoys an international reputation, touring extensively throughout Europe and the Far East, and records frequently for several record labels.

As one of the original pioneers of orchestral outreach work, LMP has enjoyed a host of relationships with schools and music hubs across the UK, working with many teachers and heads of music to inspire the next generation of musicians and music lovers.



THE TEXTS

1—6

DIXIT DOMINUS

Psalm 110 (Vulgate 109)

Dixit Dominus Domino meo: sede a dextris meis,
Donec ponam inimicos tuos,
scabellum pedum tuorum.

Virgam virtutis tuae emittet Dominus ex Sion:
Dominare in medio inimicorum tuorum.

Tecum principium in die virtutis
tuae splendoribus sanctorum.
Ex utero ante luciferum genui te.

Juravit Dominus et non poenitebit eum:

Tu es sacerdos in aeternum secundum ordinem
Melchisedech.

Dominus a dextris tuis, confregit in die irae
suae reges.

Judicabit in nationibus, implebit ruinas
conquassabit capita in terra multorum

De torrente in via bibet,
propterea exaltabit caput.

Gloria Patri, et Filio, et Spiritui Sancto:
Sicut erat in principio, et nunc, et semper, et in
saecula saeculorum.

Amen.

The Lord said to my Lord: Sit thou at my
right hand: Until I make
thy enemies thy footstool.

The Lord will send forth the sceptre of thy power
out of Sion: Rule thou in the midst of thy enemies.

With thee is the principality in the day of thy
strength: In the brightness of the saints:
From the womb before the day-star I begot thee.

The Lord hath sworn, and he will not repent:

Thou art a priest forever according to the order
of Melchisedech.

The Lord at thy right hand hath broken kings in
the day of his wrath.

He shall judge among nations, he shall fill ruins:
he shall crush the heads in the land of the many.

He shall drink of the torrent in the way:
Therefore shall he lift up his head.

Glory be to the Father, and to the Son, and to
the Holy Spirit: As it was in the beginning, is
now, and always, and into the ages of ages.

Amen.

7

COME, MY WAY, MY TRUTH, MY LIFE

George Herbert

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 Way, 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.

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*BEATUS VIR**Psalm 112 (Vulgate 111)*

Beatus vir, qui timet Dominum: In mandatis ejus volet nimis.	Blessed is the man who fears the lord: He delights greatly in his commandments.
Potens in terra erit semen ejus; Generatio rectorum benedicetur.	His seed will be mightily on earth; The generation of the upright will be blessed.
Gloria et divitiae in domo ejus; Et justitia ejus manet in saeculum saeculi.	Wealth and riches are in his house; And his righteousness endures for ever and ever.
Exortum est in tenebris lumen rectis: Misericors, et miserator et justus.	Unto the upright there arises light in the darkness: He is gracious, and full of compassion, and righteous.
Jucundus homo qui miseretur et commodat Disponet sermones suos in judicio: Quia in aeternum non commovebitur.	Good is the man who is full of compassion and lends. He will guide his affairs with discretion: Because he will not be moved for ever.
In memoria aeterna erit justus. Ab auditione mala non timebit.	The righteous will be in everlasting remembrance. He will not be afraid of evil tidings.
Paratum cor ejus sperare in Domino; Confirmatum est, cor ejus: Non commovebitur, Donec despiciat inimicos suos.	His heart is fixed, trusting in the lord; His heart is established: He will not be moved, Until he gazes at his enemies.
Dispersit, dedit pauperibus: Justitia ejus manet in saeculum saeculi, Cornu ejus exaltabitur in gloria.	He has dispersed, he has given to the poor: His righteousness endures for ever and ever, The strength of his soul will be exalted with honour.
Peccator videbit, et irascetur; Dentibus suis fremet et tabescet. Desiderium peccatorum peribit.	The sinner will see it, and will be grieved; He will gnash with his teeth, and melt away. The desire of the ungodly shall perish.
Gloria Patri, et Filio, et Spiritui Sancto, Sicut erat in principio, et nunc, et semper, Et in saecula saeculorum. Amen.	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.

*HYMN TO THE WORD**John 1: 1-3, 15: 12-13*

In the beginning was the word
and the word was with God,
And the word was God.
The same was in the beginning with God.
All things were made by Him
And without him was not
anything made that was made.

In the beginning was the word
and the word was with God,
And the word was God.

This is my commandment.
That ye love one another
As I have loved you.

*THE PEACE OF GOD**Book of Common Prayer
(Choir & Piano)*

The peace of God, which passeth all
understanding,
Keep your hearts and minds in the knowledge
and love of God,
And of his Son Jesus Christ our Lord:
And the blessing of God Almighty,
The Father, the Son and the Holy Ghost,
Be amongst you and remain with you always.
Amen.

*ALLELUIA! A NEW WORK IS
COME ON HAND**Medieval English carol*

Alleluia! A new work is come on hand
Through might and grace of Goddes son
To save the lost of every land.
Alleluia.
For now is free that erst was bound
We may well sing
Alleluia.

Now is fulfilled the prophecy
Of David and [of] Jeremy
And also of Isaiah.
Alleluia.
Sing we therefore both loud and high
Alleluia

Alleluia, this sweet song
Out of a green branch it sprung;
God send us the life that lasteth long.
Alleluia.
Now joy and bliss be him among
That thus can sing
Alleluia.

12

AVE VERUM

Attrib. Pope Innocent VI

Ave, verum corpus
Natum de Maria virgine,
Vere passum immolatum
In cruce pro homine.
Cujus latus perforatum
unda fluxit et sanguine
esto nobis praegustatum
In mortis examine.

Hail, true body
Born of the Virgin Mary,
Who has truly suffered, slaughtered
On the Cross for humanity.
Whose pierced side
Overfloweth with blood
Be a foretaste for us
During our ordeal of death.

13

BRIGHTEST AND BEST

Bishop Reginald Heber

Brightest and best of the sons of the morning
Dawn on our darkness, and lend us thine aid:
Star of the east, the horizon adorning
Guide where our infant Redeemer is laid.

Cold on his cradle the dew drops are shining:
Low lies his head with the beasts of the stall:
Angels adore him in slumber reclining.
Maker and Monarch and Saviour of all.

Say shall we yield him, in costly devotion,
Odours of Edom, and off'rings divine?
Gems of the mountain and pearls of the ocean
Myrrh of the forest, or gold from the mine.

Vainly we offer each ample oblation,
Vainly with gifts would his favour secure.
Richer by far is the hearts adoration,
Dearer to God are the prayers of the poor.

Brightest and best of the sons of the morning
Dawn on our darkness, and lend us thine aid:
Star of the east, the horizon adorning
Guide where our infant Redeemer is laid.

14

MISERERE MEI

Psalm 51 (Vulgate 50)

Miserere mei, Deus: secundum
magnam misericordiam tuam.
Et secundum multitudinem
miserationum tuarum, dele
iniquitatem meam.

Have mercy upon me, O God
in your great goodness.
In your great tenderness
wipe away my faults.

15

*LORD, FOR THY TENDER
MERCY'S SAKE*

Lord, for thy tender mercy's sake,
lay not our sins to our charge
but forgive that is past, and give us
grace to amend our sinful lives,
to decline from sin and incline to virtue
That we may walk in a perfect heart
before thee now and evermore, Amen.

16

REJOICE IN THE LORD

Rejoice in the Lord alway
And again I say rejoice.
Let your moderation be known
unto all men.
The Lord is at hand.

17

THE PEACE OF GOD II

(Choir & Orchestra)



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CLIVE OSGOOD'S
**SACRED
CHORAL**
MUSIC



Robert Lewis *leads* Excelsis *and the* London Mozart Players *with* Soprano Rebecca Moon *in*
this recording of Clive Osgood's *Sacred Choral Music*

Excelsis

Sopranos Elizabeth Adams · Victoria Attwater · Bridget Kerrison · Leonie Cornelius · Anita Eccleston
Sarah Evans · Lisa Graham · Angela Hook · Sarah Hough · Barbie McSean · Leanne Osgood
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Simon Rycroft

London Mozart Players

Violin I Ruth Roger — Leader · Sijie Chen · Ann Criscuolo · Imogen East · Anna Harpham · Jeff Moore
Violin II Jenny Godson · Antonia Kesel · Maria Mazzarini · Stephen Rouse · Ed Bale
Viola Judith Busbridge · Simon Tandree · Richard Cookson · *Violincello* Sebastian Comberti
Julia Desbruslais · *Contrabass* Roger Linley · Ben Daniel-Greep · *Oboe* Ruth Bolister
French Horn Peter Francomb · Martin Grainger · *Harp* Skaila Kanga

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