

CONVIVUM
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CHORAL MUSIC

Alexander Norman *directs* Convivium Singers *with organist* Malcolm Archer

Tracklist

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* Denotes solo organ works

Cover image Malina Green

Total running time 75 minutes

Some of the choral music on this disc is suitable for small or fairly small four-part choirs in parish churches, accompanied by organ, while other pieces, including the Mass, Evening Service, *O sacrum convivium* II and *Love's redeeming work*, were composed with larger spaces in mind. Everything is primarily for listening, including what might be termed 'devotional listening'. The texts are drawn from a variety of Christian traditions.

Recorded 28th & 29th March 2019
St Alban The Martyr, Highgate, Birmingham



Biographies

Hugh Benham

Hugh Benham is a graduate of the University of Southampton (BA, PhD) and a writer of academic and educational books and articles (chiefly on Tudor church music, and on subjects relating to A-level Music, including harmony and counterpoint). He is director of music at St Boniface CofE Church in Chandler's Ford, Hampshire, Chairman of the Academic Board of The Guild of Church Musicians and a member of Council, and has served as Chair of the Winchester Area of the RSCM. Items 2, 5 and 6 are among those published by H.T. FitzSimons. 'When Christ was Born' (item 21) is available from World Library Publications. Scores of works so far unpublished may be obtained from Convivium Records.

Alexander Norman

Alexander Norman is Director of Music at Holy Trinity Church, Coventry. He holds a Master of Music degree from Royal Birming-

ham Conservatoire, where he studied Choral Conducting with Paul Spicer. Prior to this, Alex was an undergraduate student and organ scholar at Royal Holloway College, University of London where he accompanied the Chapel Choir for weekly services, broadcasts on BBC Radio 2 and 3 (Choral Evensong), and a recording of music by Rihards Dubra on the Hyperion label.

He has played the organ for the choir in many prestigious cathedrals and churches, including Evensongs at St. Paul's Cathedral (London), St. George's Chapel (Windsor), Washington National Cathedral and St. John the Divine Cathedral (New York). Alex has given organ recitals at Birmingham and Coventry Cathedrals as well as in local churches. He studied the organ with Rupert Gough and Alistair Reid.

Whilst Artistic Director of Convivium Singers, Alex was producer on a number of recordings for Convivium Records, including CDs of choral music by Malcolm Archer and Margaret Rizza, and conductor on a CD of music by the late Renaissance composer, Peter Philips.



He directed the ensemble at the Tolosa International Choral Contest and at festivals in Italy, Sardinia and the Czech Republic, returning to Tolosa in October 2018 to conduct Convivium Singers at the 50th Anniversary of the Choral Contest.

In 2015, Alex founded the Charpentier Ensemble to explore vocal music of the Baroque Era, involving some of the rising stars of the early music scene.

Alex will be starting to study for a PhD in music back at Royal Holloway in September 2019; his PhD will focus on the performance of vocal music by Henry Purcell and other Restoration composers.

He teaches the piano at Blue Coat C of E School, Coventry and is Musical Director of Wythall Community Choir.

Malcolm Archer

Malcolm Archer has had a distinguished career in church music which has taken him to the posts of Organist and Director of Music at Bristol, Wells and St Paul's Cathedral and for eleven years, Director of Chapel Music at Winchester College.

He studied as an RCO scholar at the Royal College of Music and was Organ Scholar at Jesus College Cambridge, where he read music. His organ teachers were Ralph Downes, Gillian Weir and Nicolas Kynaston. As an organist and harpsichordist he is in frequent demand and has given solo concerts all over the world, including concert tours in the USA, Canada, New Zealand and in Europe. His performances with orchestra have included Poulenc's Organ Concerto and Saint-Saëns Organ Symphony, Brandenburg Concerto No.

5 and the Bach keyboard concertos, and he has performed with the London Symphony Orchestra in a classic rock concert in the Royal Albert Hall. He has an extensive concert repertoire and has recorded a wide variety of works, including J.S. Bach organ works and Messiaen's *La Nativité du Seigneur* as well as his own compositions.

Over the years, his BBC Radio 3 broadcasts and commercial recordings have won many plaudits, and his Christmas recording with St. Paul's Cathedral Choir was editor's choice in The Daily Telegraph. He has recorded with labels such as Warner Classics, Hyperion and Convivium. His recordings are frequently played on BBC Radio 3 and Classic FM including his recording of Mozart's Requiem with Winchester College Chapel Choir and the London Mozart Players. He has worked with some of the world's finest singers and has recorded with Dame Emma Kirkby, James Bowman CBE, Sarah Fox and John Mark Ainsley.

Malcolm Archer's choral works are performed in many countries and are respected for their approachable singability, interesting harmonic character and understanding of the singing voice.

Malcolm has worked extensively for the BBC, including directing choirs for TV and

Radio broadcasts. He has on several occasions been an adjudicator for BBC competitions including the Young Choristers of the Year, and Songs of Praise School Choirs' competition, where his co-adjudicators included Katherine Jenkins and Pete Waterman. He has also been a judge for the liturgical section of the British Composer Awards.



Texts and Translations

1 Glorious Things Of Thee Are Spoken For Fiona, my wife

Verses 1, 2 and 4 feature an original hymn melody composed in 2008. The strong texts of verses 1 and 4 have been matched with unison voices, forte (plus descant in verse 4) and organ accompaniment. The 'streams of living waters' in verse 2 are suggested by a rippling accompaniment that shadows the soprano melody. The contrasting verse 3, partly for unaccompanied four-part voices, has two-part imitative writing with organ as the pilgrims 'march, the pillar leading'.

Glorious things of thee are spoken,
Zion, city of our God:
He whose word cannot be broken
Formed thee for his own abode.
On the Rock of Ages founded,
What can shake thy sure repose?
With salvation's walls surrounded,
Thou may'st smile at all thy foes.

See, the streams of living waters,
Springing from eternal love,
Well supply thy sons and daughters,

And all fear of want remove.
Who can faint while such a river
Ever flows their thirst to assuage –
Grace which, like the Lord the giver,
Never fails from age to age?

Round each habitation hovering,
See the cloud and fire appear
For a glory and a covering,
Showing that the Lord is near.
Thus they march, the pillar leading,
Light by night and shade by day;
Daily on the manna feeding
Which he gives them while they pray.

Saviour, if of Zion's city
I through grace a member am,
Let the world deride or pity,
I will glory in thy name.
Fading is the worldling's pleasure,
All his boasted pomp and show;
Solid joys and lasting treasure
None but Zion's children know. Amen.

Text: John Newton (1725–1807)

2 Love's Redeeming Work

In memory of John Hill

Soloists: Eve McGrath and Alistair Donaghue
An anthem for Eastertide and general use, largely based on the melody of verse 1. This melody is mainly in the Dorian mode, but ends with a more ambiguous pattern of interlocking thirds (G E flat F D) which is later given slower contrapuntal treatment. Originally composed in 2009, and included in the 2011 Convivium Records CD 'A Triumph Song', the anthem as now recorded has the minor revisions made before publication by H.T. FitzSimons in 2017.

Love's redeeming work is done;
Fought the fight, the battle won:
Lo, our Sun's eclipse is o'er!
Lo, he sets in blood no more!

Vain the stone, the watch, the seal!
Christ has burst the gates of hell;
Death in vain forbids his rise;
Christ has opened Paradise.

Lives again our glorious King;
Where, O death, is now thy sting?
Dying once, he all doth save;
Where thy victory, O grave?

Soar we now where Christ has led,
Following our exalted Head;
Made like him, like him we rise;
Ours the cross, the grave, the skies.

Hail the Lord of earth and heaven!
Praise to thee by both be given:
Thee we greet triumphant now;
Hail, the Resurrection thou!

Text: Charles Wesley (1707–88)

3 Ubi Caritas (Where There's Love)

This piece, composed in 2017, contrasts parts of the traditional 'Ubi caritas' plainsong melody and its Latin text (in various keys) with more hymn-like sections whose English text freely paraphrases and expands on the Latin.

Ubi caritas et amor: Deus ibi est!
[Where charity and love are, God is there!]

Where there's true and heartfelt love,
See the Father's shining face:
Smiling too his own dear Son,
Reflecting still the Spirit's grace.

Congregavit nos in unum Christi amor.
Exsultemus et in ipso jucundemur!



[Christ's love has gathered us into one.
Let us rejoice and be glad in him!]

Christ has gathered us in love.
We rejoice, and praise his Name:
Christ who is for us today,
And then for evermore, the same.

Ubi caritas et amor...

Where there's true and heartfelt love,
See the Father's shining face:
Smiling too his own dear Son,
O taste and see the Spirit's grace.

Deus ibi est! Amen.

Text: Latin from the Liturgy of Maundy Thursday

4 Ave Maria

This unaccompanied motet from 2014 begins with the archangel Gabriel's greeting to the Virgin Mary at the Annunciation. The ending, which prays for Mary's intercession, is characterised by a change from homophonic writing to imitation with more chromaticism.

*Ave Maria, gratia plena, Dominus tecum.
Benedicta tu in mulieribus, et benedictus*

fructus ventris tui, Jesus.

[Hail Mary, full of grace, the Lord is with you.
Blessed are you among women, and blessed is
the fruit of your womb, Jesus.]

*Sancta Maria, mater Dei, ora pro nobis, nunc,
et in hora mortis nostrae. Amen.*

[Holy Mary, mother of God, pray for us, now,
and in the hour of our death. Amen.]

Text: For Part 1, see Luke 1: 28 and 42

5 Love Came Down At Christmas

For Rose, my daughter

Soloists: Bridget Kerrison, Alexis Cooling,
Teresa Pearson

The text, a wonderful evocation of Christmas, is appropriate also for Epiphany. The music, composed in 1992, was included on the CD 'A Triumph Song'. Here, however, there is a brief expansion: verse 1 is sung twice, first for unaccompanied soprano voices.

Love came down at Christmas,
Love all lovely, Love divine;
Love was born at Christmas,
Stars and angels gave the sign.

Worship we the Godhead,

Love incarnate, Love divine;
Worship we our Jesus:
But wherewith for sacred sign?

Love shall be our token,
Love be yours and love be mine,
Love to God and all men,
Love for plea and gift and sign.

Text: Christina Rossetti (1830–94)

6 Divinum Mysterium (There Is No Rose)

For Geoffrey P. Lanham, artist

Soloists: Bridget Kerrison, Harriet Beckett,
Sam Corkin, Alistair Donaghue

The Latin part of the title comes from the tune for the hymn 'Of the Father's love' (Piae Cantiones, 1582). The opening solo and the following verses hint at this melody, which is more clearly foreshadowed by the organ, and then is heard in full towards the end. The final C sharp major chord may suggest something of the divine mystery, especially as the principal keys have been G major and E major. This piece is particularly suitable for Christmas, Epiphany and feasts of the Blessed Virgin Mary. Originally composed in 2008, and recorded as the final track of 'A Triumph

Song', it is heard here in the shorter version published by H.T. FitzSimons (2019).

There is no rose of such virtue
As is the rose that bare Jesu.
Alleluia.

For in this rose containèd was
Heaven and earth in little space,
Res miranda.
[A wonderful thing]

By that rose we may well see
That he is God in persons three,
Pari forma.
[Of like nature.]

The angels sang the shepherds to:
'Gloria in excelsis Deo!'
[Glory in the highest to God!]
Gaudeamus.
[Let us rejoice.]

Leave we now this worldly mirth,
And follow we this joyful birth:
Transeamus.
[Let us cross over (from earth to heaven).]

Text: Anon, 15th-century

O that birth for ever blessed!
When the Virgin, full of grace,
By the Holy Ghost conceiving,
Bare the Saviour of our race,
And the Babe, the world's Redeemer,
First revealed his sacred face,
Evermore and evermore.

Text: Prudentius (c.400)
trans. J.M. Neale (1818–66)

7 Chant Donné and 8 Basse Donnée

These short organ pieces (for manuals, in four parts) were composed in 2018, after study of Soixante-Quatre Leçons d'Harmoine... en hommage à Jean Gallon (1953), and in particular of the Chant donné by Maurice Duruflé (1902–86).

In Duruflé's piece and other compositions with the same title, a 'given melody' was harmonised in four parts in honour of Jean Gallon (1878–1959), professor of harmony at the Paris Conservatoire.

The Soixante-Quatre Leçons contain basses données by composers other than Duruflé. My 'given melody' and 'given bass' are both original.

9–12 Mass: Veni Creator Spiritus
Soloists: Bridget Kerrison, Sacha Fullerton, Ryan Williams, Tim Emberson
Composition of the Mass (begun in 2012) to some extent reflects my extended study of John Taverner (c.1495–1545) and other Renaissance composers: I have adopted a number of techniques practised in the 16th century, but within a very different harmonic style. There is imitation (for example at the beginning), and cantus firmus treatment in long equal notes (Agnus Dei, final section) and in mixed note-values (Kyrie, final section). Sometimes borrowed material from the plainsong 'Veni creator Spiritus' forms the basis of independently-composed melodic lines ('paraphrase'). In the Gloria, you may spot two brief borrowings from another work on this CD, in the manner of the kind of 'parody' widely used by Taverner in his mass Mater Christi. In the Gloria also, the omission of a phrase from the text might be compared with the custom in early Tudor times of omitting text from settings of the Credo (or exceptionally from the Gloria). It does not signify any deviation from orthodox doctrine, and will not be perpetuated in any published edition.

Kyrie, eleison. Christe, eleison. Kyrie, eleison.
[Lord, have mercy. Christ, have mercy. Lord, have mercy.]

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex caelestis, Deus Pater omnipotens. Jesu Christe, Domine Deus, Agnus Dei, Filius Patris, qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Tu solus Sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe, cum Sancto Spiritu in gloria Dei Patris. Amen.

[Glory in the highest to God, and on earth peace to men of good will. We praise you. We bless you. We adore you. We glorify you. We give thanks to you for your great glory. Lord God, heavenly King, God the Father almighty. Jesus Christ, Lord God, Lamb of God, Son of the Father, you take away the sins of the world, have mercy on us. You take away the sins of the world, hear our prayer. You sit at the right hand of the Father, have mercy on us. You alone are Holy, you alone are the Lord, you alone are the Highest, Jesus Christ, with the Holy Spirit in the glory of God the Father. Amen.]

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua.

Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis.

[Holy, holy, holy, Lord God of Sabaoth. The heavens and earth are full of your glory. Hosanna in the highest. He is blessed who comes in the name of the Lord. Hosanna in the highest.]

Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

[Lamb of God, you take away the sins of the world, have mercy on us. Lamb of God, you take away the sins of the world, have mercy on us. Lamb of God, you take away the sins of the world, grant us peace.]

Text: From the Ordinary of the Latin Mass

13 Trinity Voluntary

This piece, composed in 2012, could serve as a short recital piece, or as a fairly brief outgoing voluntary. The ABA structure might suggest Trinity, and the considerable number of triplets provides a further reference to the number 3. The first section opens in C major in march-like fashion. The middle section begins in C minor.

14 Praise To God

In loving memory of my parents & grandparents
The text of this hymn has a familiar Trinitarian structure: verse 1 is addressed to God the Father, verse 2 to God the Son, and verse 3 to the Holy Spirit (and then briefly to the Holy Trinity). The tune (originally composed in 2008, and entirely in unison) was named 'Chalvington Road' after a road in which I lived for many years. The harmony verse and descant were added nearly ten years later.

Praise to God who reigns in heaven,
Father God eternally;
Praise to him, whose mercy given
Comes from heaven to you and me.
Alleluia! Alleluia!
Praise to God the Father be.

Praise to God the Son, our Saviour
Jesus Christ, who came to Earth;
Praise him for the loving labour
Of his death for our rebirth.
Alleluia! Alleluia!

Praise to Christ in heaven and earth.
Praise to God: the Holy Spirit
Comes in water, air, in fire
To inspire our praising, giving,
Living, loving, laughing here.

Alleluia! Praise the Spirit!
Praise the Holy Trinity! Amen.

15 O Sacrum Convivium II

For Convivium Singers (Birmingham, 2019)
Soloists: Eve McGrath, Sacha Fullerton,
Ryan Williams, Alistair Donaghue
The 'II' in the title acknowledges the earlier and very different setting recorded on my earlier Convivium Records CD. This new longer setting (2018–19) makes considerable use of divisi. There is also considerable repetition of the opening words, and also of 'memoria' and 'gloriae' (a sign, perhaps, of recent experience of music by Baltic composers such as Miškinis). The opening expands from a single middle C sharp to the forte climax before the first solo entries. Near the end, the dissonant climax on 'gloriae' dissolves into slowly descending homophonic writing at 'nobis pignus datur' (the 'pledge...given to us').

*O sacrum convivium, in quo Christus sumitur:
recolitur memoria passionis ejus; mens impletur
gratia; et futurae gloriae nobis pignus datur.
[O sacred banquet, in which Christ is consumed,
the memory of his Passion is recalled,
the mind is filled with grace, and the pledge
of future glory is given to us.]*

Text: St Thomas Aquinas (1225–74)

16-17 Evening Service In G For Unison Upper Voices

Both movements (2012) begin with melodies based on the pentatonic scale G A B D E, but the Magnificat clearly opens in G major, while the Nunc Dimittis hints at a modal E minor. The initial upward leap of a sixth in the Magnificat suggests Mary's rejoicing, which is further depicted in the opening leaps of a seventh and octave in verses 2 and 3. The Gloria is similar in both canticles, but it begins a semitone higher in the Nunc Dimittis, while ending lower and more quietly.

Text: Order for Evening Prayer in
The Book of Common Prayer (1662)

18 A Prayer Of St John Chrysostom

For Rob Hayter
Soloists: Stephen James, Alistair Donaghue,
Tim Emberson, Ed Lambert
The Prayer was composed in 2017 for Rob Hayter, licensed lay minister in the parish of Chandler's Ford. The reference in the text to 'two or three' suggested the brief introduction of additional voices.

The musical style is recitative-like rather than overtly melodic, but the opening four-note

motif is prominent, not least when freely inverted at '(Ful)-fil now, O Lord, the desires and petitions (of thy servants)' and in the final 'Amen'.

Text: St John Chrysostom (c.349–407)
originally in Greek. Taken from
Morning Prayer and Evening Prayer in
The Book of Common Prayer (1662).

19 God Be In My Head

The first four phrases of this unaccompanied anthem (2012) grow in intensity until the climax on 'heart'. The final solemn prayer about 'mine end and...departing' is emphasised by its much more extended contrapuntal setting, with text repetition; note also more use of chromaticism, the lower pitch range and the decrease in rhythmic activity towards the end, and the stark final 'bare fifth' chord.

God be in my head, and in my understanding;
God be in mine eyes, and in my looking;
God be in my mouth, and in my speaking;
God be in my heart, and in my thinking;
God be at mine end, and at my departing.

Text: Horae B.V.M (Hours of the
Blessed Virgin Mary) (1514)

20 Every Day We Meet With Christ

For the Choir of St Boniface Church,
Chandler's Ford

A short hymn anthem (2017) on an original (pentatonic) melody with simple organ accompaniment. The first and last verses are in unison, the middle verse for SATB unaccompanied.

Every day we meet with Christ
When we work and when we rest;
Every day he meets with us
Where we are, south, north, east, west.

Can we see him, can we hear?
Yes, in people that we meet,
In the lonely, sick and poor:
Seeing them, the Lord we see.

All who wish to follow Christ,
Give your love and show your care;
House the homeless, tend the sick,
Look for Christ: you'll find him there.

21 When Christ Was Born

For Thomas and Annabelle

This sprightly carol for Christmas or Epiphany (2013) is based on an anonymous 15th-century text (partly adapted). All the traditional seasonal stories are represented – Mary, the angels, shepherds, the three kings. The setting is strophic, but with a contrasting third verse.

When Christ was born of Mary free,
In Bethlehem, that fair city,
Angels sang with mirth and glee,
In excelsis gloria. [In the highest, glory.]

Shepherds saw these angels bright.
To them appeared a dazzling light,
And said: 'God's Son is born tonight':
In excelsis gloria.

Three kings are come, the child to find,
And gifts to bring with heart and mind:
Therefore we sing to God most kind:
In excelsis gloria.

Then, dear Lord, for thy great grace,
Grant us bliss to see thy face,
O thou the Lord of time and space,
In excelsis gloria.

22 Teach Me, My God And King

For all family and friends not separately
acknowledged in the tracks above

The opening unison melody (based almost entirely on the pentatonic scale G A B D E) is repeated and extended in verse 2, with four-part harmony towards the end. Verse 3 begins in E major with an organ motif used later for the key words 'for thy sake' – the 'elixir' or philosopher's stone that 'makes drudgery divine' and 'turneth all to gold'.

Verse 4, in E minor, is more urgent as the 'servant with this clause' ('for thy sake') busily sweeps the master's room. The final verse re-introduces the original melody (slightly varied) with a descendant, and ends quietly with 'for thy sake'. This piece, composed in 2014, exists also in a version for solo voice and piano.

Teach me, my God and King,
In all things thee to see,
And what I do in anything,
To do it as for thee.

A man that looks on glass,
On it may stay his eye;
Or if he pleaseth, through it pass
And then the heaven espy.

All may of thee partake;
Nothing can be so mean
Which, with this tincture 'for thy sake',
Will not grow bright and clean.

A servant with this clause
Makes drudgery divine;
Who sweeps a room as for thy laws,
Makes that and the action fine.

This is the famous stone
That turneth all to gold,
For that which God doth touch and own
Cannot for less be told.

Text: George Herbert (1593–1633),
'The Elixir'



Convivium Singers

Sopranos Bridget Kerrison, Alexis Cooling, Eve McGrath, Teresa Pearson, Isabel Tuffin
Donnevert Altos Harriet Beckett, Sacha Fullerton, Anna Palethorpe, Olivia Thornber
Tenors Sam Corkin, Adrian Green, Ben Munden, Ryan Williams Bases Alistair
Donaghue, Tim Emberson, Andrew Fellowes, Stephen James, Ed Lambert

FLUGH BENHAM SACRED CHORAL MUSIC

Production

Conductor Alexander Norman Organist Malcolm Archer Producer George Richford
Engineer Adaq Khan Photographer Mike Cooter Executive Producer Adrian Green



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