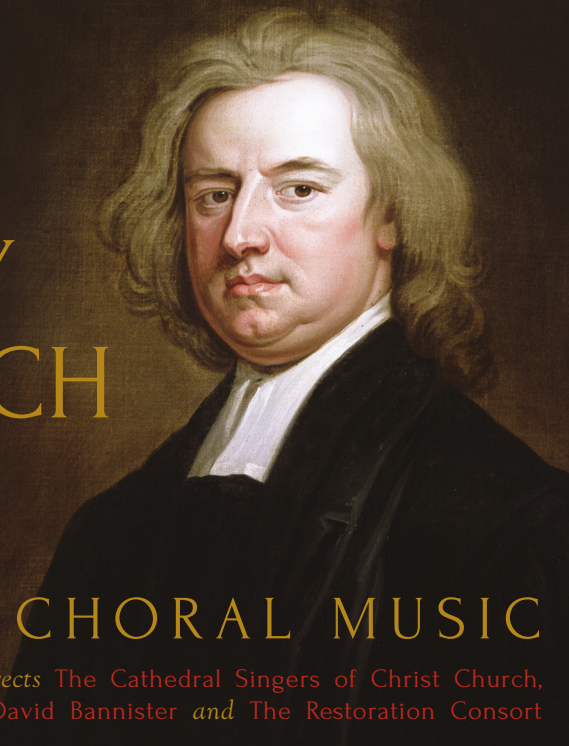




HENRY ALDRICH

SACRED CHORAL MUSIC

James Morley Potter *directs* The Cathedral Singers of Christ Church,
Oxford, *with* organist David Bannister *and* The Restoration Consort



Tracklist

- | | | | | | |
|---|--|-------|----|---|-------|
| 1 | O give thanks | 02:35 | 9 | Nunc dimittis
from Service in F major | 02:39 |
| 2 | The Lord is King
<i>Soloist: Lucinda Cox</i> | 07:00 | | <i>Soloists: Lucinda Cox, Anne Marie Lo,
Thomas Lowen</i> | |
| 3 | All people that on earth do dwell | 02:19 | 10 | O sing unto the Lord | 05:04 |
| 4 | O God, thou art my God
<i>Soloist: Benjamin Durrant</i> | 07:31 | | <i>Soloist: Lucinda Cox</i> | |
| 5 | God is our hope and strength | 03:17 | 11 | O praise the Lord, all ye heathen | 02:22 |
| 6 | O Lord our Governor
<i>Soloist: Lucinda Cox</i> | 03:48 | 12 | I will love thee, O Lord | 08:50 |
| 7 | Sing unto the Lord, O ye saints | 03:25 | | <i>Soloist: Thomas Lowen</i> | |
| 8 | Magnificat
from Service in F major
<i>Soloists: Laura Corner, Lucinda Cox,
Susan Beardmore, Benjamin Durrant,
Thomas Lowen</i> | 06:39 | 13 | Out of the deep | 03:24 |
| | | | 14 | Give ear, O Lord | 03:07 |
| | | | 15 | Be not wroth
(recomposition after Byrd) | 03:57 |

Music for the Oxford Act 1682

- | | | |
|----|--|-------|
| 16 | Ode: Conveniunt doctae sorores | 09:02 |
| | <i>Soloist: Thomas Lowen</i> | |
| 17 | Instrumental Suite:
Opening | 01:50 |
| 18 | Instrumental Suite:
Gavot | 00:39 |
| 19 | Instrumental Suite:
Menuet | 01:01 |
| 20 | Instrumental Suite:
Lancashire Hornpipe | 00:51 |
| 21 | Instrumental Suite:
Brouch | 00:38 |



Henry Aldrich 1648-1710

Programme Notes

Introduction

Henry Aldrich was born on 15 January, 1648 at Westminster, where as a boy he attended Westminster School and was chosen as a King's Scholar in 1658. He matriculated in 1662, and was elected to the Westminster Scholarship to Christ Church. Aldrich graduated with a Bachelor of Arts in 1666 and a Master of Arts in 1669, entering Holy Orders about this time. While at Oxford, he may have received formal musical training from Edward Lowe, who held a position as professor of music at Oxford until his death in 1682. Aldrich was appointed canon in 1682, having proceeded Bachelor of Divinity and Doctorate of Divinity that same year.

On April 4, 1689 Aldrich was installed as the Dean of Christ Church, succeeding John Massey, a Catholic. Massey, who three years earlier had been appointed Dean by James II, was forced to make an abrupt departure from Oxford the previous November due to the escalation of anti-Catholic tensions at Oxford.

As a canon at Christ Church, Aldrich had actively worked to oppose James II's attempts to Catholicise Oxford.

In addition to his three years as the Vice-Chancellor of the University from 1692 to 1695, and the twenty-one years served as Dean, Aldrich distinguished himself as a logician, skilled architect, competent musician, and composer of predominantly sacred music used in cathedral services at Christ Church. During the 1690s, he was closely involved with the cathedral music programme both as a singing man and as a composer. He was also known to hold regular musical gatherings in his rooms at college where the incentive for an on-time arrival for rehearsals was the service of drinks following the meeting.

Aldrich died in London on 14 December 1710 after a brief illness, and his body was brought back to Oxford on 22 December and interred in the north choir aisle of Christ Church Cathedral.

The Choral Music

Aldrich's original sacred choral compositions, dating from around 1670 until his death in 1710, were intended for use in services in Christ Church Cathedral, and can be organized into three distinct groups: four complete sets of service music (in the keys of A, G, F Major and E Minor), seven full anthems, and sixteen verse anthems. In addition to his own original compositions, Aldrich arranged the Tallis Litany for four voices (AATB), as well as thirty-five anthem 'arrangements' in English, based on Latin texts of sacred choral motets by composers such as Palestrina, Carissimi, Byrd, and Tallis.

The Anthems

Of Aldrich's twenty-three original choral anthems, seven are full anthems and sixteen are lesser-known verse anthems. The texts are direct quotes or paraphrases from the Book of Psalms or the Book of Common Prayer (1662), ranging in mood from penitential to celebratory. Both full and verse anthems were popular musical forms in the English Church, and were in use before and after the Civil War of the mid-seventeenth

century. However, it may be assumed that the full anthems were more regularly performed in the Cathedral at Christ Church, there are organ accompaniments found in the organ-book manuscript, principally copied by the Christ Church organist Richard Goodson Sr. dating from the late eighteenth century. No organ accompaniments for the verse anthems have survived in the collection.

In general terms, Aldrich's musical language is conservative and by far less daring than that of his more famous contemporary, Henry Purcell. Many of Aldrich's original compositions in the collection are in his own hand, where barring is often irregular and changes to the time signature are seldom noted. This lack of changes in time signature points to a practice in which performers are relied upon to sing with appropriate syllabic emphasis rather than relying on beat stresses within measures. Aldrich also uses rhythm to reinforce word meaning where, for example, in the verse anthem *I will love thee, O Lord* the word 'flying' is set with dotted rhythms and quavers in a long ascending phrase that soars up into the top of the bass vocal range, and

the word ‘thunder’ is similarly rhythmically set, descending into the lower part of the vocal range. Early examples of the use of musical gestures for affect can be heard in the full anthem *Sing unto the Lord, O ye saints* where the first syllable of the word ‘weeping’ is set with a dotted note that may well encourage a dynamic swell for emotional affect, contrasted by the word ‘joy’ which has been set to a long, short, short rhythm to enhance the emotional abandon that joy can create.

Of the seven full anthems, *Out of the deep* and *O give thanks* can be considered to be two of the more popular compositions, due in part to their inclusion in the second volume of William Boyce’s Cathedral Music published in 1768. The rising arpeggiated motif used in the anthem *Out of the deep* enhances the voice of the suppliant crying from the depths, contrasted by the more melodic writing for the theme of mercy and the close of the anthem in the key of G major. For his setting of Psalm 30, *Sing unto the Lord, O ye Saints*, Aldrich chooses the more dramatic parts of the text to create brief musical episodes contrasting themes of thanksgiving with

the wrath of God, and the theme of weeping at night with joy in the morning. In terms of formal structure, Aldrich chooses to repeat the opening phrase of the psalm at the close of the anthem signaling a rounded binary musical structure. For the more ambitious setting of the first verse of Psalm 107, *O give thanks*, Aldrich expands the vocal forces to include two soprano and two alto parts in support of a call and response structure, to add musical interest to a simple psalm text.

It is in the verse anthem writing that we hear a less conservative approach to Aldrich’s compositional style, and a difference in the level of musical sophistication. For example, the solo writing of *O sing unto the Lord* and *I will love thee, O Lord* requires vocal dexterity and ease for the navigation of florid vocal lines for the soprano and for the extremities of the vocal range of the bass soloist. It may be deduced that because no original source for the verse anthem accompaniments survives in the collection, the full anthems may have been more often performed and remained in the regular Cathedral service repertoire for a longer period.

The Service Music

Based on evidence found in the Christ Church manuscript collection, Aldrich composed three sets of service music in the keys of G, A and F major, and a fourth in E minor for which only an incomplete sketch of the decani countertenor and bass vocal parts survives. In addition to musical settings of the canticles for Morning and Evening Prayer, the Service in G includes a Kyrie, Gloria, Credo, and Sanctus, representing the most complete set of service music for worship in the Cathedral at Christ Church. The Services in G and A (with settings of the alternative canticles for Evensong, the Cantate Domino and Deus Misereatur) were included in separate publications of cathedral church music edited by William Boyce and Samuel Arnold, dating from the end of the eighteenth century.

Of note in his setting of the Magnificat and Nunc Dimittis from the Service in F, Aldrich varies the vocal textures by assigning each of the verses a different combination of solo voices; where we hear the voice of a tenor soloist at the opening of the Magnificat, followed by an alto solo verse punctuated throughout by sections for full choir. The

most interesting vocal combination is the trio of soloists in the Nunc, scored for two sopranos (originally scored for double treble) and bass; the musical skill and vocal agility required suggest that the level of musical training was of a fairly high standard at Christ Church Cathedral during last quarter of the seventeenth century.

The Full Anthems

Out of the deep (SATB)
O praise the Lord, all ye heathen (SATB)
Sing unto the Lord, O ye saints (SATB)
Give ear, O Lord (SATB)
God is our hope and strength (SSATB)
O give thanks (SSAATB)

The Verse Anthems

O Lord our Governor
(Soprano solo and Chorus)
The Lord is King (Soprano solo and Chorus)
O God, thou art my God
(Tenor solo and Chorus)
I will love thee, O Lord
(Bass solo and Chorus)
O sing unto the Lord
(Soprano solo and Chorus)

The Oxford Odes

From about 1672 onward, Aldrich was often called upon to provide occasional music for the Oxford Act, an annual event held every July in the Sheldonian Theatre. *Conveniunt doctae sorores* is the first of two choruses composed for the 7 July 1682 Act. The *Conveniunt* text draws upon classical heroic rhetoric, including the voice of Apollo sung by the bass soloist, who reminds the assembly of the loyalty that is due King Charles as his favourites, “loved before all others and restored... with a kind embrace.”

Of equal interest, as it represents some of the only occasional instrumental music composed by Aldrich to have survived, is a multi-movement suite for strings, beginning with *Introduction*, and followed by *Gavot*, *Menuet*, *Lancashire Hornpipe*, and a slow short conclusion entitled *Brouch*. Of note is the use of the term “brouch” as a title for the slow finale in duple metre, which appears as a uniquely Oxford musical term in the late seventeenth century possibly connected to the composer Christopher Gibbons, who used the term during this period, and who received an Oxford doctorate in 1664.

The Arrangements

The American musicologist, Robert Shay, coined the term ‘recomposition’ to describe the process through which Aldrich created an entirely new choral composition based on a pre-existing Latin sacred choral model. Aldrich created original English texts for his motets – not translations from the Latin – which required significant musical alteration and, in most cases, additional original musical material. This compositional practice is unique to Aldrich during the years of the Restoration in England. There are approximately 35 works by Aldrich in the Christ Church manuscript collection that characterize this genre, including recompositions of original works by Byrd, Tallis, Palestrina and Carissimi.

Be not wroth is an arrangement based on *Civitas sancti tui*, the second part of Byrd’s Latin motet *Ne irascaris Domine*. A copy of the original Aldrich likely consulted for his arrangement is described in the collection as, “*Score of Mr [William] Bird, O Lord tune thy wrath awaie from us*”, copied by Edward Lowe, organist at Christ Church, sometime in the third quarter of the seventeenth century. When compared to a copy of the

original motet, Aldrich scores *Be not wroth* with note values at a ratio of 2:1, making up for the doubling by trimming nearly 16 measures from Byrd’s original. While the main motif remains recognisable, and the chordal texture of “Sion” appearing mid-motet remains unchanged from the original, this arrangement demonstrates both Aldrich’s skill as a composer/arranger and his command of compositional techniques of the previous century. Aldrich’s *Be not wroth* is not merely a contrafactum of Byrd’s original, but is an entirely new composition, inspired by, rather than borrowed from, an earlier musical model.

Legacy

In the context of his contemporary, Henry Purcell, Aldrich’s compositional style can best be described as ‘conservative’. His most important contribution to the music of the late seventeenth century is his recompositions which account for over half of his surviving output. From these works, we gain valuable insights into Aldrich’s compositional methods which, like his architectural design, are firmly rooted in pre-existing classical models.

The music of Henry Aldrich found its way into cathedral music collections during his own lifetime, as well as music publications into the twentieth century.

Aldrich’s personal involvement with the music programme in Christ Church would indicate that the establishment of music in the regular services of the Cathedral was an important priority for him as Dean. Aldrich’s choice of the neutrality of psalm texts for many of his choral anthems is a further indication of his conservative attitudes towards church music during the time of the Restoration. In addition to his life as a composer and collector of manuscripts and monographs, his legacy includes a large collection of prints, many of which are architectural, which served as inspiration for the design of Trinity Chapel, All Saints Church (now the Lincoln College Library), and Peckwater Quadrangle at Christ Church.

Programme notes by:

Dr Dean Jobin-Bevans
Lakehead University, Canada.
September 2019

Biographies

The Cathedral Singers of Christ Church, Oxford

Director

James Morley Potter

Organist

David Bannister

Sopranos

Laura Corner

Lucinda Cox

Jane Cuning

Anne Marie Lo

Ros Maidment

Anna Pearson

Wendy Steyn

Xanthe Sturt Taylor

Hilary Whitehouse

Altos

Susan Beardmore

Joy Crispin-Wilson

Penny Hopkins

Marcia Northeast

Sally Prime

Peter Read

Rosemary Roberts

Peter Smith

Tenors

Mike Barthorpe

John Buckley

Benjamin Durrant

Iain McLean

Basses

Thomas Lowen

Michael Montagu

David Relf

Lukas Russell

Robert Saunders

Daniel Talbot-Ponsonby

The Restoration Consort

Violins

Conor Gricmanis, Alice Earll

Viola da gamba

Gavin Kibble

The Cathedral Singers of Christ Church is one of the most active choirs of its type in the country. A mixed-voice, voluntary choir, its main role is to maintain Christ Church Cathedral's daily pattern of sung worship at times when the main Cathedral

Choir is away or on vacation. The choir comprises talented amateur musicians from the local area, from young professionals to professorial fellows. Its repertoire spans from Renaissance polyphony to new music.

In addition to its liturgical duties, the choir's activities extend to concerts, tours, recordings, workshops, and visits to sing services at other UK cathedrals. The choir also has an educational role, sponsoring Sixth Form Choral Scholarships, and participating in Faculty of Music examinations for the University. In July 2018, the choir celebrated its 40th anniversary.

James Morley Potter

An experienced conductor of choral and orchestral repertoire, James's regular positions include Director of Wokingham Choral Society, Music Director of Jubilate Chamber Choir, Director of the Cathedral Singers of Christ Church, Oxford, and Director of Music at St Mary's Church, Battersea.

Highlights of the 2018/19 season have included performances of Dvorak *Stabat mater*, Mozart *Requiem*, and Bernstein *Chichester Psalms*. An advocate of new music, he works regularly with Cantata Dramatica, including as the conductor of the recent world premiere performance

of Nick Bicât *Akathistos* in St Stephen Walbrook, London, and as conductor of premiere recordings of music by Solfa Carlile.

A prize-winning recipient of the Choral Directing Diploma of the Royal College of Organists, he teaches conducting at Hertford College, Oxford, and has given workshops for the Oxford University Continuing Education Department and the Choral Institute at Oxford.

An enthusiastic musical communicator, he is frequently commissioned to write programme notes and essays for leading ensembles including The Tallis Scholars, The Eric Whitacre Singers, and others.

James read Music at The Queen's College, University of Oxford, and subsequently sang professionally for the Choirs of Magdalen College under Daniel Hyde and Christ Church Cathedral, Oxford, under Stephen Darlington, appearing on broadcasts and recordings including the Gramophone Award-nominated Eton Choirbook series.



The Cathedral Singers of Christ Church, Oxford

James Morley Potter



David Bannister

David Bannister is currently Organist to the Cathedral Singers of Christ Church, Oxford, where he plays for daily services, assists in the direction of the choir, and acts as mentor to the Organ Scholars. He is Choir Director at St John's College, Oxford, and Master of the Music at Pusey House.

As an organist, he has performed and

recorded with a range of groups, including The King's Singers and Charivari Agréable.

David is also founding Director of the professional vocal ensemble, Vespri Segreti, who perform a wide range of predominantly early choral repertoire.

He continues his organ studies with Stephen Farr, Director of Music, St Paul's Knightsbridge.

David Bannister



Texts and Translations

1 O give thanks

Psalm 107, King James Version (KJV)

O give thanks unto the Lord, for he is gracious: and his mercy endureth for ever.

Hallelujah.

2 The Lord is King

Psalm 93, KJV

The Lord is King, and hath put on glorious apparel: the Lord hath put on his apparel, and girded himself with strength.

He hath made the round world so sure: that it cannot be moved.

Ever since the beginning hath thy seat been prepared: thou are from everlasting.

O Lord, the floods are risen, the floods lift up their voice: the floods lift up their waves.

The waves of the sea are mighty, and rage: but the Lord, which dwelleth on high, is mightier.

Thy testimonies, O Lord, are sure: holiness becometh thine house for ever.
Glory be to the Father...

3 All people that on earth do dwell

Psalm 100 (paraphrase), William Kethe, Versifier

All people that on earth do dwell,
sing to the Lord with cheerful voice.
Him serve with fear, his praises foretell,
come yee before him and rejoice!

Know that the Lord is God indeed;
without our help he did us make.
We are the 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 forever sure.
His truth hath always firmly stood,
and shall from age to age endure. Amen.

4 O God, thou are my God

Psalm 63, KJV

O God, thou art my God: early will I seek thee.

My soul thirsteth for thee, my flesh longeth for thee: in a barren and dry land where no water is.

Thus I have looked for thee in thy holiness: that I might behold thy power and thy glory.
For thy lovingkindness is better than life itself: my lips shall praise thee.

As long as I live will I magnify thee in this manner: and lift up my hands in thy Name.
My soul shall be satisfied even as with marrow and fatness: when my mouth shall praise thee with joyful lips.

Have I not remembered thee in my bed?:
Have I not thought up on thee when I was awake?

For thou hast been my helper: therefore, under the shadow of thy wings will I rejoice.
My soul hangeth upon thee: thy right hand hath upholden me.

Hallelujah.

5 God is our hope and strength

Psalm 46, KJV

God is our hope and strength: a very present help in trouble.

Therefore we will not we fear though the earth be removed: and though the hills be carried into the midst of the sea.

Though the waters rage and swell: and though the mountains quake at the tempest of the same.

The river of the flood thereof shall make glad the city of God.

God is in the midst of her, therefore she shall not be removed.

The heathen make such ado, the kingdoms of the earth are troubled: but God hath showed his voice, and the earth shall melt away.

6 O Lord our Governor

Psalm 8, KJV

O Lord, our Governor, how excellent is thy Name in all the earth: thou that hast set thy glory above the heavens!

Out of the mouths of babes and sucklings,
thou hast ordained praise, because of thine
enemies: that thou mightest still the enemy
and the avenger.

For I will consider the heavens the work of
thy hands: the moon and stars which thou
hast ordained.

What is man, O Lord, that thou art so mindful
of him: or the son of man, that thou dost
visit him?

Thou hast made him a little lower than thine
angels: to crown him with glory and worship.

Thou hast put all things under him, all sheep
and oxen: and the beasts of the field;

The fowls of the air, and the fishes of the sea:
and what so ever walketh through ye paths
of the sea.

O Lord, our Governor: how excellent is thy
Name in all the earth!

Thou that hast set thy glory about the heavens.

Glory be to the Father...

7 Sing unto the Lord, O ye saints

Psalm 30, KJV

Sing unto the Lord, O ye saints of his: and give
thanks at the remembrance of his holiness.

For his wrath endures but a moment, in
his favour is life: weeping may endure for a
night, but joy comes in the morning.

8 Magnificat; Service in F major

Luke 1:45-55, KJV

My soul doth magnify the Lord.

And my spirit hath rejoiced in God my saviour.

For he hath regarded the lowliness of his handmaid.

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 forefathers, Abraham
and his seed for ever.

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.

9 Nunc dimittis; Service in F major

Luke 2:29-32, KJV

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 give light to the Gentiles, and
to be the glory of thy people Israel.

Glory be to the Father...

10 O sing unto the Lord

Psalm 98, KJV

O sing unto the Lord a new song: for he hath
done marvellous things.

With his own right hand, and his holy arm:
hath gotten himself the victory.

The Lord hath declared his salvation: his
righteousness he openly shewed in the sight
of the heathen.

He hath remembered his mercy and his truth
toward the house of Israel: all the ends of the
earth have seen the salvation of our God.

Show yourselves joyful unto the Lord, all ye
lands: sing, rejoice and give thanks.

Praise the Lord upon the harp: sing to the
harp with a psalm of thanksgiving.

With trumpets also and shawms: O show
yourselves joyful before the Lord the King.

Let the sea make a noise, and all therein is:
the round world, and they that dwell therein.

Let the floods clap their hands, and let the

hills be joyful before the Lord, the King.

For he is come to judge the earth, with righteousness shall he judge the world: and the people with equity.

Glory be to the Father...

11 O praise the Lord, all ye heathen

Psalm 117, KJV

O praise the Lord, all ye heathen: O praise him, all ye nations.

For his merciful kindness is ever more towards us: and the truth of the Lord endureth for ever and ever.

Hallelujah.

12 I will love thee, O Lord

Psalm 18, KJV

I will love thee, O Lord, my strength; the Lord is my stony rock, and my defense: my Saviour, my God, my might, in whom I will trust, my buckler, the horn also of my salvation, and my refuge.

I will call upon the Lord, which is worthy to be praised: so shall I be save from mine enemies.

The sorrows of death compassed me: and the overflowings of ungodliness made me afraid.

The pains of hell came about me: the snares of death overtook me.

In my trouble will I call upon the Lord: I will complain unto my God.

So shall he hear my voice out of his holy temple: and my complaint shall come before him, it shall enter even into his ears.

The earth trembled, and quaked: the foundations of the hills shook, and were removed, because he was wroth.

There went a smoke out of his presence: and a consuming fire out of his mouth, so that coals were kindled at it.

He bowed the heavens also, and came down: and it was dark under his feet.

He rode upon the Cherubin, and did fly: he did come flying upon the wings of the wind.

He made darkness his secret place: his pavilion round about him with dark waters, and

thick clouds to cover him.

At the brightness of his presence his clouds removed: hailstones and coals of fire.

The Lord also thundered out of heaven, and the most Highest gave his thunder: hailstones, and coals of fire.

He sent out his arrows, and scattered them: he cast forth his lightnings, and destroyed them.

The springs of the waters were seen, and the foundations of the world were discovered, at thy chiding, O Lord: at the blasting of the breath of thy displeasure.

He sent down from on high to fetch me: and shall take me out of many waters.

He shall deliver me from my strongest enemy, and from them, that hate me: for they were too strong for me.

They prevented me in the day of my trouble: but the Lord was my upholder.

The Lord liveth, and blessed be my strong helper: and praised be the God of my salvation.

13 Out of the deep

Psalm 130, KJV

Out of the deep have I called unto thee, O Lord: Lord, hear my voice.

O let thine ears consider well: the voice of my complaint.

For if thou, Lord, wilt be extreme to mark what is done amiss: O Lord, who may abide it?

But there is mercy with thee: therefore shalt thou be feared.

14 Give ear, O Lord

Psalm 102, KJV

Give ear, O Lord, unto my prayer: and let my crying come unto thee.

O hear me, and that soon.

For my days are consumed away like smoke: and my bones are burned as it were a firebrand.

My heart is smitten, and withered like grass: so that I forget to eat my bread.

And that because of thine indignation and thy wrath: for thou hast taken me up, and cut me down.

But thou, O Lord, shalt endure for ever: and thy remembrance throughout all generations.

Thou shalt arise, and have mercy upon Sion: for it is time to have mercy upon her, yea, the time is come.

15 Be not wroth

Isaiah 64:9-12, KJV

Be not wroth very sore, O Lord, neither remember iniquity for ever: behold, see, we beseech thee, we are all thy people.

Sion is a wilderness, Jerusalem a desolation.

Our holy and our beautiful house, where our fathers praised thee, is burned up with fire.

Wilt thou refrain thyself for these things, O Lord? Wilt thou hold thy peace, and afflict us very sore?

16 Ode: Conveniunt doctae sorores

Anon; English translation by Armand D'Angour

Conveniunt doctae sorores levi cursu
seu cithara potens plectrive vocalis perita
Aut docta tuba celebrare pugnas

Justo locantur quae libet Ordine
Phaebumque cingunt

*Ille clarum refulgens has placido dedit ore voces
O quae disertum vatibus Enthéis inflatis astrum
Cernitis undique confusa jura insanientis rabie vulgi*

*At nos labantem sistere Caroli salutem decet
nos quoque Carolus dilexit ante omnes
et sinu saepe fovens recreavit almo*

The learned sisters [Muses] assemble
with light running feet,
Whether masterful on lyre or expert
with sounding plectrum,
Or learned at celebrating battles on the trumpet.

They array themselves in some suitable order
And surround Phoebus [the Sun]:
He, shining bright, has granted, with
graceful countenance, this music.

O you who inspire god-filled poets with
the star of eloquence,
You observe all around the laws in turmoil,
of a people raging mad.

But it is right for us to support Charles
in failing health;
Charles too has loved us above all,
And, tending us in his healing embrace,
has often restored us.

Cantus Primus vocal part from Oxford Act, 1682 by Aldrich

Image used with permission of the Governing Body of Christ Church, Oxford

Cantus Primus Act Songe. 1682.

*Conveniunt doctae sorores levi cursu conveniunt cum // doctae sorores
levi cursu seu cithara potens Aut docta tuba celebra - re pugnas. Aut docta
tuba celebra - - re pugnas Justo locantur quae libet Ordine Justo locantur quae libet
Ordine Phaebumque cingunt Ille clarum refulgens ille clarum refulgens has placido dedit
ore voces base. Cant. Tenor At nos labantem sistere caroli salutem decet nos quoque
Caroli dilexit ante omnes nos quoque Carolus dilexit ante omnes nos quoque Carolus*

Henry Aldrich

Sacred Choral Music

With thanks to:

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With thanks to The Warden and Scholars of the House or College of Scholars of Merton in the University of Oxford, for their kind permission to record in Merton College Chapel, 28-30 December 2018. Cover image used by permission Dean & Chapter of Christ Church, Oxford.

All scores (except 'Be not wroth') are available for download on the Henry Aldrich Project website:
www.chch.ox.ac.uk/library-and-archives/henry-aldrich-project

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