

The logo for Convivium Records, featuring the word "CONVIVIUM" at the top and "RECORDS" at the bottom, both in a circular arrangement with small dots separating the words.

CONVIVIUM
RECORDS

A collection of white doves in flight against a plain white background. The doves are scattered across the frame, with a larger group on the right side and a few smaller ones on the left and top. Their wings are spread, and they appear to be moving in various directions.

All Angels

Choral Works *by* George Arthur

Rupert Gough
The Choir of Royal Holloway
Cecily Beer

TRACKLIST

Disc 1

1 From Dust	5.33	7 Ave Maria	10.39
2 Missa Brevis: Kyrie	1.08	8 All Angels	4.03
3 Missa Brevis: Gloria	2.37	9 Friday Service: Magnificat	4.06
4 Missa Brevis: Sanctus & Benedictus	2.28	10 Friday Service: Nunc Dimittis	2.58
5 Missa Brevis: Agnus Dei	2.28	11 One in Christ	5.49
6 Ave Maris Stella	5.50		

Disc 2

1 Three Christmas Carols: Of a Maiden	3.58	8 Speciosa IV	2.50
2 Three Christmas Carols: Susanni	2.43	9 Speciosa V	1.06
3 Three Christmas Carols: Balulalow	4.36	10 Speciosa VI	4.17
4 My Dancing Day	1.59	11 Speciosa VII	4.51
5 Speciosa I	1.18	12 Speciosa VIII	1.16
6 Speciosa II	2.35	13 Speciosa IX	3.41
7 Speciosa III	1.13	14 Speciosa X	2.12

PROGRAMME NOTE

This disk represents a cross-section of (mainly) unaccompanied choral music commissioned over the past five or so years. Some of the music presented here was written especially for Rupert Gough the choir of Royal Holloway.

From Dust takes words from Traherne's great poem The Salutation and is a work of hope, rebirth and second chances. It was written for Alan and Tracey Reed and the RSCM America course in Charlotte, NC and was given its premiere there in 2019. It is dedicated to David Coram, musician and friend who tragically took his own life earlier of that year.

I have written several settings of the Mass, but the *Missa Brevis* was written when I first moved into the New Forest

in winter 2019. It is strictly in 4 parts and the opening phrase of the Kyrie provides the material for the whole of the rest of the Mass setting. It makes use of rhythmic cells which gradually expand and contract across the work. It is dedicated to Rupert Gough and the choir of Royal Holloway and was premiered by them at St Bartholomew the Great later that year.

Ave Maris Stella and *Ave Maria* form part of a set of three devotional works which also double as 'test' pieces for choral competitions. Each focus on a different and specific area of choral technique and were inspired by Cecilia McDowall's Three Latin Motets that I conducted and recorded whilst at University. *Ave Maris Stella* is a hymn to Mary as 'star of the

PROGRAMME NOTE

sea' and the undulating, wave-like parallel fifths present a significant challenge in tuning. On the other hand, *Ave Maria* uses a vertical fragmentation of the plainsong to create a fixed harmonic palette upon which every single note of the piece is based. The challenge here is in balance and tone.

All Angels was one of a number of pieces that I wrote for the choir of Romsey Abbey whilst I was director of music there. It uses an unusual detached technique of dynamics and dissonance to create a feeling of intensity. Responding to an invitation to write a 4-part, unaccompanied setting of the evening canticles for a Friday evening, my setting of the *Magnificat* and *Nunc Dimittis* was premiered in Portsmouth Cathedral in 2017. It is dedicated to David

Price and his choir and is a straight-forward, but individual composition that can be performed with limited rehearsal time.

One in Christ has enjoyed performances around the world and was a commission by the Association of Anglican Musicians (in America) on their 2018 trip to England. The text is taken from a communion prayer in Common Worship which always moved me. It has been recorded and broadcast of BBC Radio 3.

The *Three Christmas Carols* were written in 2019 and set three familiar texts from the Middle Ages. *Of a Maiden* oscillates between two distinct compositional ideas and weaves these in different permutations to find a truly original setting of the text which combines

PROGRAMME NOTE

abrupt silences with small canonic fragments. *Susanni* develops rhythmic ideas in much the same manner as the *Missa Brevis* and uses a single melodic fragment throughout the three-minute duration in an exercise of compositional economy. *Balulalow* focusses on a similarly small idea which is expanded, extended and exploited to create cohesion and contrast for this famous lullaby. *My Dancing Day* by contrast, was a challenge set by Dr Hugh Benham for publication by the Guild of Church Musicians; something 'short and simple', and as I decided – all on white-notes! This madrigalian setting uses all the notes of the C-major scale in four strict parts to create something dance-like and straight-forward for the season.

Responding to Britten's Ceremony of Carols, I wrote a work that utilised the same forces in *Speciosa*, but in a different way. It was the height of the Pandemic when I started the piece and the significance of (social) distancing was front and centre. The piece is scored for solo harp and distanced groups of upper voices who sing verses from the Stabat Mater Speciosa sequence, in Latin. There are English carols interspersed that take inspiration from Medieval and Renaissance English lyrics. The work is dedicated to Rupert Gough and Cecily Beer and the upper voices of the choir of Royal Holloway, to whom I owe an enormous debt of gratitude for the support and commitment they have shown to my music over the past few years.



11

FROM DUST**Thomas Traherne (1637-1674)**

From dust I rise,
 And out of nothing now awake;
 These brighter regions which salute mine eyes,
 A gift from God I take.
 The earth, the seas, the light, the day, the skies,
 The sun and stars are mine if those I prize.

A stranger here
 Strange things doth meet, strange glories see;
 Strange treasures lodged in this fair world appear,
 Strange all and new to me;
 But that they mine should be, who nothing was,
 That strangest is of all, yet brought to pass.

12

MISSA BREVIS: KYRIE*Translation:*

Lord, have mercy
 Christ, have mercy
 Lord, have mercy

13

MISSA BREVIS: GLORIA*Translation:*

Glory be to God on high
 And in earth peace, goodwill 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 takest away the sins of the world,
 have mercy upon us.
 Thou that takest away the sins of the world,
 have mercy upon us.

Thou that takest 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.

14

MISSA BREVIS: SANCTUS & BENEDICTUS

Translation:

Holy, Holy, Holy Lord God of Hosts; Heaven and earth are full of Your glory.
Hosanna in the highest
Blessed is He who comes in the name of the Lord
Hosanna in the highest

15

MISSA BREVIS: AGNUS DEI

Translation:

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

16

AVE MARIS STELLA

Translation:

Hail, star of the sea,
Nurturing Mother of God,
And ever Virgin
Happy gate of Heaven

Receiving that “Ave”
From the mouth of Gabriel,
Establish us in peace,
Transforming the name of “Eva”

Show thyself to be a Mother

17

AVE MARIA

Translation:

Hail Mary, full of grace, the Lord is with thee;
blessed art thou among women,
and blessed is the fruit of thy womb, Jesus
Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death.
Amen.

18

ALL ANGELS**From the book of Revelation**

And there was a great calm,
 And lo, I saw ten thousand times a thousand angels round the throne of light.
 Alleluia.

19

FRIDAY SERVICE: MAGNIFICAT

My soul doth magnify the Lord.
 And my spirit hath rejoiced 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 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.

110

FRIDAY SERVICE: 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, is now, and ever shall be: world without end.
 Amen.

111

ONE IN CHRIST

When we were still far off you met us in your Son and brought us home.
 Dying and living you declared your love and opened the gate of glory.

21

THREE CHRISTMAS CAROLS: OF A MAIDEN
15th Century, English

I syng of a mayden
 That is makeles,
 king of alle kinges
 to here sone che chees.
 He cam also stille
 Ther his moder was
 As dew in Aprylle,
 That fallyt on the gras.
 He cam also stille
 To his modres bowr
 As dew in Aprylle,
 That falleth on the flowr.
 He cam also stille
 Ther his moder lay
 As dew in Aprylle,
 That falleth on the spray.
 Moder & mayden
 Was nevere noon but she:
 Well may swich a lady
 Godes moder be.

22

THREE CHRISTMAS CAROLS: SUSANNI
From the 17th Century, German

A little child there is yborne
 Eia, Eia, susanni, susanni, susanni,
 And he sprung out of Jesse's thorne
 Alleluia, Alleluia,
 To save us all who were forlorn.
 Now Jesus is that child's name,
 Eia, Eia, susanni, susanni, susanni,
 And Mary mild she is his dame,
 Alleluia, Alleluia,
 To save us all who were forlorn.
 It fell upon the high midnight,
 Eia, Eia, susanni,
 The stars they shone both fair and bright,
 Alleluia,
 The angels sang with all their might.
 Three kings there came with their presents
 Eia, Eia, susanni, susanni, susanni,
 Of gold and myrrh and frankincense,
 Alleluia, Alleluia,
 As clerkes sing in their sequence.

23

THREE CHRISTMAS CAROLS: BALULALOW
16th Century, Scottish

O my dear heart, young Jesus sweet,
 Prepare thy cradle in my spirit
 And I shall rock thee in my heart
 And never more be parted from thee.

But I shall praise thee evermore
 With songs sweet unto thy glory;
 The knees of my heart shall I bow
 And sing that true Balulalow.

24

MY DANCING DAY
16th Century, English

Tomorrow shall be my dancing day;
 I would my true love did so chance
 To see the legend of my play,
 To call my true love to my dance;

Sing, oh! my love, oh! my love, my love, my love,
 This have I done for my true love.

Then was I born of a virgin pure,
 Of her I took fleshly substance
 Thus was I knit to man's nature
 To call my true love to my dance.

Sing, oh! my love, oh! my love, my love, my love,
 This have I done for my true love.

In a manger laid, and wrapped I was
 So very poor, this was my chance
 Betwixt an ox and a silly poor ass
 To call my true love to my dance.

Sing, oh! my love, oh! my love, my love, my love,
 This have I done for my true love.

25

SPECIOSA I

Translation:

The beautiful Mother
 stood joyously at the crib
 in which her child lay

26

SPECIOSA II**16th Century, English**

A marvellous thing I have mused in my mind:
How that Truth sprang out of the ground,
And Justice for all mankind,
From heaven to earth he came down.

Then Maria, that merciful maid,
Seeing man was damned for his trespass,
Hath sent down Wisdom, the truth to say,
Man to redeem and bring to grace.

Celestial citizens, for us may you pray
To him who is both Alpha and O,
That we may be saved on doomsday
And brought to that bliss he bought us to.

27

SPECIOSA III*Translation:*

For the sins of His people
Amidst beasts of burden she saw
Jesus subjected to the cold.

28

SPECIOSA IV**12th Century, English (from the Tile-Thatcher's Carol, York Mystery play)***Mary*

Here in this crib I might thee lay, between these beastes two,
And I shall wrap thee my own dear child with such clothes as we have here.

Joseph

O Mary, behold these beasts mild, they make lofting manner,
Forsooth it seems, well by thy cheer, their Lord they ken.

Both

They worship with might and main, that wot I well
The weather as cold as you may feel
To hold them warm they are full fain
To warm him with their breath.
O now sleeps my son, blessed mote he be
and lies full warm, the beasts between.

29

SPECIOSA V*Translation:*

The old man stood at his young wife
Without speaking, and his heart
Filled with unspeakable wonder

210

SPECIOSA VI

[Harp solo]

211

SPECIOSA VII

Excerpts from the earliest known Lullaby in the English language.*Translation:*

Virgin, most exalted among virgins,
 Be not bitter towards me,
 Let me take the child in my arms

Lullay, lullay little child why wepest thou so sore?

Nedes must thou wepe
 It was i-yorked thee of yore
 Ever to live in sorrow
 And sigh and mourne forever more
 As thine eldren did er this
 While they alives were

Lullay, lullay little child
 Unto an uncouth world y-commen so are you

Beastes and thou foules

The fishes in the floud
 And ech shaft alives maked of bone and blood
 When they comen to the world
 They done himself some good
 Alle but the wretched brol that is of Adams blood

Lullay, lullay little child
 Unto an uncouth world y-commen so are you
 Child, if it betideth
 That thou shall thrive and thee,
 Think thou were y-fosred
 On thy moder kne
 Ever had mind in thine heart
 And what shall come of thee.

Lullay, lullay little child
 With sorrow thou came to this world
 With sorrow shall wend away.

212

SPECIOSA VIII

Translation:

For just-born Christ in his crib
 The angels sing joyously
 And in great rejoicing

213

SPECIOSA IX

Richard Crashaw (1612-1649)

Welcome, all wonders in one sight!
Eternity shut in a span;
Summer in winter; day in night;
Heaven in earth, and God in man.

To thee, meek Majesty! soft King
Of simple graces and sweet loves

214

SPECIOSA X

Translation:

Oh Mother, fountain of love
Make me feel your ardour
Let me share it with you.

Make my heart burn
With the love of Christ-God
And find grace in his eyes

The Choir of Royal Holloway

SOPRANO

Megan Bennett
Kitty Casey
Ching Man Lui
Isabelle Davis
Eve Garrard
Eleanor Miles-Kingston
Isabel Pott *
Amelia Smith **
Dorothy Whyte-Venables §

ALTO

Ellie Ajao
Ruben Dales †
Olivia Earl ‡
Lucy Ormrod

TENOR

Jordan Berry
Robert Murray John
Zachary Smith
Luke Saint

BASS

Alfie Evans-Hutchinson
Gabriel Huc-Hepher
Sam Morton-Morris
Ben Richards

SOLOISTS

- * Isabel Pott: Disc 2, Tracks 3 & 8
- ** Amelia Smith: Disc 2, Tracks 1 & 6
- § Dorothy Whyte-Venables: Disc 2, Track 2
- † Ruben Dales: Disc 2, Track 8
- ‡ Olivia Earl: Disc 2, Track 11

The Choir of Royal Holloway

The Choir of Royal Holloway is considered to be one of the finest university choirs in Britain. The choir was created at the time of the foundation of Royal Holloway College in 1886, and was originally only for women's voices. The group, comprised of 24 choral scholars and 2 organ scholars, undertakes a busy schedule of weekly services and concerts, international tours, recordings and live broadcasts. Royal Holloway is the only university that maintains a tradition of singing daily morning services, and is home to the only choir in the country performing weekly live streamed concerts.

In recent years the choir has collaborated with many well-known ensembles for recordings, concerts and radio broadcasts

including the King's Singers, the BBC Singers, Britten Sinfonia, London Mozart Players, Tallinn Chamber Orchestra, Onyx Brass, Fretwork and the jazz-trio Acoustic Triangle. The choir has an extensive and highly acclaimed discography with Hyperion, Decca, Signum and Naxos amongst others, and has a particular reputation for championing the work of Baltic and other contemporary composers.

Recent recordings feature the work of Ola Gjeilo, Joanna Marsh, Ben Parry and Flor Peeters, and a live concert recording of Beethoven's Ninth Symphony with Thomas Adès and the Britten Sinfonia. The choir also recently travelled to Paris to record a newly-rediscovered mass by Pierre Villette with alumna Sarah Fox.





BIOGRAPHY

Rupert Gough

Rupert Gough has been director of Choral Music and College Organist at Royal Holloway, University of London since 2005. He is also Organist and Director of Music at London's oldest surviving church, Saint Bartholomew the Great, which maintains a professional choir. At Royal Holloway Rupert has developed the choral programme to include weekly choral recitals, choral conducting courses for undergraduates, frequent new choral commissions and transformed the Chapel Choir into an elite group of 24 choral scholars. The Choir has particularly come to prominence through their series of

recordings for Hyperion Records and travels widely for concert performances.

Rupert was a chorister at the Chapel Royal, St. James's Palace, and won a scholarship to the Purcell School. He received (with distinction) a Masters degree in English Church Music from the University of East Anglia whilst Organ Scholar at Norwich Cathedral. For 11 years he was Assistant Organist at Wells Cathedral during which time he made around 30 CD recordings as accompanist and director. A prize-winning organist, he has performed widely including Moscow, Hong Kong and across the USA.

Cecily Beer

Cecily Beer has been Resident Harpist at The Waldorf Hotel, Covent Garden since 2014, and enjoys a varied freelance music career. Alongside playing for high profile events at venues such as Blenheim Palace, Goodwood Estate and National Trust properties, she has performed on separate occasions for Queen Elizabeth II and Prince Philip, Princess Anne, and a 60th birthday concert for King Charles III at The Royal Opera House, Covent Garden.

She has performed all over the world, including as guest recitalist in Kuwait City. She has taken part in broadcasts on BBC Radio 3, BBC Radio London, Classic FM, and several television musical appearances. On the concert platform she has performed Mozart's Concerto for Flute and Harp in The Shipley Festival, Debussy's

Dances Sacrée et Profane for harp solo and strings at St Martin in the Fields, and Tchaikovsky's Sleeping Beauty and The Nutcracker at Cadogan Hall.

Cecily is very passionate about choral music and is a professional alto singer in the Choir of St. Bartholomew the Great in West Smithfield. As a harpist she specialises in music for harp and choir which combines her two passions. She has featured as a harpist on a number of CD recordings including The Pearl of Freedom by Joanna Marsh, recorded with The London Mozart Players; new works Odyssey and I Remember by Lydia Kakabadse featured on 'Ithaka' released on the Divine Art label; and due for release is 'Angelus' a recording of music for soprano, harp & organ with the soprano Sarah Fox.





BIOGRAPHY

George Arthur

George Arthur (Richford) is a multi-award-winning composer, published by Universal Editions, Music Sales, Shorter House and the Guild of Church Musicians.

He has been commissioned by various cathedrals and chapel choirs at home and overseas and his music is regularly performed around the world. He has had works broadcast on BBC Radio 3 and 4 and

on BBC television, most notably for the WW1 Commonwealth commemoration service, live from Glasgow Cathedral.

George lives in Beaulieu in the New Forest where he combines his work as composer and arranger with that of conductor and producer.

www.garmusic.net

CREDITS

Choral works by George Arthur, recorded by
The Choir of Royal Holloway, Cecily Beer and
Rupert Gough at St Alban The Martyr, Birmingham,
on the 26 & 27 August, 2021.

ENGINEER

Adrian Lucas

COVER IMAGE

iStock-500591142

Reproduced under license

PHOTOGRAPHY

Adrian Green (*George Arthur*)

Christopher Willoughby

(*The Choir of Royal Holloway*)

Liz Isles (*Cecily Beer*)

A P Wilding (*Rupert Gough*)

CREATIVE DIRECTOR

Mike Cooter

PRODUCER

George Arthur Richford

EXECUTIVE PRODUCER

Adrian Green



COPYRIGHT

This digital booklet is made freely available through the website
www.conviviumrecords.co.uk for personal use and reference only.

Copyright subsists in all recordings, associated artwork and supporting
imagery from Convivium Records, including within this digital booklet.
It is illegal to copy this / them in whole or in part, for any purpose whatsoever,
without permission from the copyright holder, Convivium Records Ltd. Any
unauthorized copying, reproduction, distribution, re-recording,
broadcasting or public performance of this or any other content provided
by Convivium Records Ltd. will constitute an infringement of copyright.

To apply to use any recordings, associated artwork and supporting imagery
from Convivium Records, including any content within this digital booklet, for
anything other than personal use, please email: hello@conviviumrecords.co.uk

Applications for a public performance licence should be sent to:
Phonographic Performance Ltd, 1 Upper James Street, London W1F 9DE.
For more on copyright, please visit: www.conviviumrecords.co.uk/copyright

Every effort has been made to secure necessary permissions to reproduce copyright material
in this booklet, although in some cases it has proven difficult to locate copyright holders.
If any omissions are brought to our notice, we would be pleased to include appropriate
acknowledgements in subsequent pressings. www.conviviumrecords.co.uk.