



CONVIVIVM
RECORDS

PHILIP MOORE
**VIA
CRUCIS**

Organ
RICHARD MOORE

Narrator
Rev'd Dr BARRY ORFORD

TRACKLIST

PHILIP MOORE VIA CRUCIS

Organ RICHARD MOORE *Narrator* Revd Dr BARRY ORFORD

1	The Gathering	1.02	17	Musical Reflection 8	2.18
2	The Agony in Gethsemane	0.39	18	Daughters of Jerusalem	0.45
3	Musical Reflection 1	2.19	19	Musical Reflection 9	3.31
4	The Kiss of Judas	0.42	20	The Nailing	0.43
5	Musical Reflection 2	1.24	21	Musical Reflection 10	2.23
6	Art thou the Christ?	0.48	22	Seven Words	0.46
7	Musical Reflection 3	3.17	23	Musical Reflection 11	6.19
8	The Denial	0.42	24	The Darkness	0.37
9	Musical Reflection 4	1.57	25	Musical Reflection 12	2.08
10	Pilate washes his hands	0.49	26	The Death of the Lord Jesus	0.59
11	Musical Reflection 5	3.25	27	Musical Reflection 13	2.24
12	The Scourging	0.43	28	The Burial	0.42
13	Musical Reflection 6	1.24	29	Musical Reflection 14	3.37
14	Bearing the Cross	0.44	30	The Conclusion	2.25
15	Musical Reflection 7	4.46	31	Musical Reflection 15	4.06
16	St Simon of Cyrene	0.39		Running time	59.11

FOREWORD

Tim Rogers, founder of Encore Publications, suggested that I might like to consider writing musical reflections on some Passiontide words by Eric Milner-White, a former Dean of York. Milner-White's best known contribution to liturgy is his Bidding Prayer that comes at the start of carol services all over the world. But he wrote a great many other prayers and reflections in a style which shows a unique and powerful use of language. The words on which my music is based were first published in 1950 and were immediately acclaimed as a most inspiring contribution to Lent and Passiontide worship.

Apart from the final reflection, all the music is based on the first four bars of the first reflection. In the fifth reflection, *Pilate washes his hands*, many of the rhythms illustrate the cry of the crowd for Barabbas to be saved, with the emphasis on the first rather than the second syllable, as in Bach's *St Matthew Passion*.

The tranquil end to the seventh reflection,

Bearing the Cross, illustrates the blessed relief to Christ when St Simon came forward to carry the cross.

The twelfth reflection, *The Darkness*, is intended to portray the eventual triumph of light over darkness, while the fourteenth reflection, *The Burial*, illustrates a procession of mourners to a tomb.

The final reflection, *The Crown*, is based on the hymn tune *Rockingham*, usually sung to "When I survey the wondrous cross." My intention here is to anchor worshippers into a familiar world of words and music associated with Holy Week.

By chance, the appearance of *Via Crucis* coincided with the 2021 lockdown, and so, with restrictions on entering churches and cathedrals, it provided a safe means of promoting worship for Passiontide and Holy Week, for which Tim and I are profoundly grateful.

Philip Moore

PROGRAMME NOTE

The *via crucis* – the way of the cross – is a devotional exercise which has its roots in the Via Dolorosa, the processional route in Jerusalem which symbolises the path Jesus trod on the road to Calvary. There is a long history of both spiritual and musical responses to the Via Dolorosa which begin with Franciscan re-imaginings across Europe and continue to the present day. Some notable examples include Marcel Durpé's *Le chemin de la croix*, David Bowie's *Station to Station*, Pope John Paul II's *Scriptural Way of the Cross* (1991), and Eric Milner-White's *A Procession of Passion Prayers* (1950). Philip Moore's own setting sits as an important part of this long tradition of responding to the Via Dolorosa, and, in using some of the prayers from Milner-White's 1950 publication creates a work which speaks to the future through the language of the past.

Philip Moore (b. 1943) is a prize-winning graduate of the Royal College of

Music (London) and the Royal College of Organists. In 2008, the Archbishop of York awarded him the Order of St William, and in 2016 the Archbishop of Canterbury awarded him the Cranmer Award for Worship 'for his contribution to the English choral tradition as a composer, arranger, and performer'. Sometime Organist and Master of the Choristers at Guildford Cathedral (from 1974), in 1983 he succeeded Dr Francis Jackson as Organist and Master of the Music at York Minster, until 2008. His compositional oeuvre is chiefly for choir and organ, but also includes larger ensembles (including three cantatas, and a concerto for organ and orchestra). The *Via Crucis* was first published in 2021, and received a number of early first performances, including at Guildford Cathedral, as part of the Cathedral's Holy Week devotional liturgies.

Eric Milner-White (1884-1963) was a significant figure in Anglican life

throughout the twentieth century, as a gifted liturgist, a skilled writer of prayers, and a cogent biblical translator. An Anglo-Catholic, he was a founder member of the Oratory of the Good Shepherd (a dispersed community with its roots in Cambridge), and served as the superior of the order from 1923 until 1938. As Dean of King's College Cambridge he was instrumental in adopting the Nine Lessons and Carols service earlier found at Truro Cathedral. In 1941 he moved to take up the role of Dean of York, a post he held until his death. It was whilst at York that his *A Procession of Passion Prayers* was published, and met with wide acclaim, Milner-White's skilled composition – from overarching structures to the great sensitivity to the rhythms of the English language – brings an immediacy to the gospel narratives surrounding the Passion.

The biblical narratives of Jesus' death, from the drama in Gethsemane to the

crucifixion and burial, are wrought with all-consuming emotions, and the music of the Via Crucis both reacts to and reinforces the desolation, the anger, the grief – sometimes naïveté – and the search for solace in the accounts, through motivic manipulation, textual quotations, musical allusions, and harmonic manipulation.

The opening bars of the entire work (*The Agony in Gethsemane*) give out the theme, the kernel from which the next 70 minutes unfurl. The first appearance of the theme is marked *Adagio e dolente*, and, arching as it does, it feels like a resigned sigh – an acceptance borne out of suffering. In *The Kiss of Judas* the theme appears in diminution, here seemingly more like the serpent slithering around Eden, the beginning of all sin. The Seven Words give to the theme an astonishing vocal quality – both the fragile dialogue for flutes in the third (*Woman, behold thy Son!... behold thy mother!*), and the gentle acceptance of the final (*Father,*



PROGRAMME NOTE

into thy hands I commend my spirit), with its beautiful harmonisation of the theme. If *The Agony in Gethsemane* brought the footsteps of Jesus closer to God, The Death of the Lord Jesus brings God closer to the grave, the fughetta slowly climbing downwards in its entries – in such a way does Philip Moore's use of form emphasise the drama of the Passion. Similarly, *The Burial* uses the theme in inversion, and in the form of a passacaglia; a procession of mourners seeking solace.

The emotional sweep of *Via Crucis* is supported not only thematically and formally, but harmonically and with quotation. The opening movements lead the listener from C# minor up to F# major for *Simon of Cyrene*, which has a wonderful, almost God-like naiveté to it – a striking coincidence (if it is one) is that Olivier Messiaen's *Thème de Dieu* in *Vingt regards sur l'Enfant-Jésus* is based on F# major. Indeed, inter- and extra-musical allusions

are something key to Philip Moore's style (the quotation of Jehan Alain's *Le jardin suspendu* in Moore's Requiem is a particularly striking, and beautiful, example). The roar of the crowd for Barabbas in *Pilate washes his hands* harks back to Johann Sebastian Bach's St Matthew Passion, and before that, in The Denial, Peter, as somewhat of an everyman, rails at his accusers 'I know not what thou sayest' – the organ gives voice to this roar, just before the cock crows three times.

But perhaps the most sublime musical allusion comes in *The Crown*: at the close of the work, having been taken on a journey through the depths of despair and grief, we are brought face to face with one of the finest hymns that Holy Week has to offer, and it is as a balm in Gilead, defying description.

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HISTORY OF THE ORGAN

The greater part of the Cathedral organ is, in fact, an instrument which started its life in Rosse Street Baptist Church, Shipley, Yorkshire. This instrument was most probably built around 1866 by Nicholson of Bradford, and was then enlarged by Messrs Harrison and Harrison of Durham in 1899; what was already a respectably substantial three-manual instrument had a fourth manual added, and it was this four-manual organ which was removed to Liverpool to become the backbone of the organ for Guildford's new Cathedral in 1960. As 17 May 1961 loomed, and with it the proposed Cathedral consecration, Rushworth & Dreaper skilfully constructed a remarkably complete piece of work (even though its façade in the north transept gallery was temporary). A year later Rushworth & Dreaper built a brand new Positive division above the north choir stalls in order to provide more immediate choral accompaniment.

The organ was overhauled in 1983, at which juncture a solid state combination system was installed. In 1990 a one-manual mobile console was created, to operate the Positive division remotely, whilst the Great and Swell mixtures were revised in 1993, at which point the Positive 4' Nason Flute was replaced with a 4' Principal, and the Positive 8' Rohr Gedackt was made available on the Swell. In 1999 a Vox Humana was substituted for the 2' Piccolo in the Solo division.

From 2015 until March 2018, the organ fell silent, as the fabric of the Cathedral underwent extensive refurbishment. During this time, David Wells Organ Builders worked on the organ, restoring soundboards and remaking the reservoirs, cleaning individual flue pipes, making good the reed pipes, revoicing the Great and Swell chorus reeds, fitting all-electric slider solenoids to the draw-stop machines, and replacing the Swell expression box.





ORGAN SPECIFICATION

GREAT

Double Diapason	16'	Contra Salicional	16'
Bourdon (Choir)	16' †	Geigen Diapason	8'
Open Diapason I	8'	Rohrflöte	8'
Open Diapason II	8'	Salicional	8'
Open Diapason III	8'	Vox Angelica	8'
Waldflöte	8'	Principal	4'
Stopped Diapason	8'	Koppelflöte	4'
Octave Diapason	4'	Fifteenth	2'
Principal	4'	Mixture (19.22.26.29)	IV
Stopped Flute	4'	Oboe	8'
Twelfth	2 2/3'	Vox humana	8'
Fifteenth	2'		
Mixture (19.22.26.29)	IV	Contra Fagotto	16'
Trombone	16'	Cornocean	8'
Trumpet	8'	Clarion	4'
Clarion	4'	Rohr Gedackt (Positive)	8'

Swell to Great

Choir to Great

Solo to Great

Positive to Great

SWELL (ENCLOSED)

Contra Salicional	16'
Geigen Diapason	8'
Rohrflöte	8'
Salicional	8'
Vox Angelica	8'
Principal	4'
Koppelflöte	4'
Fifteenth	2'
Mixture (19.22.26.29)	IV
Oboe	8'
Vox humana	8'
Tremulant	
Contra Fagotto	16'
Cornocean	8'
Clarion	4'
Rohr Gedackt (Positive)	8'
<i>Swell Octave</i>	
<i>Swell Unison Off</i>	
<i>Swell Sub Octave</i>	
<i>Solo to Swell</i>	
<i>Positive to Swell</i>	

CHOIR (UNENCLOSED)

Bourdon	16' †
Open Diapason	8'
Stopped Diapason	8'
Salicional	8' *
Principal	4' *
Suabe Flute	4'
Nazard	2 2/3'
Flageolet	2'
Tierce	1 3/5'
Larigot	1 1/3'
Tremulant	
Trombone (Great)	16'
Trumpet (Great)	8'
Clarion (Great)	4'
<i>Swell to Choir</i>	
<i>Solo to Choir</i>	
<i>Positive to Choir</i>	

ORGAN SPECIFICATION

SOLO (ENCLOSED)

Hohlflöte	8'
Viole d'Orchestre	8'
Violes Celestes	8'
Concert Flute	4'
Piccolo	2'
Clarinet	8'
Orchestral Oboe	8'
Tremulant	
Tuba (unenclosed)	8'
<i>Solo Octave</i>	
<i>Solo Unison Off</i>	
<i>Solo Sub Octave</i>	
<i>Positive to Solo</i>	

POSITIVE (FLOATING)

Gemshorn	8'
Rohr Gedackt	8'
Principal	4'
Spitzflöte	4'
Nazard	2 2/3'
Blockflöte	2'
Tierce	1 3/5'
Larigot	1 1/3'
Fourniture (22.26.29)	III

Tremulant

PEDAL

Sub Bass	32'
Open Wood	16'
Open Metal	16'
Violone	16'
Major Bourdon	16'
Minor Bourdon (Choir)	16' †
Salicional (Swell)	16'
Quintaton (Positive)	16'
Octave Wood	8'
Principal	8'
Bass Flute	8'
Fifteenth	4'
Octave Flute	4'
Mixture (19.22.26.29)	IV
Contra Trombone	32'
Ophicleide	16'
Trombone (Great)	16'
Trumpet	8'
Clarion	4'

Great to Pedal

Swell to Pedal

Choir to Pedal

Solo to Pedal

Positive to Pedal

ACCESSORIES

Great and Pedal Combinations	
8 thumb pistons each	
(to Great, Swell, Solo, Choir)	
4 thumb pistons to Positive	
8 general thumb pistons	
8 toe pistons to Pedal	
8 toe pistons to Swell	
Generals on Swell toe pistons	
11 reversible thumb pistons	
5 reversible toe pistons	
Setter piston	
Cancel piston	
96 levels of memory	
(for general pistons)	
16 levels of memory	
(for divisional pistons)	
Manual compass:	
CC - c (61 notes)	
Pedal compass:	
CCC - G (32 notes)	

† On a separate chest * new (2015-18)

Biography PHILIP MOORE

Philip Moore was born in 1943 and educated at the Royal College of Music in London. Here he won the Walford Davies Prize for Organ Playing and the Limpus, Turpin, and Read Prizes in the Royal College of Organists' exams. He holds a BMus degree from the University of Durham, and more recently was awarded Honorary Fellowships by the Royal School of Church Music, the Guild of Church Musicians, and the Academy of St Cecilia for his services to Church Music. In 2008, the Archbishop of York awarded him the Order of St William, and in 2016 the Archbishop of Canterbury awarded him the Cranmer Award for Worship 'for his contribution to the English choral tradition as a composer, arranger, and performer'.

After graduation from the RCM he taught for three years at Eton College, moving to Canterbury Cathedral in 1968 as Assistant Organist to Dr Allan Wicks. In 1974 he succeeded Dr Barry Rose as Organist and Master of the Choristers at Guildford Cathedral.

In 1983 Philip Moore became Organist and Master of the Music at York Minster, succeeding Dr Francis Jackson who had

occupied the post since 1946.

He retired from the Minster in the summer of 2008 and was appointed Organist Emeritus. Between July 2015 and 2017 he served for two years as President of the Royal College of Organists.

As a composer, he has written extensively, primarily music for choir and organ, but also music for chamber ensembles. He has over 400 titles of music for the Church, including carols, anthems, and liturgical music. Recent commissions include Westminster Abbey, Salisbury Cathedral, Manchester Cathedral, Chelmsford Cathedral, Derby Cathedral, and St John's College, Oxford. His anthem All wisdom cometh from the Lord has been broadcast frequently.

He has made several critically-acclaimed recordings as an organist and as a choir director in the UK and USA. In 2019 he was commissioned to write a new carol for the annual service of Nine Lessons and Carols, broadcast from King's College, Cambridge. He frequently writes for the choirs of Christ Church, Greenwich, CT, for whom he is an associate organist.



Biography RICHARD MOORE

Richard Moore read Music as Organ Scholar of St John's College, Oxford, after which he took up a place at the Royal College of Music, studying Organ with David Graham. During his time at the RCM he was involved in the Historical Performance department, including the 24 Violons du Roi project, which culminated in an appearance at the 2012 BBC Proms. In 2013 he graduated from the MMus degree with distinction, attaining the Walford Davies prize in organ performance. Richard held the William and Irene Miller Organ Scholarship at St Paul's Cathedral for two years, where, in addition to playing for services and training choristers, he also played at a number of important occasions, including the funeral of Baroness Thatcher.

After leaving St Paul's, he spent a year as Acting Assistant Organist of St Martin-in-the-Fields, where he accompanied the three principal choirs in a varied liturgical and concert programme, and on Radio 3 and 4. A highlight of his time at St Martin's was the service to commemorate the 70th anniversary of VJ Day, which took place in the presence of HM Queen Elizabeth II and

other members of the royal family, and was broadcast on BBC television.

Richard took up the post of Sub Organist at Guildford Cathedral in August 2017, in which role he is responsible for articulating the day to day liturgies of the Cathedral, principally through accompanying the Cathedral Choir. Alongside his duties at the Cathedral, he maintains a vibrant musical relationship with Ellie Lovegrove as the Trumpet and Organ duo "Illumina". Their 2017 recording, "Illuminations, Dances, and Poems", received 4 stars in Organists Review, whilst Fanfare magazine reviewed the playing as 'uniformly excellent'. A 'technically very confident' musician who finds 'fine colours' on the organ, Richard continues his studies with Bine Katrine Bryndorf, and holds the Soloist Diploma of the Royal Danish Academy of Music, where he was hailed as 'a smouldering musician, with incredible rhythmic precision'. He has just completed the premiere recording of Philip Moore's devotional sequence, Via Crucis, for release on the Convivium label in early 2023, and future projects include a performance of the complete works of Johann Sebastian Bach.



Biography REVD DR BARRY ORFORD

The Revd Dr Barry A. Orford was born in Manchester. Following ordination, he worked in Wales and Yorkshire, and latterly as Priest Librarian and Archivist at Pusey House in Oxford.

He writes, "at my ordination as a priest, a friend gave me a copy of Eric Milner-White's volume, *After the Third Collect*, which introduced me to his knowledge of prayers and to his skill as a writer of them. Later, I became acquainted with his other collections, *A*

Procession of Passion Prayers and *My God, My Glory*, and my admiration for his work has not diminished. I have studied his life and writing for some years, and been privileged to meet several people who knew him. I am grateful that Dean Milner-White's prayers have inspired Philip Moore's moving organ reflections on the Passion of Christ, and I am honoured to read the prayers for this fine recorded performance of the music by my good friend, Richard Moore."



CREDITS

**Recorded at Guildford Cathedral
on the 21st of July 2022.**

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