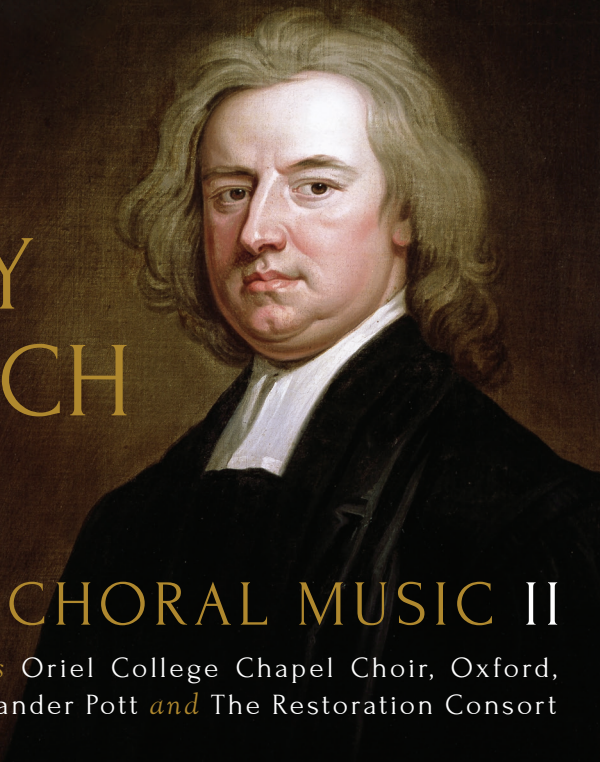


# HENRY ALDRICH

## SACRED CHORAL MUSIC II

David Maw *directs* Oriel College Chapel Choir, Oxford,  
*with organist* Alexander Pott *and* The Restoration Consort



## TRACKLIST

- |   |                                     |      |    |                                      |       |
|---|-------------------------------------|------|----|--------------------------------------|-------|
| 1 | Give sentence                       | 1.58 | 9  | O pray for the peace<br>of Jerusalem | 2.38  |
|   | Orlando Gibbons, arr. Henry Aldrich |      |    | Thomas Tallis, arr. Henry Aldrich    |       |
| 2 | Hide not thou thy face              | 2.01 | 10 | I was in the spirit                  | 7.22  |
|   | Richard Farrant, arr. Henry Aldrich |      |    | Henry Aldrich after John Blow        |       |
| 3 | Blessed is the man                  | 6.01 | 11 | I will magnify thee                  | 2.52  |
|   | Orlando Gibbons, arr. Henry Aldrich |      |    | Henry Aldrich after Thomas Tallis    |       |
| 4 | O Lord, I bow the knees             | 2.48 | 12 | Why art thou so vexed                | 2.51  |
|   | Henry Aldrich after William Mundy   |      |    | Henry Aldrich after Palestrina       |       |
| 5 | Call to remembrance                 | 2.38 | 13 | Thy beauty, O Israel                 | 7.55  |
|   | Richard Farrant, arr. Henry Aldrich |      |    | Michael Wise, arr. Henry Aldrich     |       |
| 6 | The eye of the Lord                 | 3.27 | 14 | Be not wroth                         | 3.09  |
|   | Henry Aldrich after Palestrina      |      |    | Henry Aldrich after William Byrd     |       |
| 7 | O God the King of glory             | 3.01 | 15 | I look for the Lord                  | 2.46  |
|   | Henry Aldrich after Palestrina      |      |    | Henry Aldrich after Thomas Tallis    |       |
| 8 | Haste thee, O Lord                  | 5.19 | 16 | Hic sede Carolus                     | 10.17 |
|   | Henry Aldrich after Carissimi       |      |    | Henry Aldrich                        |       |

Total Running Time 67.08



Henry Aldrich 1648-1710

# PROGRAMME NOTES

## INTRODUCTION

This CD recording is part of the Henry Aldrich Choral Project, an ongoing research project to bring original choral works by Henry Aldrich to a wider audience through the creation of modern performing editions and CD recordings.

Edited by Dean Jobin-Bevans, Professor of Music at Lakehead University, Canada, the collection includes verse and full anthems, choral arrangements, recompositions, and occasional music. Each of the choral scores has been edited to include standardized barring and time signatures, modern vocal clefs, organ reductions, and instrumental parts for accompaniment.

## HENRY ALDRICH

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 obtained a Bachelor of Divinity and Doctorate of Divinity that same year.

On 4 April 1689 Aldrich was installed as the Dean of Christ Church, succeeding John Massey. Massey was a Catholic who, three years earlier, had been appointed Dean by James II, then forced to make an abrupt departure 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.

During the 1690s, Aldrich was closely involved with the cathedral music programme both as a singing man and as a composer. In addition to his three years as the Vice-Chancellor of the University from 1692 to 1695, and the twenty-one years

he 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.

In addition to his work as a composer and collector of manuscripts and monographs, his legacy includes a large collection of prints, many of which are architectural and served as inspiration for his involvement in the designs of Trinity Chapel, All Saints Church (now the Lincoln College Library), and Peckwater Quadrangle at Christ Church.

Aldrich died in London on 14 December 1710 after a brief illness. 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. They include 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 either Latin sacred choral motets by composers such as Palestrina, Carissimi, Byrd, and Tallis, or works by English composers such as Gibbons, Blow, Farrant, Wise, and Mundy. The earliest choral works in the collection are two Latin motets with original texts, presumably written by Aldrich, scored for solo voices and organ accompaniment.

## THE ARRANGEMENTS

Aldrich chose his arrangement models from well-known titles within the seventeenth century English cathedral choral music canon. Choral anthems such as *Call to remembrance* and *Hide not thou thy face* by Farrant, *I was in the spirit* by Blow, and *Glorious and powerful man* and *Almighty and everlasting God* by Gibbons were familiar to generations of choral

## PROGRAMME NOTES

musicians through the first half of the seventeenth century and the early years of the Restoration.

Aldrich created a new arrangement of the anthem model while maintaining, to a greater or lesser degree, the overall structural integrity of the original. In the case of *Hide not thy face*, he makes minor changes to individual words within the text but doubles the length of the original anthem by repeating sections of the original, and by composing new material. He also adds a second soprano part which complements rather than distorts Farrant's four-part original.

With the arrangement *Blessed be the man*, based on the verse anthem *Glorious and powerful God* by Gibbons, Aldrich makes significant alterations to the original, including the blending of the two alto parts from the five-part original score, only returning to a five-part chorus for the final refrain. Unfortunately, Aldrich's setting of the text from Psalm 112 loses some of Gibbon's musical effect. Specifically, where he sets the words 'shall be had'

for 'arise', the interval leaps of fifths and octaves in the original fail to do justice to the new text.

The anthem *O pray for the peace of Jerusalem* is an example where Aldrich combines two Latin motets by Tallis, *In manus tuas* and *O nata lux*, to create one new composition. Most of the titles on this CD are in bound manuscripts, copied in vocal score format. However, *O pray for the peace of Jerusalem* was copied by Aldrich into five vocal partbooks, an indication of the frequency of performance in Cathedral services. Except for regrouping notes to fit the English text taken from Psalm 122, Aldrich maintains the structure of the original motet, including the original scoring for SSATB voices. However, in attempting to maintain Tallis' rhythmic pulse in groupings of three, Aldrich creates awkward word stresses when setting the Doxology text. Aldrich makes another departure from the Tallis original with the omission of the repetition of the last section (*Nos membra confer effic*) because he has already set the entire text

of the Doxology. For the anthem to close with a three-fold Amen, Aldrich adds two measures of new material to accommodate the third and final Amen.

### THE RECOMPOSITIONS

With the recomposition repertoire, Aldrich wrote new choral compositions based on pre-existing Latin sacred choral models. This technique differs from traditional *contrafacta* settings in that he substitutes new English texts for both the Latin motets and the English models, requiring significant musical alteration of the original and additional new musical material. While this technique was not unique to Aldrich, it is significant because there is no other composer who produced so many works in this style during the last quarter of the seventeenth century in England.

While Aldrich uses a single model for many of his arrangements and recompositions, there are several examples in which he borrows from two pre-existing works to produce a single result. The anthem *Haste thee, O Lord* is inspired

by two Latin works by the early Baroque Italian composer Giacomo Carissimi. The first motet, *O dulcissimum Mariae*, was originally scored for two soprano voices and continuo, and the second motet is the closing chorus *Plorate filii* from his sacred oratorio *Jephthe* (1650). Aldrich chooses to set the text from Psalm 70 for tenor and baritone soloists, making a significant aesthetic departure from Carissimi's original. However, except for the addition of a two measure cadential extension mid-anthem, Aldrich stays true to the overall structure and length of the duet model. In the second section of the anthem, substantial cuts are made – almost 30 measures – eliminating a significant section of Carissimi's original choral score to make the length of the anthem more acceptable for use in the Cathedral. To balance the last section of the recomposition, Aldrich adds seven bars of newly composed music, incorporating familiar motivic material from the Carissimi original. However, he makes an unexpected harmonic shift to end in

## PROGRAMME NOTES

G major instead of F major, which would have been more in keeping with the original tonal plan.

The anthem *Be not wroth* is a recomposition based on *Civitas sancti tui*, the second part of Byrd's Latin motet *Ne irascaris Domine*, and perhaps one of Aldrich's best-known works. While close to 16 measures are trimmed from the original, the main motif remains recognizable, and the chordal setting of the word 'Sion' remains unchanged. This setting goes beyond *contrafactum* for the creation of an entirely new composition, demonstrating Aldrich's skill and command of compositional techniques of the previous century.

### THE OXFORD ODE

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. *Hic sede Carolus* is the second of two choruses with anonymous Latin texts, set to music by Aldrich for the 7 July 1682 Act. The theme of thanksgiving and

homage is evidenced by the narrative text which draws upon classical heroic rhetoric in praise of Charles II for his favour, kindness, and generosity. The chorus begins with a spritely solo SAB trio in which Charles' provision of care for the University allows it to 'shine with nobility.' In the third stanza, as the subject of the text turns to thanksgiving, a tenor soloist augments the vocal forces to reflect a return of 'thanks to the King equal to his generosity.' A dramatic musical crescendo is achieved with a concluding seven-part chorus, lauding the name of Charles, and chanting his well-deserved praises with voice and 'harmonious harps.'

### LEGACY

Aldrich's personal involvement with the composition and performance of music for services in Christ Church Cathedral is an indication of his interest and commitment to the shaping of music in liturgy during the years following the Restoration. Aldrich's most important contribution to the music of the late

seventeenth century is his recompositions which account for over half of the output found in his MS collection at Christ Church, Oxford. From these works, we gain valuable insights into Aldrich's compositional inspirations which are firmly rooted in pre-existing, familiar models. His service music and anthems

found their way into cathedral music collections during his own lifetime, as well as choral music publications into the twentieth century.

*Programme notes by:*  
**Dr Dean Jobin-Bevans**

Lakehead University, Canada. April 2024





# TEXT AND TRANSLATIONS

## 1 Give sentence

*Psalm 43, King James Version (KJV)*

Give sentence with me, O God, and  
defend my cause against ungodly people:  
O deliver me from the deceitful  
and unjust man.

For thou art the God of my strength, why  
hast thou put me from thee.

O send out thy light and thy truth, that  
they may lead me: and bring me unto thy  
holy hill, and to thy dwelling.

And that I may go to the altar of God, and  
upon the harp will I give thanks unto thee,  
O God, my God.

## 2 Hide not thou thy face

*Psalm 27, KJV*

Hide not thou thy face from us,  
O Lord: nor cast not off thy servant in  
thy displeasure.

For we confess our sins unto thee and  
hide not our unrighteousness.  
For thy mercy's sake, deliver us  
from all our sins.

## 3 Blessed is the man

*Psalm 112, KJV*

Blessed is the man that feareth the  
Lord: and taketh great delight in his  
commandments.

His horn shall be exalted with renown:  
and his seed shall be multiplied upon the  
earth: the generation of the faithful shall  
be blessed.

Abundant riches shall be ever in his  
house: his righteousness endureth  
for ever.

Unto the godly there ariseth up light  
in darkness: he is gracious and  
compassionate and righteous.

A good man is merciful, and lendeth: and  
he will guide his words with discretion.

Surely for ever he shall not be moved:  
and the righteous shall be had in  
everlasting memory.

He shall not be afraid of any evil tidings:  
for his heart is stablished believing in the  
Lord his God.

## 4 O Lord, I bow the knees

*Manasseh 1, KJV*

O Lord, I bow the knees of my heart  
requiring mercy of thee.

O Lord, I have sinned and know mine  
iniquity: forgive me and destroy me not  
with mine iniquity.

But save me who am unworthy, after  
thy great mercy, and I will praise thee  
everlastingly all the days of my life.

For all the virtue of heaven praise thee,  
and unto thee belongeth all glory, world  
without end. Amen.

## 5 Call to remembrance

*Psalm 25, KJV*

Call to remembrance, O Lord, thy hand  
of mercy and thy loving kindness, which  
have been ever of old.

O remember not the sins and offences of  
my youth: but according to thy mercy think  
upon me, O Lord, for thy goodness.

## 6 The eye of the Lord

*Psalm 33, KJV*

The eye of the Lord is upon them that  
fear him, and put their trust in his mercy;  
To redeem their soul from death and  
preserve them alive in the time of dearth.  
Our soul hath waited for the Lord: for he is  
our hope and shield.

For our heart shall rejoice in him because  
we have hoped in his holy name.

Let thy mercy, O Lord, be upon us, as we  
do put out trust in thee.

## 7 O God the King of glory

*Book of Common Prayer*

O God, the King of glory, God the Father  
almighty, which hast exalted thine only  
son Jesus Christ, our Lord, above the  
highest heavens.

We beseech thee, leave us not  
comfortless, but send to us thy  
Holy Ghost, to comfort us,  
and exalt us to the place whither Christ  
is gone before; through the same Jesus  
Christ our Lord.



## TEXT AND TRANSLATIONS

### 8 Haste thee, O Lord

*Psalm 70, KJV*

Haste thee, O Lord my God, to deliver me;  
haste, O make haste to help me,  
O my God.

Let them be ashamed and confounded  
that seek after my soul: let them be soon  
brought to shame.

But let all those that seek thee be joyful  
and glad in thee: and let all that love thy  
salvation say always the Lord be praised.  
But I am poor and needy: haste thee unto  
me, O God: for thou art my redeemer.  
Do not tarry long, O Lord.

### 9 O pray for the peace of Jerusalem

*Psalm 122, Doxology, KJV*

O pray for the peace of Jerusalem: they  
shall prosper that love thee.  
Peace be within thy walls, and  
plenteousness within thy palaces.  
For my brethren and companions' sakes,  
I will wish thee prosperity.  
Yea because of the house of the Lord our  
God I will seek to do thee good.  
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.

### 10 I was in the spirit

*Revelation 1:10 & 19:1-7, KJV*

I was in the Spirit upon the Lord's Day, and  
I heard a great voice of much people in  
heaven saying Hallelujah, salvation and  
glory and honour and power unto the  
Lord our God.

For true and righteous are his judgements  
and again they said Hallelujah.  
And the four heavenly dwellers and the  
four beasts fell down and worshipped  
God that sat on the throne saying, Amen.

And I heard as it were the voice of  
a great multitude and as the voice of  
many waters,  
And as the voice of mighty thundering  
saying Hallelujah.  
For the Lord God omnipotent reigneth.  
Let us be glad and rejoice and give  
honour for the marriage of the lamb is  
come. Hallelujah.

### 11 I will magnify thee

*Psalm 145, KJV*

I will magnify thee, O Lord God my King;  
and will praise thy name for ever and ever.  
Every day will I give thanks unto thee; and  
I praise thy name for ever and ever.  
For all thy works praise thee Lord and thy  
saints give thanks unto thee.

### 12 Why art thou so vexed

*Psalm 43, KJV*

Why art thou so vexed, O my soul?  
Why art thou so disquieted within me?  
O put your trust in God,  
for I shall yet give him thanks,  
which is the help of my countenance  
and my God.

### 13 Thy beauty, O Israel

*2 Samuel, KJV*

Thy beauty, O Israel, is slain on your  
high places. How are the mighty fallen.  
Tell it not in Gath lest the daughters  
of the Philistines rejoice.  
Tell it not in Gath, publish it not in the  
streets of Ascalon lest the daughters  
of the uncircumcised triumph.

Ye mountains of Gilboa, let there be no  
dew neither let there be rain upon you  
nor fields of offerings.

For there the shield of the mighty was  
vilely cast away, defiled, the shield of Saul  
as if he had not been anointed with oil.

From the blood of the slain,  
from the fat of the mighty,  
the bow of Jonathan turned not back,  
and the sword of Saul returned not empty.  
Saul and Jonathan were lovely and  
pleasant in their lives and in their deaths,  
they were not divided.



## TEXT AND TRANSLATIONS

They were swifter than eagles, they were stronger than lions.

Ye daughters of Israel, weep over Saul, who clothed you in scarlet who put on ornaments of gold upon your apparel. How are the mighty have fallen in the midst of battle.

Thy beauty, O Israel, is slain on your high places. How are the mighty fallen. O my brother Jonathan, thou wast slain in the high places.

I am distressed for thee. Very pleasant thou hast been, O Jonathan, thy love to me was wonderful passing the love of woman.

How are the mighty have fallen and the weapons of war are perished.

### 14 Be not wroth

*Isaiah 64, KJV*

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

### 15 I look for the Lord

*Psalms 130, KJV*

I look for the Lord; my soul does wait for him, in his word is my trust. My soul flyeth unto the Lord before the morning watch, I say before the morning watch.

O Israel, trust the Lord, for with him there is mercy, and with him is plenteous redemption, and He shall deliver Israel from all his sins.

### 16 Hic sede Carolus

*Anon; English translation by Juliane Kerkhecker*

*Hic sede Carolus duplice flamines  
donavit olim*

*Qua Camus impigras devolvit undas et  
qua serenus placido fluit Isis amne*

*Utrique cura Caroli muniti nobiles emicant*

*et grato recessu docta cohors  
meditatur artes*

*En ut superba nomine praesidium  
laetatur alto*

*Ecquas rependam principi gratias*

*Pergite Caroli pergite, laudare nomen et  
meritas celebrate laudes  
Et meritas celebrate laudes  
resonante voce*

*Pergite Caroli laudare nomen resonante  
voce et fidibus canoris.*

Charles donated in days of old this twin place to the priests,  
Where the waves of the river Cam flow,  
and where the quiet Thames flows.

Provided through the care of Charles,  
they shine with nobility,  
And the erudite guild meditates about  
sciences in this pleasant abode.

In order to rejoice and magnify thy name,  
I should return thanks to the King equal (to  
his generosity).

Laud the name of Charles, laud his name,  
and chant his well-deserved praises,  
and sing his well-deserved praise with a  
loud voice.

Sing the praise of Charles with loud voice  
and harmonious harps.

## BIOGRAPHIES

### ORIEL COLLEGE CHAPEL CHOIR

Oriel College Chapel Choir is a group of mixed-voice singers drawn from the student body. Up to sixteen choral scholars lead the ensemble. Their vocal development is supervised by Kari Moffatt. The choir sings full choral services each week during term-time through the academic year. It draws widely on the historical repertory of sacred choral music and is committed to the on-going development of that tradition.

In 2017, it premiered the cantata *Hymn of the Third Choir of Angelicals* (1895) by the distinguished music historian and editor, Edmund Fellowes (college alumnus). It has also commissioned new works from such composers as Judith Bingham, David Briggs, Herbert Chappell (college alumnus), Phillip A. Cooke, Kenneth Hesketh and Mark R. Taylor.

The commissioning of Judith Bingham's Magnificat celebrated thirty years of female students at Oriel College. The choir cultivates a warm, blended tone ideally suited to the intimate and focused acoustic of the college's seventeenth-century chapel.



# BIOGRAPHIES

## Oriel College Chapel Choir, Oxford

### Sopranos

\*Lucinda Cox  
Anieshka King  
\*Daisy Livesey  
Katherine Mure  
Isabella Simpson  
\*Melissa Talbot  
Anwyll Thomas

### Altos

\*Lucy Ballard  
\*Christopher Mitchell  
Ellie Peng  
Gregoria Verity Gelabert

### Conductor

David Maw

### Organists

Alexander Pott  
(tracks 3, 4, 5, 8, 10, 13, 14, 16)  
Alessandro MacKinnon-Botti  
(tracks 1, 2, 6, 7, 9, 11, 12, 15)

*\*Indicates  
additional singers*

### Soloists

Lucinda Cox **Sopranos** (tracks 3, 16), Daisy Livesey **Soprano** (track 4),  
Lucy Ballard **Alto** (track 16) **Alto 1** (track 4),  
Christopher Mitchell **Alto** (tracks 3, 10) **Alto 2** (track 4),  
Andrew Bennett **Tenor** (tracks 4, 8, 10, 13, 16), Edward Beswick **Tenor 2** (track 4),  
Charlie Baigent **Baritone** (tracks 1, 8, 10, 13), Edmund Saddington **Bass** (tracks 4, 10, 13)

### The Restoration Consort

Rachel Byrt **Violin 1** (track 16), Emilia Benjamin **Violin 2** (track 16), Gay Amherst **Cello** (track 16)

### Tenors

\*Andrew Bennett  
\*Edward Beswick  
Jerric Chong  
Robert Kerr  
Richard Mifsud  
Marcus Williamson

### Basses

\*Charlie Baigent  
Nathaniel Best  
Robin Bradfield  
\*Piers Kennedy  
\*Edmund Saddington  
Thomas Wild

## DAVID MAW

David Maw is Fellow and Director of Music at Oriel College and a Lecturer in Music at Christ Church, holding the title of Associate Professor in Music at the University of Oxford. He is active in musical scholarship, composition and performance and has won prizes in each of these domains.

His scholarly publications have ranged widely across the history of music, with significant work on polyphonic composition and theory in the fourteenth century and on chamber music and improvisation in the twentieth century. He is currently engaged in the creation of an online edition of the musical works of Guillaume de Machaut.

As a performer, he has directed choirs and vocal groups and worked as a keyboard player in solo and ensemble contexts, developing particular specialisation in various genres of improvisation. His output of compositions includes works for a variety of genres, solo and ensemble. A disc of major works for organ is in preparation by Stephen Farr.



## BIOGRAPHIES

### ALEXANDER POTT

Alexander Pott has held the position of Assistant Organist and Tutor to the Choristers at Magdalen College, Oxford since 2017. As well as playing the organ for services, broadcasts and tours with the choir of Magdalen College, he has a busy schedule teaching choristers, undergraduates and organ pupils. His interest in the organ started as a chorister at Westminster Abbey, and continued at Merchant Taylors' School, Northwood where he was taught by Richard Hobson. After a gap year at Chelmsford Cathedral he secured the organ scholarship at Christ Church Cathedral, Oxford, and read for a degree in Music at Oxford University.

### ALESSANDRO MACKINNON-BOTTI

Alessandro MacKinnon-Botti is a finalist at Oriel College, Oxford, studying Music under David Maw and holds the senior organ scholarship there, where he is taught by Alex

Flood. He is a part of New Chamber Opera as a Repetiteur, having played harpsichord continuo in the production of *Acteon* before assuming the role of Assistant Musical Director in the opera *King Arthur* and Conductor for *Prospero's Books Suite* and *The Draughtman's Contract Suite*. In 2022 he was Assistant Musical Director in the Oxford Playhouse production of *An American in Paris* where he also played the piano solo part.

### THE ORIEL CHAPEL

For seven hundred years Oriel Chapel has been a little place of prayer at the heart of the Oxford college founded in honour of the Blessed Mary the Virgin in 1326. The present chapel — Oriel's third — was consecrated in 1642, the year of the outbreak of the Civil War. Sacred music sung by our superb choir is an important part of the College's tradition of worship as students meet together to hear Holy Scripture read and preached.

The liturgy of the Book of Common Prayer, so familiar to Henry Aldrich in his cathedral nearby, is still prayed devoutly at Oriel Chapel today.

### DEAN JOBIN-BEVANS

Dean Jobin-Bevans is a Professor of Music at Lakehead University, Canada where he teaches choral studies and music history. In addition to editing and recording the original choral music of Henry Aldrich, his research interests include the music of the English Reformation.

**The first CD in the series, Henry Aldrich: Sacred Choral Music, was released through Convivium Records in 2019.**





HENRY ALDRICH  
SACRED CHORAL MUSIC II

David Maw *directs* Oriel College Chapel Choir, Oxford,  
*with organist* Alexander Pott *and* The Restoration Consort  
Recorded at Keble College chapel, Oxford, 19, 20, 22 June 2023

## George Arthur Richford

George Arthur Richford

## Adaq Khan

## Adaq Khan

Mike Cooter

Mike Cooter

# Adrian Green

# Adrian Green

Juliane Kerkhecker, Anne McCourt, Alina Nachescu,  
Gabriel Sewell, Robert Wainwright, Cristina Neagu, Micah Pawluk,  
the Provost and Fellows of Oriel College.

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