



Clive Osgood

STABAT MATER

Rupert Gough *directs* The Choir of Royal Holloway,
London Mozart Players, Jack Liebeck, Grace Davidson,
Mark Wilde *and* Julian Empett

CONVIVIVM
RECORDS

TRACKLIST

Clive Osgood

STABAT MATER

1	Stabat Mater dolorosa	4.01
2	Cujus animam	2.30
3	O quam tristis	4.47
4	Quis est homo	4.26
5	Pro peccatis	1.49
6	Eja mater	4.07
7	Virgo virginum	2.49
8	Fac, ut portem	1.42
9	Christe, cum sit hinc	2.53
10	Quando corpus	4.07
	Total Running Time	33.15

PROGRAMME NOTE

This setting of the *Stabat Mater*, a 13th century hymn to the Virgin Mary, is written for soprano, tenor and bass soloists as well as chorus, strings and piano. The work was composed in 2009 and divides the original twenty stanzas of the text into ten movements. It describes the grief-stricken Mother of Jesus standing at the foot of cross, on which he is suffering an agonising death.

The overall shape of these movements provides something of an arch structure, with similar music at the beginning and end. Similarly, a slower variation of

the second movement is used for the penultimate movement.

The work starts with a short instrumental introduction before the chorus sings the opening lines ‘**Stabat Mater dolorosa**’ in hushed unison. The music, with its quietly pulsating bass notes and suggestion of a funeral march, gradually builds in intensity. When this music is repeated, the piano adds a delicate countermelody. A slowed-down version of the countermelody provides the conclusion to the movement, as a Baroque-style walking bass. This underpins a series of

PROGRAMME NOTE

suspensions that allude to perhaps the most famous setting of the *Stabat Mater*, by Pergolesi.

The pace quickens in the second movement, '**Cujus animam**', describing the sword passing through Mary's soul. Propelled by the piano, a flowing melody over a rising bass leads to a passage of insistent two-against-three rhythm. The movement ends with the choir singing a loud repeated phrase 'pertransivit gladius', (the sword passed through).

The third movement, '**O quam tristis**', provides the heart of the work. Over a steady piano accompaniment, a solo violin plays a haunting melody before giving way to the soprano soloist. Embodying the voice of Mary, she sings of her distress as the violin continues a web of countermelodies. The tempo quickens for the middle section 'Quae maerebat' as the choir joins the texture. The original melody returns to conclude

the movement with the solo soprano and violin joining together.

In the fourth movement, '**Quis est homo**', the text asks about the magnitude of the mother's suffering. It is set as an austere chorale-like theme followed by six variations. In the third of these variations the strings begin a more urgent theme which then accompanies the initial choral statement. The movement then begins to wind down and ends quietly with the lower voices in a chant.

A plainchant style is maintained in the fifth movement, '**Pro peccatis**'. This is an unaccompanied setting for five solo voices in free time. The soprano soloist elaborates on the final words of each phrase and the eeriness of the departing spirit is depicted at the end with quiet repetitions.

A more positive mood is restored in the following movement, '**Eja mater**', as the Holy Mother is called to upon to fill

PROGRAMME NOTE

the author with the love of Christ. This is depicted musically in a chorale-like setting with piano interjections and violin counter melodies. The second and fourth sections provide a greater sense of urgency before leading the music to a quiet conclusion.

'**Virgo virginum**' is a duet for tenor and bass soloists with string quartet. A yearning and angular theme is repeated in various keys by both soloists, asking the virgin of virgins to share her grief. The main melodic idea is interspersed by passages in which both soloists sing together over a pulsating accompaniment.

Following this, the eighth movement '**Fac, ut portem**' repeats music from the fifth movement. This adds to the overall arch-like structure of the work, although it starts loudly this time, ending with the same quiet repetitions.

The ninth movement, '**Christe, cum**

sit hinc', begins with the soprano soloist singing a slower version of the second movement, now in steady four-time. When the choir repeats the melody, the soloist adds a soaring descant. The movement builds in intensity as Jesus is asked that, 'through your Mother I may come to the palm of victory'. After the choir's final acclamation, the strings and piano provide a coda that reintroduces the suspensions and piano countermelodies from the beginning of the work and a dramatic modulation to prepare for the final movement.

'**Quando corpus**' reprises the music from the beginning of the work before ending with an extended 'Amen' section. The final words of the text 'When my body dies, may my soul be granted the glory of paradise' are reflected in the last section of music. A final series of 'Amen's' rises to a final resolution, and the hope of resurrection.

TEXT & TRANSLATIONS

1 Stabat Mater dolorosa

Stabat Mater dolorosa
Juxta crucem lacrimosa
Dum pendebat Filius.

*At the cross her station keeping,
stood the mournful mother weeping,
close to Jesus to the last.*

2 Cujus animam

Cujus animam gementem
Contristatam et dolentem
Pertransivit gladius.

*Through her soul, of joy bereaved,
bowed with anguish, deeply grieved,
now at length the sword hath passed.*

3 O quam tristis

O quam tristis et afflicta
Fuit illa benedicta
Mater unigeniti!
Quae moerebat et dolebat,
Pia Mater, dum videbat
Nati poenas incliti.

*Oh how sad and sore distressed
was that mother highly blessed,
of the sole-begotten One!
Christ above in torment hangs;
She beneath beholds the pangs
Of her dying glorious Son.*

4 Quis est homo

Quis est homo qui non fleret,
Matrem Christi si videret
In tanto supplicio?
Quis non posset contristari,
Christi Matrem contemplari
Dolentem cum Filio?

*Is there one who would not weep,
Whelm'd in miseries so deep
Christ's dear Mother to behold?
Can the human heart refrain
From partaking in her pain,
In that Mother's pain untold?*

TEXT & TRANSLATIONS

5 Pro peccatis

Pro peccatis suae gentis
Vidit jesum in tormentis,
Et flagellis subditum.
Vidit suum dulcem natum
Moriendo desolatum
Dum emisit spiritum.

*Bruis'd, derided, curs'd, defil'd,
She beheld her tender child
All with bloody scourges rent.
For the sins of His own nation,
Saw Him hang in desolation,
Till His spirit forth He sent.*

6 Eja mater

Eja Mater, fons amoris
Me sentire vim doloris
Fac, ut tecum lugeam.
Fac, ut ardeat cor meum
In amando Christum Deum
Ut sibi complaceam.
Sancta Mater, istud agas,
Crucifixi fige plagas
Cordi meo valide.
Tui nati vulnerati,
Tam dignati pro me pati,
Poenas tecum divide.
Fac me tecum, pie, flere,
Crucifixo condolere,
Donec ego vixero.
Juxta crucem tecum stare,
Et me tibi sociare
In planctu desidero.

*O thou Mother! fount of love!
Touch my spirit from above;
Make my heart with thine accord.
Make me feel as thou hast felt;
Make my soul to glow and melt
With the love of Christ our Lord.
Holy Mother! pierce me through;
In my heart each wound renew
Of my Saviour crucified.
Let me share with thee His pain,
Who for all my sins was slain,
Who for me in torments died.
Let me mingle tears with thee,
Mourning Him who mourn'd for me,
All the days that I may live.
By the cross with thee to stay,
There with thee to weep and pray,
Is all I ask of thee to give.*

TEXT & TRANSLATIONS

7 Virgo virginum

Virgo virginum praeclara,
Mihi jam non sis amara
Fac me tecum plangere.

*Virgin of all virgins best,
Listen to my fond request
Let me share thy grief divine.*

8 Fac, ut portem

Fac, ut portem Christi mortem
Passionis fac consortium,
Et plagas recolare.
Fac me plagis vulnerari,
Fac me cruce inebriari,
Et cruore Filii.

*Let me, to my latest breath,
In my body bear the death
Of that dying Son of thine.
Wounded with His every wound,
Steep my soul till it hath swoon'd
In His very blood away.*

9 Christe, cum sit hinc

Christe, cum sit hinc exire,
Da per Matrem me venire
Ad palmam victoriae.

*Christ, when Thou shalt call me hence,
Be Thy Mother my defence,
Be Thy cross my victory.*

10 Quando corpus

Quando corpus morietur,
Fac, ut animae donetur
Paradisi gloria.

Amen.

*While my body here decays,
May my soul Thy goodness praise,
Safe in Paradise with Thee.*

Amen.

ARTISTS

The Choir of Royal Holloway

Soprano

Amelia Blackburn, Ciara Harman
Annabel Ledgard, Lucy Mitten *
Emily Oxtoby, Sophie Vines
Pascale Walker, Lucy Wheat

Tenor

Daniel Ayers, Luke Gore
Joseph Morris, Robert Murray John *
Sequoia Ralph

Bass

Thomas Allen, Peter Evans
James Gooding *, Dominic Kwan
Charlie Maggs, Brooke Storey
Jack Templar-Johns

Alto

Annenora Benians, Alicia Hunt *
Grace Hindle, Kate Pinnell
Phoebe Wakefield, Hannah Waterfield

** solo quartet for movements 5 and 8*

London Mozart Players

Violin 1

Igor Yuzefovich (leader)
Naomi Warburton
Nicoline Kraamwinkel
Ann Criscuolo

Viola

Sophie Renshaw
George White

Director

Ruper Gough

Cello

Sarah Butcher
William Clark-Maxwell

Piano

Clive Osgood

Violin 2

Ciaran McCabe, Anna de Bruin
Jeremy Metcalfe
Lyril Milgram

Double Bass

Catherine Elliott

Jack Liebeck
Violin

Grace Davidson
Soprano

Mark Wilde
Tenor

Julian Empett
Bass



BIOGRAPHIES

Clive Osgood studied Music at Bangor University before completing a Master's degree in Musicology at Cardiff University. After teacher training in London, he spent a year as an organ scholar at Salisbury Cathedral. More recently he completed a second Master's degree in Composition at the University of Surrey.

His written output includes a variety of music for choirs, orchestras and chamber groups. Choral music constitutes the largest part of his work and he has a particular interest in church music.

Clive's music is in the classical tradition – injected with elements of jazz harmony and the rhythmic vitality of Latin American music. He is currently Director of Music and Organist at the Parish Church of St Bartholomew's in Haslemere, Surrey and teaches 'A' Level Music at Reed's School, Cobham.

www.cliveosgood.com

BIOGRAPHIES



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The Choir of Royal Holloway

The Choir of Royal Holloway is considered to be one of the finest mixed-voice collegiate choirs in Britain, with their recordings attracting top reviews from all major music publications. Created at the time of the foundation of Royal Holloway in 1886, the choir was originally only for women's voices. The mixed choir now comprises 24 Choral Scholars who undertake a busy schedule of weekly services, as well as concerts, international tours, recordings, and TV and radio broadcasts. They are the only college choir to give a weekly concert performance and during an average year give around 40 - 50 concerts with a particular specialism in contemporary music.

The choir has one of the busiest recording schedules of any collegiate choir with an extensive discography with Convivium, Decca, Hyperion, Naxos and Signum, amongst others. The choir is renowned for its performances of Nordic and Baltic music and has recorded works by Vytautas Miškinis, Rihards Dubra, Bo Hansson, Tõnu Kõrvits, and Ola Gjeilo to great acclaim. The choir's recording of Matthew Coleridge's Requiem is already in the top 50 of Classic FM's "Hall of Fame". Other recent projects include two recordings of the music of Dan Locklair.

www.chapelchoir.co.uk

BIOGRAPHIES

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 under-graduates, frequent new choral commissions and transformed the Chapel Choir into an elite group of 24 choral scholars.

The Choir has come to particular 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 Master's 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.



BIOGRAPHIES

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Image: Susan Porter Thomas

Grace Davidson

'Light, bright, agile and pure are all words that have been used to describe Grace Davidson's voice. Yet beneath the gleaming surface of her crystalline sound and pinpoint technical accuracy lie rich reserves of emotional intelligence and expressive artistry. The British soprano's vocal and intuitive armoury enable her to project the vivid contrasts of mood at the heart of her favourite medieval, Renaissance and Baroque repertoire with near-divine ease, especially so in the works of Hildegard von Bingen, Monteverdi, J.S. Bach, Handel and Vivaldi.' Her discography includes over a decade of recordings, many of which feature her as a soloist, as well as solo discs with music by Hildegard von Bingen and John Dowland. Grace has also forged fruitful relationships with many contemporary and film composers such as Joe Hisaishi, Harry Gregson Williams, Hanz Zimmer, Howard Shore and Eric Whitacre, but most notably Max Richter who chose her as the solo voice in his 8-hour piece 'Sleep' which has been performed all over the world, including Sydney Opera House and The Great Wall of China.

www.gracedavidson soprano.com

BIOGRAPHIES

Jack Liebeck

In the 25 years since his debut with the Hallé, Jack Liebeck has worked with many of the world's leading conductors and orchestras. He is the Royal Academy of Music's first Émile Sauret Professor of Violin and Artistic Director of the Australian Festival of Chamber Music. Jack's fascination with all things scientific culminated in the founding of his own festival, Oxford May Music, to combine Music, Science and Art. Jack's playing embraces the worlds of elegant chamber-chic Mozart through to the impassioned mastery required to frame Brett Dean *The Lost Art of Letter Writing*. Jack plays the 'Ex-Wilhelmj' J.B. Guaragnini dated 1785 and is generously loaned a Joseph Henry bow by Kathron Sturrock in the memory of her late husband Professor David Bennett. Jack Liebeck is managed worldwide by Percius.

www.jackliebeck.com



Image: Kaupo Kikkas

BIOGRAPHIES

London Mozart Players

Don't let our name mislead you - we don't just play in London, and we certainly don't just play Mozart! As well as our residencies in Fairfield Halls, Croydon; St John the Evangelist, Upper Norwood and De La Warr Pavilion, Bexhill, we work

with internationally recognised conductors and soloists to make adventurous, ambitious, and accessible music. Our work also includes embedding arts and culture into communities across the UK and beyond.

www.londonmozartplayers.com



Image: Kaupo Kikkas

BIOGRAPHIES

Julian Empett

Baritone Julian Empett is a graduate of King's College London. He was a student of David Wilson-Johnson. Julian has performed widely as an oratorio soloist. He was a Lay Vicar of Westminster Abbey from 2000-2022, singing as a soloist at the funeral of Queen Elizabeth the Queen Mother, and at the wedding of Prince William and Catherine Middleton. He has recorded several significant solos with the Abbey Choir. Julian has also given song recitals. His wider career has included work with many of the leading professional choirs.



Mark Wilde

Mark Wilde is an award-winning singer, conductor, and teacher. As a performer, Mark has sung at all of the UK's major opera companies and concert halls. Accolades include two BBC Music Magazine Opera Awards and an Olivier Opera Award. When not performing, Mark conducts choirs, teaches at the Royal Academy of Music, the University of Lincoln, Royal Holloway University of London, and runs a schools singing programme for primary school children in Grimsby.

www.markwilde.co.uk



CREDITS

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The Choir of Royal Holloway,
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Grace Davidson, Mark Wilde *and* Julian Empett

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St Jude's, Hampstead, 21 September 2024

Engineering & Mastering

Adaq Khan

Assistant Engineer

James Waterhouse



Producing & Editing

Matthew Bennett

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Executive Producer

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