



# A LIGHT HAS DAWNED

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Renaissance & Contemporary  
Choral Works *performed by*  
luminatus & David Bray



## TRACKLIST

## PROGRAMME NOTE

# A LIGHT HAS DAWNED

## Renaissance & Contemporary Choral Works

1	<b>Ancor che col partire</b> . . . . .	2.26	11	<b>O Jesu Christe</b> . . . . .	3.25
	<i>Cipriano de Rore</i>			<i>Jacquet de Mantua</i>	
	<b>Missa Ancor che col partire</b>		12	<b>Regina coeli laetare</b> . . . . .	3.25
	<i>Philippe de Monte</i>			<i>Ippolito Baccusi</i>	
2	<b>i Kyrie</b> . . . . .	2.36	13	<b>Benedictus benedicat</b> . . . . .	1.44
3	<b>ii Gloria</b> . . . . .	3.50		<i>Cheryl Frances-Hoad</i>	
4	<b>iii Credo</b> . . . . .	7.19	14	<b>Prayer</b> . . . . .	6.33
5	<b>iv Sanctus and Benedictus</b> . . . . .	3.53		<i>Cecilia McDowall</i>	
6	<b>v Agnus Dei</b> . . . . .	3.43	15	<b>Lordings, listen to our lay</b> . . . . .	4.00
7	<b>Da Pacem, Domine</b> . . . . .	3.41		<i>Cheryl Frances-Hoad</i>	
	<i>Cipriano de Rore</i>		16	<b>At Waters Edge</b> . . . . .	6.05
8	<b>Dominus Illuminatio Mea</b> . . . . .	2.43		<i>Melissa Dunphy</i>	
	<i>Francesco Stivori</i>		17	<b>Stella Matutina</b> . . . . .	4.08
9	<b>Illuminare, Jerusalem</b> . . . . .	2.22		<i>Kerry Andrew</i>	
	<i>Tiburcio Massaino</i>		18	<b>A Light Has Dawned</b> . . . . .	7.00
10	<b>Beata es, Virgo Maria</b> . . . . .	6.00		<i>Rosa Elliott</i>	
	<i>Phillippe Verdelot</i>		<b>Total running time</b> . . . . .	<b>74.58</b>	

The music chosen for this recording reflects a focus on promoting rarely-heard Renaissance repertoire, set alongside contemporary pieces, especially by female composers. This allows some music to be recorded for the first time, a process evident within *O Beata Virgo Maria* (2024) and *Love Divine* (2025). It often reveals links and strands of continuity, or interesting differences in style. The music in these projects is carefully sequenced, intended to lead the listener through these different, but complementary, genres. This CD develops these principles further, and provides examples of music by Tiburtio Massaino and Ippolito Baccusi, a mass by Philippe de Monte and a range of other 'new' music.

The Franco-Flemish Cipriano de Rore (1515 or 1516–1565) is widely considered to be one of the sixteenth century's greatest masters of Italian madrigals. *Ancor che col*

*partire* was published in 1547, in the collection *Primo libro di madrigali a quattro voci di Perissone Cambio con alcuni di Cipriano Rore*. The text, which has been widely attributed to Alfonso d'Avalos, appears to describe the emotions experienced by parting lovers. It is generally viewed as a description of erotic love, and contemporary listeners would have been very aware of this nuance. This madrigal became one of the most widely distributed pieces of this genre, and provided inspiration for many musicians, including sacred pieces by Orlando di Lasso and Andrea Gabrieli. Cipriano de Rore also composed sacred music whilst working as Maestro di Cappella in Ferrara. The motet *Da Pacem Domine*, for example, was written around 1559, and published by Gardano in 1595 as part of the *Sacrae Cantiones, no. 1*.

The use of musical material derived from an erotic madrigal within a mass

## PROGRAMME NOTE

setting appears, at first glance, surprising. However, this was relatively widespread in the sixteenth century, reflecting a custom and practice which accommodated an overlap between divine and earthly love, evident in texts such as the Song of Songs. The practice came under challenge within the Council of Trent (1545 to 1563), where compositions and improvisations were expected to be 'not wanton, nor more fitting for dances than for the choir'. Philippe de Monte (1521–1603) was a significant and influential composer, working in Rome, Naples, Vienna and Prague. His output included numerous madrigals, as well as sacred music. The *Missa Ancor che col partire* makes very extensive use of Cipriano de Rore's madrigal. The musical material is used across all sections of the mass, often with very direct quotation. It is, for example, immediately recognisable within the *Kyrie*. This results in a musical style which is, at times, surprising. There

are strong rhythmic features within the music, and relatively little in the way of florid counterpoint. The mass is written for four voices, with sections where three parts provide variety, but the madrigal underpins everything.

Francesco Stivori (c.1550–1605) was an Italian organist and composer, employed in Montagnana, near Padua. He later worked in the service of Archduke Ferdinand of Austria (Holy Roman Emperor from 1616). Although little is known of his life, Stivori published at least six books of sacred music, numerous madrigals and collections of instrumental music. *Dominus Illuminatio Mea* was published in 1589, as part of *Sacrarum cantionum liber secundus à 5, no. 5*. It is a five-part setting, with florid counterpoint. Tiburtio Massaino (1549–1609) was active in Italy, Prague, Innsbruck, and Salzburg. The *Illuminare Jerusalem* is an exuberant four-part setting, first published in *Liber primus*

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*cantionum ecclesiasticarum no. 3* (1592). The French composer Philippe Verdelot (1480 to 1485–1530 to 1540) spent most of his life in Italy, especially Florence, and had a strong influence on the development of the Italian madrigal. He was Maestro di Cappella at the Baptisterium San Giovanni and was employed at the Cathedral. Verdelot's music was popular, and widely disseminated across Europe. His sacred music is extensive, although mostly less known. The motet *Beata es Virgo Maria*, for seven voices, uses a version of *Ave Maria Virgo Serena* set by Josquin de Prez as a cantus firmus. The result is a wonderful dense texture, relatively homophonic, but full of decoration across all parts.

Jacquet de Mantua (1483–1559) was born in France, but spent most of his life in Italy. He moved to Mantua in 1526, and was employed as the Maestro di Cappella at the cathedral of Saint Peter. He wrote twenty-three masses, and

over one hundred motets. He worked for Cardinal Ercole Gonzaga, the Bishop of Mantua, who became the president of the Council of Trent, and a strong supporter of the Counter-Reformation. This appears to have influenced a musical style which allowed words to be clearly understood. *O Jesu Christe* provides a superb example. The music is essentially homophonic and simple, but with some surprising harmonic clashes. There is a wonderful section where the word Domine is set to perfect intervals. Ippolito Baccusi (c.1550–1609) worked at Santo Stefano in Venice, and Mantua Cathedral, as well as some time as an assistant Maestro di Cappella at San Marco in Venice. His music was highly regarded and he is known to have written several masses and motets, as well as secular pieces. The *Regina Coeli* was published in 1579, part of the *Motectorum cum 5, 6 et 8 vocibus. Liber primus*. It is

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scored for eight voices, in two choirs, and demonstrates the influence of an antiphonal style common in Venice.

Cheryl Frances-Hoad (b.1980) received her musical education at the Yehudi Menuhin School, Gonville and Caius College Cambridge, and Kings College London. She is one of the UK's most respected composers, having created an output which addresses genres from opera, ballet and concerto to song, chamber and solo music. *The Benedictus benedicat* is a four-part setting, written for Keble College in Oxford. Suitable for a sung Grace, it has elements which reflect a sixteenth century style, but with a harmonic language firmly rooted in the twenty-first century. *Lordings Listen To Our Lay* provides an ebullient and, at times, joyously raucous carol for four voices. It was commissioned by the Musicians' Company and is full of a wonderful rhythmic dexterity and drive. Cecilia McDowall (b.1951) has been

described as 'one of the leading choral and vocal composers of her generation.' Her music is distinctive and approachable, yet rich and profound. It is characterised by flowing melodic lines, underpinned by a colourful harmonic language. The setting of *Prayer*, for four voices with a soprano solo, was commissioned by the Leicester Cathedral Music Foundation to mark the fiftieth anniversary of its Girls' Choir. The text, by George Herbert (1593–1633), has fourteen lines, set as a single sentence with no main verb. It describes a wealth of experiences which define the act of a human communication with God.

Melissa Dunphy (b. 1980) was born in Australia and now lives in Philadelphia. She defines her music as a form of expression, but also a means of communication. She aims to connect with audiences, with music inspired by real-world issues of social justice and personal relationships. *At Water's Edge* was commissioned by

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Westminster Kantorei, and is set for SATB (with divisions). The text is adapted from Psalm 137, which describes the Babylonian exile of Jewish people. The use of a minor mode, with occasional sharp dissonance, offers a poignant insight into oppression, and the role music might play within this context. Kerry Andrew (b.1978) is an English composer, performer and author. They have won four British Composer Awards, published three novels and twice been shortlisted for the BBC National Short Story Award. *Stella Matutina* was commissioned by Ampleforth College and premiered there by Schola Cantorum. It is a setting of St Bede's 7th/8th century 'Christ is the Morning Star', from the Exposition of the Apocalypse. The composer wanted to reflect this luminous text with a spacious, eerie setting, and a sense of warmth and movement.

*A Light Has Dawned* is a setting by Rosa Elliott (b. 1998) a composer and educator

based in Christchurch, New Zealand. Her music reflects a connection to the unique cultural landscape of New Zealand. This work draws upon texts from Isaiah, and a Collect from the New Zealand Anglican Prayer Book. *A Light Has Dawned* celebrates the victory of light over darkness at Christmas. Beginning in the murky shadows of "deep darkness," the gradual rise of 'light' can be heard emerging throughout the piece in dancing Scottish snaps and cluster chords. The slow dawn gives light to the central message of joy at its climax: "to us a child is given." The piece might be viewed as the slow rising of the sun, until it finally reveals its full light and a shift in tonal centre towards the end of the piece indicates a move from a place of darkness (yet with hope), to one of light, joy and peace.

**DAVID BRAY**

## TEXTS & TRANSLATIONS

### 1 Ancor che col partire

*Ancor che col partire  
io mi senta morire,  
partir vorrei ogn'hor, ogni momento:*

*tant'e il piacer ch'io sento  
de la vita ch'acquisto nel ritorno:  
et cosi mill'e mille volt'il giorno  
partir da voi vorrei:  
tanto son dolci gli ritorni miei.*

Although when I leave you  
it is as if I were dying,  
I would wish to leave you every hour,  
every moment,  
I am so very happy  
when life comes back to me when I return:  
and so I wish I could leave you  
many thousand times a day  
because my heart leaps with joy  
when I return.

### 2 - 6 Missa Ancor che col partire

#### i Kyrie

*Kyrie eleison.  
Christe eleison.  
Kyrie eleison.*

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

## TEXTS & TRANSLATIONS

#### ii Gloria

*Gloria in excelsis Deo.  
Et in terra pax hominibus  
bonae voluntatis.  
Laudamus te. Benedicimus te.  
Adoramus te. Glorificamus te.  
Gratias agimus tibi propter magnam  
gloriam tuam.  
Domine Deus, Rex caelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite,  
Jesu Christe.*

*Domine Deus, Agnus Dei, Filius Patris.  
Qui tollis peccata mundi, miserere nobis.*

*Qui tollis peccata mundi,  
suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris,  
miserere nobis.  
Quoniam tu solus Sanctus.  
Tu solus Dominus.  
Tu solus Altissimus, Jesu Christe.  
Cum Sancto Spiritu, in gloria Dei Patris.  
Amen.*

Glory be to God on high,  
and on earth peace,  
good will 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,  
Jesus 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, 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.

## TEXTS & TRANSLATIONS

### iii Credo

*Credo in unum Deum.  
Patrem omnipotentem,  
factorem caeli et terrae,  
visibilium omnium et invisibilium.  
Et in unum Dominum  
Jesum Christum,  
Filium Dei unigenitum,  
Et ex Patre natum ante omnia saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.  
Genitum, non factum,  
consubstantialem Patri:  
per quem omnia facta sunt.  
Qui propter nos homines  
et propter nostram salutem  
descendit de caelis.*

*Et incarnatus est de Spiritu Sancto  
ex Maria Virgine:  
Et homo factus est.*

*Crucifixus etiam pro nobis sub Pontio  
Pilato: passus, et sepultus est.*

I believe in one God,  
the Father almighty,  
Maker of heaven and earth,  
and of all things visible and invisible.  
And in one Lord,  
Jesus Christ,  
Only begotten Son of God,  
Begotten of his Father before all worlds.  
God of God, light of light,  
Very God of very God.  
Begotten, not made,  
being of one substance with the Father:  
by whom all things were made.  
Who for us men  
and for our salvation  
came down from heaven.

And was incarnate by the Holy Ghost  
of the Virgin Mary:  
And was made man.

And was crucified also for us under  
Pontius Pilate: suffered, and was buried.

## TEXTS & TRANSLATIONS

*Et resurrexit tertia die,  
secundum scripturas.  
Et ascendit in caelum:  
sedet ad dexteram Patris.  
Et iterum venturus est  
cum gloria judicare vivos et mortuos:  
Cujus regni non erit finis.*

*Et in Spiritum sanctum Dominum,  
et vivificantem:  
Qui ex Patre, Filioque procedit.  
Qui cum Patre, et Filio simul adoratur,  
et conglorificatur:  
Qui locutus est per Prophetas.*

*Et unam, sanctam, catholicam  
et apostolicam Ecclesiam.  
Confiteor unum baptisma  
in remissionem peccatorum.  
Et expecto resurrectionem mortuorum  
Et vitam venturi saeculi.  
Amen.*

And the third day He rose again  
according to the scriptures.  
And ascended into heaven,  
and sitteth at the right hand of the Father  
And He shall come again  
with glory to judge the living and the dead:  
His kingdom shall have no end.

And (I believe in) the Holy Ghost, Lord  
and giver of life:  
Who proceedeth from the Father and Son.  
Who with the Father and Son  
together is worshipped and glorified:  
Who spake by the Prophets.

And in one holy catholic  
and apostolic church.  
I acknowledge one baptism  
for the remission of sins.  
And I look for the resurrection of the dead  
And the life of the world to come.  
Amen.



## TEXTS & TRANSLATIONS

### **iv Sanctus and Benedictus**

*Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.*

Holy, holy, holy  
Lord God of Hosts.  
Heaven and earth are full of thy glory.  
Hosanna in the highest.

*Benedictus qui venit  
in nomine Domini.  
Hosanna in excelsis.*

Blessed is he that cometh  
in the name of the Lord.  
Hosanna in the highest.

*Benedictus qui venit  
in nomine Domini.  
Hosanna in excelsis.*

Blessed is he who comes  
in the name of the Lord.  
Hosanna in the highest.

### **v Agnus Dei**

*Agnus Dei, qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi,  
dona nobis pacem.*

Lamb of God, who takes away the sins of  
the world, have mercy on us.  
Lamb of God, who takes away the sins of  
the world, have mercy on us.  
Lamb of God, who takes away the sins of  
the world, grant us peace.

## TEXTS & TRANSLATIONS

### **7 Da pacem, Domine**

*Da pacem, Domine, in diebus nostris  
Quia non est alius  
Qui pugnet pro nobis  
Nisi tu Deus noster.*

Give peace in our time, O Lord  
Because there is none other  
that fighteth for us  
But only thou, O God.

### **8 Dominus illuminatio mea**

*Dominus illuminatio mea et salus mea:  
quem timebo?  
Dominus protector vitae meae:  
a quo trepidabo?  
Alleluia.*

The Lord is my light and my salvation  
whom then shall I fear:  
the Lord is the strength of my life;  
of whom then shall I be afraid?  
Alleluia.

## TEXTS & TRANSLATIONS

### 9 **Illuminare, Jerusalem**

*Illuminare, Jerusalem, quia venit lumen tuum,  
et gloria Domini super te orta est.  
Et ambulabunt gentes in lumine tuo,  
et reges in splendore ortus tui.*

*Filii tui de longe venient  
et filiae tuae de latere tuo consurgent.  
Omnes de Saba venient,  
aurum et thus deferentes,  
et laudem Domino annunciantes.*

### 10 **Beata es, Virgo Maria**

*Beata es, Virgo Maria,  
quae Dominum portasti creatorem mundi:*

*Genuisti eum, qui te fecit,  
et in aeternum permanes virgo.  
Alleluia.*

*Ave Maria gratia plena,  
Dominus tecum*

Shine, O Jerusalem, for thy light is come,  
and the glory of the Lord is risen upon thee.  
And the Gentiles shall come to thy light,  
and kings to the brightness of thy rising.

Thy sons shall come from afar,  
and thy daughters shall rise up at thy side.  
All they from Saba shall come,  
bearing gold and frankincense,  
and shewing forth praise to the Lord.

Blessed are you, O virgin Mary,  
who bore the Lord,  
the Creator of the universe.  
You brought forth him who made you,  
and remain forever a virgin.  
Alleluia.  
Hail Mary, full of grace,  
the Lord is with you.

## TEXTS & TRANSLATIONS

### 11 **O Jesu Christe**

*O Jesu Christe, miserere mei,  
quam dolore languero:  
Domine, tu es spes mea.  
Clamavi ad te, miserere mei.*

### 12 **Regina coeli laetare**

*Regina coeli laetare, Alleluia.  
Quia quem meruisti portare, Alleluia.  
Resurrexit sicut dixit, Alleluia.  
Ora pro nobis Deum. Alleluia.*

### 13 **Benedictus benedicat**

*Benedictus benedicat  
Amen*

O Jesus Christ, have mercy on me,  
When I languish with grief.  
Lord, thou art my hope.  
Unto thee have I cried: have mercy on me.

Queen of Heaven, rejoice, alleluia.  
For He whom you were worthy to bear,  
alleluia.  
Has risen, as He said, alleluia.  
Pray for us to God, alleluia.

May the Blessed One bless  
Amen

## TEXTS & TRANSLATIONS

### 14 Prayer

*George Herbert*

Prayer, the Church's banquet, Angels' age,  
God's breath in man returning to his birth,  
The soul in paraphrase, heart in pilgrimage,  
The Christian plummet sounding heav'n and earth;

Engine against th' Almighty, sinner's tower,  
Reversèd thunder, Christ-side-piercing spear,  
The six-days' world transposing in an hour,  
A kind of tune, which all things hear and fear:

Softness, and peace, and joy, and love, and bliss,  
Exalted manna, gladness of the best,  
Heaven in ordinary, man well dressed,  
The milky way, the bird of Paradise,  
Church bells beyond the stars heard, the soul's blood,  
The land of spices; something understood.

## TEXTS & TRANSLATIONS

### 15 Lordings, listen to our lay

*English traditional*

**1** Lordings, listen to our lay —  
We have come from far away  
To seek Christmas;  
In this mansion we are told  
He his yearly feast doth hold; 'Tis t-day!  
May joy come from God above,  
To all those who Christmas love.

**2** Lordings, I now tell you true,  
Christmas bringeth unto you Only mirth;  
His house he fills with many a dish  
Of bread and meat and also fish,  
To grace the day.  
May joy come from God above,  
To all those who Christmas love.

**3** Lordings, through our army's band  
They say — who spends with open hand  
Free and fast,  
And oft regals his many friends —  
God gives him double what he spends  
To grace the day.  
May joy come from God above,  
To all those who Christmas love.

**4** Lordings, wicked men eschew,  
In them never shall you view  
Aught that's good;  
Cowards are the rable rout,  
Kick and beat the grumblers out,  
To grace the day.  
May joy come from God above,  
To all those who Christmas love.

**5** To English ale and Gascon wine,  
And French, doth Christmas much incline  
— And Anjou's, too;  
He makes his neighbour freely drink  
So that in sleep his head doth sink  
Often by day.  
May joy come from God above,  
To all those who Christmas love.

**6** Lords, by Christmas and the host  
Of this mansion hear my toast — Drink it  
well — Each must drain his cup of wine,  
And I the first will toss off mine:  
Thus I advise.  
Here then I bid you all Wassail,  
Cursed be he who will not say, Drinkhail.  
May joy come from God above,  
To all those who Christmas love.

## TEXTS & TRANSLATIONS

### 16 *At Water's Edge*

*Adapted from Psalm 137*

At water's edge we sat, and we wept,  
and we remembered home.  
We hung up our lyres in willow trees.  
The squanderers laid waste to us  
and bid us, "Sing us one of your  
songs of home."  
But how can we sing those  
songs in this place,  
the Lord's song here in this strange place?  
If I forget home,  
let my hands wither  
and forget how to play my lyre.  
If I forget home,  
may my tongue cleave to my mouth  
and silence my song.

### 17 *Stella Matutina*

*Venerable Bede*

Stella matutina, Christ is the morning star  
Who when the night of this world is past  
Qui note saeculi transacta  
Brings to his saints the promise  
of the light of life  
Lucem vitae sanctis promittit  
Et pandit aeternam. Alleluia

### 18 *A Light Has Dawned*

*Isaiah 9: 2-3,6 and Collect of the Day,  
New Zealand Anglican Prayer Book, p. 560*

The people walking in darkness  
have seen a great light;  
on those living in  
the land of deep darkness  
a light has dawned.  
For to us a child is born,  
to us a son is given.  
Son of God, a light that  
shines in the dark,  
child of joy and peace,  
Let us come to you  
and be born anew this holy night.

## BIOGRAPHY

### *luminatus*

The vocal ensemble *luminatus* consists of between eight and sixteen singers. The group performs a wide range of repertoire, including with a period orchestra, mainly in the East Midlands and East of England. Critical acclaim has noted their superb sound, blend, precision and musicality. Recordings have, to date, focused on relatively unknown Renaissance composers and contemporary compositions, especially by female composers.

#### **Soprano**

Isobel Collyer  
Anna Gould  
Hannah Littleton \*  
Eve McGrath  
Catherine Warren

#### **Alto**

Alisia Daniels  
Anastasia Micklethwaite  
Lydia Palmer  
Alex Thow

#### **Tenor**

Sam Madden  
Giles Turner  
Owen Winter  
Niki Zohdi

#### **Bass**

Jeremy Burrows  
Luke Busbridge  
John Sturt  
Chris Williams

\* Solo Track 14

## BIOGRAPHY

### David Bray

David Bray has performed in all of the UK's major concert venues as a trumpet player and conductor. He has wide experience as a choral conductor, including winning prizes in national and international choral competitions. David has a strong interest in Renaissance music, contemporary music

and performance with period instruments. He is strongly influenced by the choral tradition of the Baltic states and strives to bring new, high-quality, repertoire to concerts and recordings. He has a PhD from the University of Birmingham and is the author of several publications on music education.





# A LIGHT HAS DAWNED

## Renaissance & Contemporary Choral Works

Recorded at St. Mary's Parish Church, Woburn on the 20 and 21 August 2025

### ARTISTS

**Choir**

luminatus

**Director**

David Bray

### PRODUCTION

**Producer**

George Richford

**Design**

Mike Cooter

**Engineering**

Adaq Khan

**Executive Producer**

Adrian Green

**Cover photo**

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