

**Sopranos**

Helly Seeley  
Sophie Albinson  
Hatty Ronca  
Marian Needham  
Amy Williams  
Sarah Noon

**Altos**

David Martin  
Alan Boyd  
Kath Andrews

**Tenors**

Mark McGuire  
Andrew Smith  
Daniel Rouwkema  
Tim Jones

**Basses**

William Prideaux  
Stephen Bullamore  
Ben Seifert  
Duncan Boutwood

**Organ**

Tim Noon

**Directed by**  
Philip Stopford

## Philip Stopford

Some texts keep their freshness, whilst others seem inextricably linked with their original or most prominent settings. It is always a challenge for a composer working in church music to come to the same sections of psalm, poetry or hymnody with a blank sheet. Philip Stopford's settings have never failed to surprise. Whilst they follow clearly in the footsteps of the composers in whose music he grew up as a chorister, singer, organ scholar and professional organist and choir master, these anthems, canticles and mass settings have an understanding of mood which is neither moribund nor irreverently upbeat. Philip's natural leaning towards clear melodies peppered with cheeky harmonic tricks and turns, ably lends itself to wide performances in both liturgical and non-liturgical situations alike. The most obvious comparison would be made with John Rutter, but whilst Rutter's popularity largely evolved through settings of his own words, predominantly on the subject of the Nativity, Philip approaches more familiar texts with the same novelty.

**Hosanna to the Son of David**, based on a text from Matthew 21, v.9 and Mark 11, v.10, is an introtit for Palm Sunday, first performed in 2003 by the choir of St. Anne's Cathedral in Belfast, where Philip is currently Director of Music. The heralding chords which frame the piece sit high in the choir's range, never settling on a tonic chord. There is a more hushed middle section, where the words, sung by a Soprano and Bass solo, echo those of the 'Benedictus' from the Mass; the choir's accompaniment is more lush than at the opening. The insistent 'Hosannas' return at the close rising ever higher.

The setting of the **Te Deum**, written for the 50th anniversary of the Leighton Buzzard Festival Singers, at the gift of Ms Win Sayell, is a substantial concert work. Originally written for chorus and orchestra, it is in three separate movements. A strident opening in D major plays with the rhythmic elements which pervade much of the such: hemiolas – duple rhythms in a triple time structure – emphasis on the second beat of the bar and splitting many of the bars into two, making it sound like compound rather than simple

And so the yearning strong, with which the soul will long,  
Shall far outpass the power of human telling;  
For none can guess its grace, till he become the place  
Wherein the Holy Spirit makes His dwelling.

(Bianco da Siena, d.1434, translated R.F.Littledale,  
1833-90, based on St John 14 v 16 and 26)

voice to voice it becomes apparent that this carol is more unusual than it first appears. A more hushed, less busy middle section is followed by a rousing declamatory close; the final cadence is reminiscent of Peter Warlock's jazzy music for the festive season. Philip wrote this carol for this recording.

Each of the **Four Sacred Miniatures** was written for a different commission or reason, though they form a inspired collection, for use as introits or motets for any occasion. **God be in my head** (with words from the Sarum Primer of 1538) is a gentle setting in A major, with the added interest of a metre which moves from 5/4 to 3/2 creating some rhythmic uncertainty. The harmonic language of the close and the more foursquare metre reflect the sombreness of the words. The darkness of B flat minor equally mirrors the solemnity of the words from John's Gospel (3:16) in **God so loved the world**. The melancholic mood of this motet – written for this recording – is only relieved at the move away from the minor tonality into D flat major at the close. Words from Matthew's Gospel are set in the third miniature, **Pater Noster**, originally written as part of a set of Preces and Responses for Truro Cathedral Choir in 1996. The Lord's Prayer provides a wonderful basis for contrasting harmonies and rhythms; this version's cool aquiline quality lends it a mantra-like feel. The last of the four miniatures was written for Belfast Cathedral Choir and first performed by them at the feast of Pentecost in 2003. The words and melody are by Daniel Iverson, though the arrangement is by Philip Stopford. Marked 'freely, like a spritual', the repeated pleads of 'spirit of the living God' recall the refrains of 'God, be in my head' from the opening motet.

The sage nature of the four miniatures is in direct contrast with the lively buzz of **A Child is born in Bethlehem**. Written for Chester Cathedral Nave Choir (a voluntary choir) and first performed by them at Christmas 2001, it is Philip's most openly populist work. The words are a modern translation of the traditional text 'Puer natus in Bethlehem'. The heralding tuba at the start, the swung rhythms and hemiolas all create a wonderfully effervescent tone. The first verse is given to the sopranos, the second to the tenors and basses, with joyful interjections from the upper voices. A hushed middle section, marked

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.  
(Evening Prayer Service from the Book of Common Prayer, 1549)

### For the beauty of the earth

For the beauty of the earth  
For the beauty of the skies,  
For the love which from our birth  
Over and around us lies.

For the beauty of each hour,  
Of the day and of the night,  
Hill and vale, and tree and flower,  
Sun and moon, and stars of light.

Lord of all, to Thee we raise,  
This our sacrifice of praise.

For the joy of human love,  
Brother, sister, parent, child,  
Friends on earth and friends above,  
Pleasures pure and undefiled.

For each perfect gift of thine  
To our race so freely given  
Graces human and divine  
Flowers of earth and buds of heaven

protecting us with the adversaries and dangers faced in daily life; Philip chooses a simple but effective combination of major and minor tonalities to reflect those differences. Where 'perverse and foolish' or in 'death's dark vale' the setting becomes sparser than before, only warmed when the text describes God's gift of the Eucharist in 'though spread'st a table in my sight'.

On becoming Senior Organ Scholar at Keble College, Oxford, Philip was faced with the challenge of balancing the various parts of the choral repertoire with the demands of a college chapel. Every term the various Keble parishes from around the country – parishes under the college's jurisdiction and guidance – come to the college for a Eucharist. Whilst many of the Parishes embrace the High Church theological and liturgical precedent, such as Keble is, it was always felt that the Corporate Communion service should try and embrace all churches and styles of worship. Philip's setting of the Mass for Keble therefore equally tried to encompass that feeling. Whilst it is thematically driven – the opening statements of melody in the Kyrie thread their way through the various movements – and harmonically rich, as with the music of many 20th century predecessors, the bold populist nature of the Gloria and the joyfulness of the whole give it a wonderful outward-looking quality. Moments of hush and mystery come in the Sanctus and Benedictus which both grow out of a single note. The work continues to be enormously popular in the Chapel and is frequently performed at Corporate Communion services.

Whilst Philip normally writes from an entirely original standpoint, his setting of the traditional words and melody of the **Sussex Carol** stands apart. Written for the 'Carols for the City' celebrations in Belfast in 2003, it was first performed by Belfast Cathedral Choir. As with the other settings on this recording, Philip manages to bring a freshness of approach to the familiar, and this carol is taken away from its more familiar trappings (including settings by David Willocks and Philip Ledger). A bold move is to take the music out of its 6/8 tempo into 4/4 at 'when sin departs', creating an inspired hush before the trumpeting final verse, where overlapping runs of quavers build to a rushing cadence.

All out of darkness we have light  
Which made the angels sing this night;  
All out of darkness we have light  
Which made the angels sing this night:  
"Glory to God and peace to men,  
Now and for evermore. Amen."

(English Traditional Carol)

### Jesus Christ the Apple Tree

The tree of life my soul hath seen,  
Laden with fruit, and always green  
The trees of nature fruitless be  
Compared with Christ the apple tree.

For happiness I long have sought,  
And pleasure dearly I have bought:  
I missed of all; but now I see  
'Tis found in Christ the apple tree.

I'm weary with my former toil,  
Here I will sit and rest awhile;  
Under the shadow I will be,  
Of Jesus Christ the apple tree

This fruit doth make my soul to thrive,  
It keeps my dying faith alive;  
Which makes my soul in haste to be  
With Jesus Christ the apple tree.

(Divine Hymns or Spiritual Songs, New Hampshire 1784)

appeared in 1851, and were translated from Italian into English by Richard F. Littledale for **The People's Hymnal** in 1867. Philip's preoccupation with the reflection of divine love in human love, which finds its most obvious manifestation in the marriage service, pervades this richly fluid anthem. While the music relies on familiarly juxtaposed verses of solos, harmonised unaccompanied choir and unison voices with descant, the slowly building rising shape of the melody creates a persuasive drive to the work.

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### **Missa Brevis**

Lord have mercy upon us  
Christ have mercy upon us  
Lord have mercy upon us

Glory be to God on high: And in 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 sin of the world, have mercy upon us.  
Thou that takest away the sin 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

Holy, holy, holy Lord  
Lord God of Hosts,  
Heaven and earth are full of thy glory,  
Glory be to thee O Lord most high.  
Hosanna in the highest.

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

O Lamb of God, that takest away the sins of the world,  
Have mercy on us,

We believe that thou shalt come to be our Judge.  
We therefore pray thee, help thy servants, whom thou hast redeemed with thy precious blood.  
Make them to be numbered with thy Saints, in glory everlasting.

O Lord save thy people and bless thine heritage.  
Govern them, and lift them up for ever.  
Day by day we magnify thee;  
And we worship thy Name ever, world without end.  
Vouchsafe, O Lord, to keep us this day without sin.  
O Lord, have mercy upon us, have mercy upon us.  
O Lord, let thy mercy be upon us, as our trust is in thee.  
O Lord, in thee have I trusted; let me never be confounded.

(from the office of Morning Prayer)

### King of Glory, King of Peace

King of glory, King of peace,  
I will love Thee;  
And that love may never cease,  
I will move Thee.  
Thou hast granted my request,  
Thou hast heard me;  
Thou didst note my working breast,  
Thou hast spared me.

Wherefore with my utmost art  
I will sing Thee,  
And the cream of all my heart  
I will bring Thee.

### Ave Maria

Ave Maria, gratia plena  
Dominus tecum,  
benedicta tu in mulieribus  
et benedictus fructus ventris tui Jesus,  
Sancta Maria, Mater Dei,  
ora pro nobis peccatoribus,  
Nunc et in hora mortis nostrae.  
Amen.

*Hail Mary, full of grace  
The Lord is with thee  
Blessed art thou among women  
And blessed if the fruit of thy womb, Jesus  
Holy Mary, Mother of God  
Pray for us sinners  
Now and at the hour of our death  
Amen.*  
(words, The Angelic Salutation)

### Hymn to the Creator

Drained is love in making full  
Bound in setting others free  
Poor in making many rich  
Weak in giving power to thee

Therefore he who thee reveals  
Hangs O Father on that tree  
Helpless, and the nails and thorns  
Tell of what thy love must be

Thou art God, no monarch now  
Throned in easy state to reign  
Thou art God, whose arms of love  
Aching, spent, the world sustain.

(W.H. Vanstone, b. 1923)

To call my true love to my dance.  
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.

Then afterwards baptized I was;  
The Holy Ghost on me did glance,  
My Father's voice heard from above,  
To call my true love to my dance.

(William Sandys)

### God be in my head

God be in my head, and in my understanding;  
God be in mine eyes, and in my looking;  
God be in my mouth, and in my speaking;  
God be in my heart, and in my thinking;  
God be at mine end, and at my departing.

(Sarum Primer, 1538)

### God so loved the world

God so loved the world, that he gave his only begotten Son, that whosoever believeth in Him, should not perish but have everlasting life. For God sent not his Son into the world to condemn the world, but that the world through him might be saved. Amen

(St John 3 v 16-17)

### Pater Noster

Our Father,  
Who art in heaven,  
Hallowed be Thy Name.  
Thy Kingdom come,  
Thy Will be done,  
On earth as it is in Heaven.  
Give us this day,  
Our daily bread,  
And forgive us our trespasses  
As we forgive them  
that trespass against us.  
And lead us not into temptation,  
but deliver us from evil. Amen.

(The Lord's Prayer, 1549 Book of Common Prayer)

### Spirit of the living God

Spirit of the living God, fall a fresh on me,  
Spirit of the living God, fall a fresh on me,  
Break me, melt me, mould me, fill me,  
Spirit of the living God, fall a fresh on me.

(words and original melody, Daniel Iverson, 1890-1972)

### **A child is born in Bethlehem**

A child is born in Bethlehem,  
Alleluia, alleluia  
And joy is in Jerusalem,  
Alleluia, alleluia

Rejoice, rejoice, sing high, sing low  
Alleluia, alleluia  
Benedicamus Domino  
Alleluia, alleluia

To thee O Lord be glory paid  
Alleluia  
Thou Son of Mary, Mother maid  
Alleluia, alleluia

To Holy Trinity give praise  
Alleluia, alleluia  
With Deo Gratias always  
Alleluia, alleluia

(translated from 'Puer natus in Bethlehem' and from the Cowley Carol Book)

### **If ye love me**

If ye love me, keep my commandments, and I will pray the Father,  
and he will give you another comforter, even the Spirit of truth.

(St John 14 v 15-17)

Though my sins against me cried,  
Thou alone didst clear me;  
And alone, when they replied,  
Thou didst hear me.

Seven whole days, not one in seven,  
I will praise Thee;  
In my heart, thou not in Heaven,  
I can raise Thee.  
Small it is, in this poor sort  
To enroll Thee:  
E'en eternity's too short  
To extol Thee.

(George Herbert, 1593-1633)

### **Tomorrow shall be my dancing day**

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

## The King of Love

The King of love my Shepherd is,  
Whose goodness faileth never,  
I nothing lack if I am His  
And He is mine forever.

Where streams of living water flow  
My ransomed soul He leadeth,  
And where the verdant pastures grow,  
With food celestial feedeth.

Perverse and foolish oft I strayed,  
But yet in love He sought me,  
And on His shoulder gently laid,  
And home, rejoicing, brought me.

In death's dark vale I fear no ill  
With Thee, dear Lord, beside me;  
Thy rod and staff my comfort still,  
Thy cross before to guide me.

Thou spread'st a table in my sight;  
Thy unction grace bestoweth;  
And O what transport of delight  
From Thy pure chalice floweth!

And so through all the length of days  
Thy goodness faileth never;  
Good Shepherd, may I sing Thy praise  
Within Thy house forever.

(Henry Williams Baker, 1821-77)

## Hosanna to the Son of David

Hosanna to the Son of David.  
Blessed is he that cometh in the Name of the Lord.  
Peace in heaven, and glory in the highest places.

(St Mark 11 v 9-10)

## Te Deum

We praise thee, O God : we acknowledge thee to be the Lord.  
All the earth doth worship thee, the Father everlasting.  
To thee, all Angels cry aloud; the Heavens, and all the Powers therein.  
To thee, Cherubim and Seraphim continually do cry,  
Holy, Holy, Holy, Lord God of Sabaoth;  
Heaven and earth are full of the Majesty of thy Glory.  
The glorious company of the Apostles praise thee.  
The goodly fellowship of the Prophets praise thee.  
The noble army of Martyrs praise thee.  
The holy Church throughout all the world doth acknowledge thee;  
The Father, of an infinite Majesty;  
Thine honourable, true, and only Son;  
Also the Holy Ghost, the Comforter.

Thou art the King of Glory, O Christ.  
Thou art the everlasting Son of the Father.  
When thou tookest upon thee to deliver man, thou didst not abhor the Virgin's womb.  
When thou hadst overcome the sharpness of death, thou didst open the Kingdom of  
Heaven to all believers.  
Thou sittest at the right hand of God, in the Glory of the Father.

O Lamb of God, that takest away the sins of the world,  
Have mercy on us,  
O Lamb of God, that takest away the sins of the world,  
Grant us thy peace.

(Eucharistic words from the 1549 Prayer Book)

### Sussex Carol

On Christmas night all Christians sing,  
To hear the news the angels bring;  
On Christmas night all Christians sing,  
To hear the news the angels bring:  
News of great joy, news of great mirth,  
News of our merciful King's birth.

Then why should men on earth be sad,  
Since our Redeemer made us glad:  
Then why should we on earth be sad,  
Since our Redeemer made us glad:  
When from our sin He set us free,  
All for to gain our liberty.

When sin departs before his grace,  
Then life and health come in its place;  
When sin departs before his grace,  
Then life and health come in its place;  
Angels and men with joy may sing,  
All for to see the newborn King.

In 1999 Philip was asked by Stephen Bullamore, then Senior Organ Scholar at Keble College, and singing on this recording, to write an anthem for the Advent Carol Service. Originally in 10 parts, this six part version was written for this recording. The repeated rhythmic motive creates a hypnotic feel to the piece. A lurch away from the principal tonality underlines 'I'm weary with my former toil', more melancholic than before. This hushed carol ends as it began, though superbly vague in its final cadence.

Likewise Philip wrote his setting of the Magnificat and Nunc Dimittis for Keble College Chapel Choir. These canticles were first sung at Evensong in the summer of 1999, when the choir was on tour at York Minster. It is no exaggeration that whilst the work is clearly stamped through and through with Philip's melodic and harmonic preoccupations, they are highly indebted to the model of Herbert Howells's own settings of the canticles. 'Abraham and his seed' recalls the spicy interpretations Howells repeatedly lent to that text, where the leap to a top B flat on 'world without end' and the hushed closed to Gloria is evocative of Howells's setting for Gloucester Cathedral. There is no precedent, however, for Philip choosing a woman's voice to start the Song of Simeon. The extremities of the vocal line and the hushed countenance of the music mark Simeon's peaceful acceptance of death, having seen the Christ Child. The mellifluous solo is joined by the full sopranos, before building increasingly to the top B flat at 'and to be the glory' prefiguring the return of the Gloria at the end of the Nunc Dimittis.

Philip wrote **For the beauty of the earth** (words by Folliot Sandford Pierpoint in **Lyra Eucharist-ica** of 1864), for Belfast Cathedral Choir. It was first performed by them on the 19th October 2003 at Harvest Thanksgiving. Whilst these words are frequently treated with an over-effervescent style, this extended motet has a measured hush about it, contrasted with the affirmative nature of the refrain of 'Lord of all to thee we raise'.

The recording ends with a personal anthem. First sung by Chester Cathedral Nave Choir on the 19th May 2003, **Come down O Love Divine**, was written for the wedding of Hazel and Geoffrey Finch. The words are by Bianco of Siena (**Discendi, Amor santo**). They first

## Keble Canticles

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 showed 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.

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

with a key change starts the beginning of a long build towards a final statement of the tune with all voices. The trumpeting sounds return and the carol ends with a glorious shout of 'Alleluia'.

The words from John's Gospel (14:15), traditionally suited for confirmation or baptism, **if ye love me**, are the text for Philip's motet he wrote for the Chester Cathedral Lay Clerks in 2002. As with the four miniatures, Philip's setting uses harmonic variety and rhythmic fluidity to flavour the familiar text. The tender feel of the musical language underlines the link between divine and human love. The restatement of the opening material at the close takes on a new intensity, which finds its resolve in the poignant final cadence.

Philip has written two anthems on the **Ave Maria**. The first was written for Keble College Chapel Choir, the second, sung here, was originally performed by the lay clerks at Belfast Cathedral. As such it was written for men's voices and organ. The version performed on this recording, was performed by the entire choir on Advent Sunday 2003. The 'lullaby' feel of the work is captured in the triple time and the long lines in the vocal parts; the beautiful melody twists its way through the entire work. Although the whole has a reassuring feeling of stasis, the fluidity of the melody keeps a constant momentum.

On leaving Keble College, Chaplain John Davies asked Philip to set words by W.H. Vanstone to music, to be sung as the introit to his final Eucharist in the chapel. The poignancy of Vanstone's words in **Hymn to the Creator**, points to the fact that God is not pompous or distant, rather that he is long-suffering and generous. Philip's setting of the text matches that aching quality with arching melodies and affecting harmonies. The despair at the words 'helpless' is only triumphed with the reassurance of the chords at the close, particularly beautiful at 'Thou art God whose arms of love'.

Henry Williams Baker's poem based on Psalm 23, **The King of Love my Shepherd is**, was set by Philip as an anthem for David Poulter and the Choir of Chester Cathedral, where it was first performed in August 2002. The poetry juxtaposes the goodness of God

Lord of all, to Thee we raise,  
This our sacrifice of praise.

For Thy Church, which evermore  
Lifteth holy hands above,  
Offering upon every shore  
Her pure sacrifice of love.

Lord of all, to Thee we raise,  
This our sacrifice of praise.

(Folliott Sandford Pierpoint, 1835-1917)

### Come down O love divine

Come down, O love divine, seek Thou this soul of mine,  
And visit it with Thine own ardor glowing.  
O Comforter, draw near, within my heart appear,  
And kindle it, Thy holy flame bestowing.

O let it freely burn, til earthly passions turn  
To dust and ashes in its heat consuming;  
And let Thy glorious light shine ever on my sight,  
And clothe me round, the while my path illuming.

Let holy charity mine outward vesture be,  
And lowliness become mine inner clothing;  
True lowliness of heart, which takes the humbler part,  
And o'er its own shortcomings weeps with loathing.

time. Tension builds through repeated and overlapping statements of 'all the earth' before falling away into the tonic minor. The words 'Lord God of Sabaoth' bring about a 'false' restatement of the opening, though not in the tonic key, before moving away. Philip's melodic sense come to the fore at 'the glorious company of the Apostles', before building back into the home key proper. The final mystery of 'Also the Holy Ghost the Comforter' indicates that the music has not settled, however, for the final time. The second movement juxtaposes leaps of fourths with the more anguished seventh in an extended solo for soprano and alto, more harmonically unsettled than before. The chorus's statement of 'thou that sittest at the right hand of God' recalls the stridency of the first movement, before it acquiesces to a more pleading close, which although more established harmonically, now sits in ambiguous bars of 5/4. The third movement gives the impression of mounting tension from the opening. The lulling organ accompaniment and the ever reaching leaps of fourths and fifths lend a heroic style to the music, before a harmonic lurch into the joyfulness of the first movement, where the falling fourths and rising fifths take on a more affirmative quality. That feeling drives through the various repeated shouts of 'let me never be confounded' which close this extended setting.

**King of Glory** was commissioned by Richard Campbell for Bangor Abbey Choir and first heard there on the 26th October 2003. A strophic setting of words by George Herbert, the first verse in the sopranos is accompanied by lush harmonies in the organ, with pungency at 'thou didst note my working breast'. The second verse juxtaposes the men's voices singing the tune, peppered with a descant in the sopranos. The final verse is a fully harmonised version of the tune, full of suspensions. The effect of the piece takes the words away from their familiarly jaunty hymn (to the tune of Gwalchmai), and places them in a more supplicatory mood.

Equally familiar are the words of the carol **Tomorrow shall be my dancing day**, though this is a rhythmically quirky and challenging setting of the traditional text. The opening statement of the text in the sopranos recalls the carols to the same words by Holst; as the swung rhythms give way to the text and snatches of melodic material being passed from

## The Ecclesium Choir

The Ecclesium Choir was established in 2003 primarily for this recording. It is made up of professional and semi-professional singers and works to promote new choral repertoire as well as the more established works. Drawing members from England, Scotland, Wales and Northern Ireland, the choir brings together a multitude of choral backgrounds and influences, and meets on selected occasions to perform and record, particularly with Priory Records. In the next twelve months, the choir will be recording further, a CD of the sacred church music of Herbert Sumsion, and singing at Canterbury Cathedral for a weekend. The Choir will also be launching this CD through a series of concerts, details of which can be found on [www.ecclesium.co.uk](http://www.ecclesium.co.uk)

The collection of sacred choral music on this CD represents a journey of almost ten years from 1995 to the present day. Having grown up as a chorister at Westminster Abbey and then working with other established choirs and ensembles, I have been drawn to the art of composing for both performer and listener alike. The importance of melody, and harmonic structure has always fascinated me, and the extent to which these can be captured and manipulated to enhance a simple idea or motif.

Some of the works are special commission by friends, or musical societies, others are private projects. Most of the music is accessible and some extremely simple for the every day choir, but all hope to bring a greater and deeper meaning to the given text. I do hope that you enjoy the music and that it begins to bring to you a sense of the glory of our maker and redeemer in the world today through music.

Philip W J Stopford

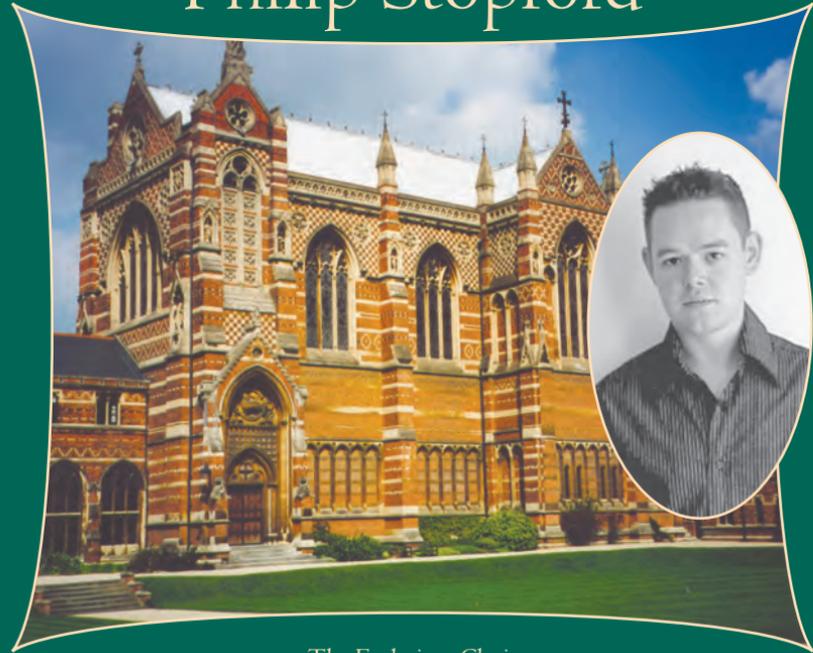
I would like to dedicate this CD to my parents, who have continually and tirelessly supported me, thank you.

All copies of the sheet music from this CD are exclusively available at  
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The Ecclesium Choir

# Philip Stopford



The Ecclesium Choir  
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## Philip Stopford

The Ecclesium Choir  
Conducted by Philip Stopford  
Organist: Tim Noon

- |                                     |        |                                     |        |
|-------------------------------------|--------|-------------------------------------|--------|
| 1. Hosanna to the Son of David      | (1:15) | 14. Hymn to the Creator             | (2:03) |
| <b>Te Deum</b>                      |        | 15. The King of Love                | (2:57) |
| 2. <i>1st Movement</i>              | (3:30) | <b>Missa Brevis</b>                 |        |
| 3. <i>2nd Movement</i>              | (4:34) | 16. <i>Kyrie</i>                    | (1:26) |
| 4. <i>3rd Movement</i>              | (3:18) | 17. <i>Gloria</i>                   | (3:11) |
| 5. King of Glory, King of Peace     | (3:46) | 18. <i>Sanctus and Benedictus</i>   | (2:30) |
| 6. Tomorrow shall be my dancing day | (2:10) | 19. <i>Agnus Dei</i>                | (2:03) |
| 7. God be in my head                | (1:28) | 20. Sussex Carol                    | (2:01) |
| 8. God so loved the world           | (2:06) | 21. Jesus Christ the Apple Tree     | (3:07) |
| 9. Pater Noster                     | (1:41) | 22. Magnificat (Keble Canticles)    | (5:19) |
| 10. Spirit of the Living God        | (1:30) | 23. Nunc Dimittis (Keble Canticles) | (3:29) |
| 11. A child is born in Bethlehem    | (1:50) | 24. For the beauty of the earth     | (3:42) |
| 12. If ye love me                   | (3:41) | 25. Come down O love divine         | (5:28) |
| 13. Ave Maria                       | (4:02) |                                     |        |

**Total Playing Time (74:44)**

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Front Cover: Keble College Chapel - Neil Collier



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