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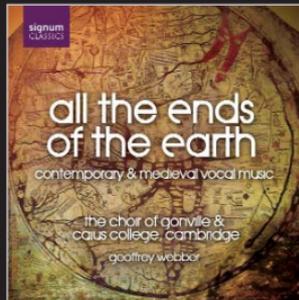
Songs of Angels
Music from Magdalen College (1480-1560)
Choir of Magdalen College Oxford / Bill Ives
SIGCD038

An essential survey of music that was either sung at Magdalen College or written by Magdalen composers between 1480 and 1560, performed by the college choir, and conducted by Bill Ives.



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O SACRUM CONVIVIUM

A Feast of Music from
The Choir of Royal Holloway
University of London

Rupert Gough

O SACRUM CONVIVIVM

A FEAST OF MUSIC FROM

THE CHOIR OF ROYAL HOLLOWAY, UNIVERSITY OF LONDON

- | | | |
|---------------------------------------|---------------------------|--------|
| 1. Cibavit eos | William Byrd | [2.33] |
| 2. O magnum mysterium | Tomás Luis de Victoria | [3.34] |
| 3. Alleluia, I heard a voice | Thomas Weelkes | [2.46] |
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Total Timings [47.13]

THE CHOIR OF ROYAL HOLLOWAY, UNIVERSITY OF LONDON
DIRECTED BY RUPERT GOUGH
SAMUEL RATHBONE ORGAN

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O SACRUM CONVIVIVM

William Byrd (c. 1540-1623) - **Cibavit eos**

William Byrd is probably the most celebrated of all the English Renaissance composers. His four-voice motet *Cibavit eos* is a setting of the Proper for the Feast of Corpus Christi. It was printed by Thomas East in 1605 in the first volume of Byrd's *Gradualia* - a publication initially banned in England under penalty of imprisonment, as was most of Byrd's Latin Catholic music.

Solo verse: Rachel Major (soprano), Barnaby Smith (alto), Tom Cockett (tenor)

Tomás Luis de Victoria (1548-1611) - **O magnum mysterium**

Although born in Spain, Victoria spent many years in Rome, where he was ordained priest in 1575, before returning to his homeland in 1587 to serve as chaplain to the sister of Philip II. In his early life in Rome, Victoria had studied at the Jesuit Collegio Germanico where he acted as a choral scholar. It is during this period that Victoria composed the four-part motet *O magnum mysterium*, which was then published in 1572.

With its graceful contrapuntal lines, it displays the influence of Palestrina, who was Maestro di Cappella of the nearby Seminario Romano. Victoria's setting captures the subtle awe and wonder present in this traditional Christmas text.

Thomas Weelkes (c. 1576-1623) - **Alleluia, I heard a voice**

Thomas Weelkes' place in English church music history is often somewhat overshadowed by the prolific output of two other great English church composers - William Byrd and Thomas Tallis. He was very much at the peak of his creative powers when he died, prematurely, in his forties. Like Purcell after him, he had a vivid imagination and a love of experiment, and nowhere is this more evident than in his four sets of madrigals, which appeared between 1597 and 1608. Arguably, it is with these madrigals that the English madrigal school reached its peak.

Weelkes published no further madrigals after 1608, and instead devoted himself to the production of a large quantity of church music, probably for use at Chichester Cathedral, despite

the fact that he was constantly in trouble with the church authorities. *Alleluia, I heard a voice* is unified by recurring musical and verbal material, a device which the composer had earlier explored and developed through his madrigals.

Bass verse: David Millinger

Thomas Weelkes - When David heard

In the intervening period between Weelkes' output of largely secular madrigals and the church anthems that were to follow, he wrote two remarkable sacred madrigals, *O Jonathan* and *When David heard*, which were published in 1622. Here Weelkes explores the depths of grief and emotion inherent in King David's lament over the death of his son (2 Samuel 18:33). The striking textural contrasts, yearning rising phrases, and rich six-part scoring capture these intense emotions. At the end, the subtle shift from minor to major tonality lends an air of acceptance. It is, therefore, perhaps interesting to note that the composer dedicated this anthem to his friend, the poet-priest, Thomas Myriell, who included it in the 1616 manuscript anthology of church music he called *Tristitiaie remedium* - 'a cure for sadness'.

Arvo Pärt (b. 1935) - Magnificat

Arvo Pärt was born in Estonia but moved to Berlin in 1980 following much frustration with the Soviet regime. In the 1970s he reinvented himself with a new musical style based on simplicity. The composer discovered "that it is enough when a single note is beautifully played. This one note, or a silent beat, or a moment of silence, comforts me. I work with very few elements - with one voice, two voices. I build with primitive materials - with the triad, with one specific tonality. The three notes of a triad are like bells and that is why I call it tintinnabulation". It is certainly true that Pärt is indeed able to deliver intense, direct, and sometimes sensual emotion with the barest and simplest of materials - perhaps analogous to the Norman and early-Gothic church architecture for which he exhibits such affinity. Much of Pärt's writing has been for choral forces, and the *Magnificat*, for unaccompanied chorus, dates from 1989. It was immediately popular with choirs around the world, and remains so.

Soprano solo: Naomi Marshall



Gustav Holst (1874-1934) - Nunc Dimittis

Holst wrote this Latin setting of the Song of Simeon for Richard Terry and The Choir of Westminster Cathedral, where it was first performed on Easter Day in 1915. It was then largely forgotten and the manuscript even lost. Holst's daughter, Imogen, reconstructed the work for its first concert performance in 1974. No doubt inspired by Terry's introduction of Renaissance polyphony into the repertory of what was then a new cathedral, Holst nods toward the music of Gabrieli and Palestrina with this richly-scored setting for unaccompanied eight-part chorus.

Solos: Rachel Major (soprano), Tom Cockett (tenor)

Gabriel Jackson (b. 1962) - O sacrum convivium

Gabriel Jackson began his musical training as a chorister at Canterbury Cathedral and later studied composition at the Royal College of Music. His music is now widely recorded, and regularly performed and broadcast around the world. Many of his pieces reflect an interest in mediæval techniques and ideas, and are made of simple melodies, chords, drones, and ostinatos. The composer says, "I try to write music that is clean and clear in line, texture, and structure... [My

pieces] are not about conflict and resolution; even when animated, they are essentially contemplative. I like repetition and 'ritualised' structures".

O sacrum convivium was commissioned (with funds provided by South East Arts) by Andrew Millington, then organist of Guildford Cathedral, for the 1990 Guildford and Portsmouth Cathedrals' Festival. As the piece was to be sung by the combined forces of two cathedral choirs, Jackson decided to take advantage of the potentially massive resultant sonority by dividing the score, at some moments, into ten parts. The piece is predominantly quiet and meditative, with a refulgent climax at 'et futurae gloriae'. *O sacrum convivium* is dedicated to the composer's father, who was at that time a clergyman in the Guildford diocese.

Anton Bruckner (1824-1896) - Christus factus est

The unaccompanied choral pieces of Bruckner are remarkable for their combination of older techniques (at a time when Romanticism threatened their survival) with very striking modulations and extremes of colourful dynamics. The Gradual *Christus factus est* is used as part of the Mass on Maundy Thursday during Holy Week, and its text comes from Philippians 2: 8-9. This is Bruckner's

third setting of the text, completed in 1884 just after his Seventh Symphony and Te Deum. It was dedicated to Father Otto Loidol of the Benedictine Monastery of Kremsmünster, who was also the dedicatee of *Locus iste* some 15 years earlier. *Christus factus est* is perhaps the most symphonic of his motets, and a prime example of the way that Bruckner gradually develops harmonic tension, building to memorable climaxes before returning to stillness and quietness.

Charles Wood (1866-1926) - Nunc Dimittis in B flat

The Irish-born composer Charles Wood studied at Gonville and Caius College, Cambridge, which is where he then spent the majority of his working life. Chiefly known for his Anglican Church music, he is often overshadowed by his friend and colleague Charles Villiers Stanford. Wood wrote a number of evening canticle settings in both English and Latin. This Nunc Dimittis in B flat dates from the late 1920s, and was published alongside another unaccompanied Nunc Dimittis (in C), provided with both Latin and English texts by the composer.

Robert Walker (b. 1946) - As the apple tree

Robert Walker's musical education began as a chorister at St. Matthew's, Northampton - a church with a long history of commissions from such composers as Britten, Tippett, and Finzi. He studied at Cambridge and was, for a time, Professor of Composition at the London College of Music, before emigrating to Thailand. The short anthem *As the apple tree* dates from 1982 when it was written for the marriage of Walker's nephew. The setting of words from the *Song of Songs* is dedicated, "To my father, who only likes the black notes". The undulating and long melismatic phrases of both choir and organ give the effect of a tree swaying in the breeze and this impression is heightened towards the end where Walker resorts to an aleatoric effect - each voice singing the main theme freely in a hushed murmur.

Charles Villiers Stanford (1852-1924) - Ye choirs of new Jerusalem

The mediæval chorus *Chorus novae Ierusalem* was written by the eleventh-century Bishop of Chartres, St. Fulbert. The hymn was used in England during his lifetime, and became one of the office hymns in the Sarum, York, and Hereford breviaries for the Sundays after Easter. It was

translated from the Sarum Breviary in the late 1840s by Robert Campbell (1814-68) and first appeared in his *Hymns and Anthems* (1850). The hymn takes the theme of Christ as the deliverer of the prisoners from hell, alluded to in the hymn of praise in *Revelation 5*. Stanford's vivacious and celebratory anthem speaks of the new Jerusalem chorusing the paschal victory of Jesus Christ in 'strains of holy joy'.

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TEXTS

1 Cibavit eos

William Byrd

Cibavit eos, ex adipe frumenti. Alleluia.
Et de petra melle saturavit eos. Alleluia.
Exultate Deo adiutori nostro: Iubilare Deo Iacob.

Gloria Patri et Filio, et Spiritui Sancto:
sicut erat in principio, et nunc, et semper,
et in sæcula sæculorum. Amen.

2 O magnum mysterium

Tomás Luis de Victoria

O magnum mysterium
et admirabile sacramentum,
ut animalia viderent Dominum natum,
iacentem in præsepio.

Beata virgo, cuius viscera meruerunt
portare Dominum Christum. Alleluia.

3 Alleluia, I heard a voice

Thomas Weelkes

Alleluia.
I heard a voice as of strong thunderings, saying,
Alleluia.

*He fed them from the fullness of the wheat. Alleluia.
And sated them with honey from the rock. Alleluia.
Rejoice in God our helper: sing for joy to the God of Jacob.*

*Glory be to the Father, the Son, and the Holy Spirit:
As it was in the beginning, is now, and ever shall
be. Amen.*

*O great mystery
and wondrous sacrament,
that animals should see the newborn Lord
lying in their manger.*

*Blessed is the Virgin whose womb was worthy
to bear the Lord Jesus Christ. Alleluia.*

Salvation and glory and honour and power
be unto the Lord our God and to the Lamb for
evermore. Alleluia.

4 When David heard

Thomas Weelkes

When David heard that Absalon was slain, he went
up to his chamber over the gate, and wept;
And thus he said: O my son Absalon, my son, my
son Absalon!
would God I had died for thee, O Absalon, my son,
my son!

5 Magnificat

Arvo Pärt

Magnificat anima mea Dominum,
Et exultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancillæ suæ:
Ecce enim ex hoc beatam me dicent
omnes generationes.
Quia fecit mihi magna qui potens est,
et sanctum nomen eius.
Et misericordia eius a progenie in progenies
timentibus eum.
Fecit potentiam in brachio suo,
dispersit superbos mente cordis sui.

*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 shewed strength with His arm:
He hath scattered the proud in the imagination of
their hearts.*

Deposuit potentes de sede
et exaltavit humiles.
Esurientes implevit bonis
et divites dimisit inanes,
Suscepit Israel puerum suum recordatus
misericordiae suae,
Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.

6 Nunc Dimittis

Gustav Holst

Nunc dimittis servum tuum, Domine,
secundum verbum tuum in pace:
Quia viderunt oculi mei salutare tuum
Quod parasti ante faciem omnium populorum:
Lumen ad revelationem gentium,
et gloriam plebis tuae Israel.

Gloria Patri...

7 O sacrum convivium

Gabriel Jackson

O sacrum convivium,
in quo Christus sumitur
recolitur memoria passionis eius.
Mens impletur gratia
et futurae gloriae nobis pignus datur.

*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.*

*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.*

Glory be to the Father...

*O sacred banquet
at which Christ is received
the memory of his passion is renewed.
Our souls are filled with grace,
and a pledge of future glory is given to us.*

8 Christus factus est

Anton Bruckner

Christus factus est pro nobis obediens
usque ad mortem, mortem autem crucis.
Propter quod et Deus exaltavit illum
et dedit illi nomen,
quod est super omne nomen.

*Christ became obedient for us unto death,
even to the death of the cross.
Therefore God exalted him
and gave Him a Name
which is above all names.*

9 Nunc Dimittis (in B flat)

Charles Wood

Nunc dimittis servum...

Lord, now lettest thou thy servant...

10 As the apple tree

Robert Walker

As the apple tree among the trees of the wood, so
is my beloved among the sons.
I sat down under his shadow with great delight,
and his fruit was sweet to my taste.
My beloved spake, and said unto me, rise up, my
love, my fair one, and come away.

11 Ye choirs of new Jerusalem

Charles Villiers Stanford

Ye choirs of new Jerusalem,
your sweetest notes employ,

Triumphant in his glory now
to him all power is given;

the Paschal victory to hymn
in strains of holy joy.

For Judah's Lion bursts his chains,
crushing the serpent's head;
and cries aloud through death's domains
to wake the imprisoned dead.

Devouring depths of hell their prey
at his command restore;
his ransomed hosts pursue their way
where Jesus goes before.

to him in one communion bow
all saints in earth and heaven.

While we, his soldiers, praise our King,
his mercy we implore,
within his palace bright to bring
and keep us evermore.

All glory to the Father be,
all glory to the Son,
all glory, Holy Ghost, to thee,
while endless ages run.



BIOGRAPHIES

THE CHOIR OF ROYAL HOLLOWAY, UNIVERSITY OF LONDON

Royal Holloway is one of the UK's top research-intensive university institutions, acknowledged worldwide for high quality research and an excellent record in teaching quality. Based just outside London in Egham, Surrey, Royal Holloway is one of the larger colleges of the University of London and has 7,500 students working with internationally renowned scholars. Founded in 1886, the College is housed in an outstanding Victorian building inspired in design by a grand French château. Contained within this Founder's Building is a beautiful gilded chapel, with sculptures by Ceccardo Fucigna, as well as the Picture Gallery, which houses The Royal Holloway Collection, one of the world's most important and finest collections of Victorian paintings.

The Chapel Choir was created at the time of the foundation of the College. It began as a choir for women's voices and became a mixed choir in 1965, when the first male students entered Royal Holloway. For 120 years the Choir has sung the



Daily Morning Service in the College Chapel, as well as the Sunday Evening Service. The Choir has made 14 CD recordings and over 25 tours to most European Countries, singing in some of the world's best churches and cathedrals.

There are currently 20 Choral Scholars in the College Choir and many combine their scholarship with deputy work singing in the major church and cathedral choirs in London. Past scholars have gone on to sing in opera (WNO and ENO) and in ensembles including The Sixteen, The Tallis Scholars, The Gabrieli Consort, Tenebrae, and The

Clerkes of Oxenford. Past members of the Choir also include the international soloists Dame Felicity Lott and Susan Bullock. A number of current British cathedral organists trained as organ scholars at Royal Holloway.

During 2006 the choir gave live Easter broadcasts for BBC Radio and a concert in St. George's, Hanover Square. Recent tour destinations include Latvia, where they performed live on television and contributed a concert to the Riga Early Music Festival, and Belgium, where they gave a series of Christmas concerts. During 2007 they performed in the Jean Langlais Centenary Festival in Brittany, France, which was broadcast live on Radio France Culture. The choir has also recorded the choral works of American composer Carson Cooman for release on Naxos during 2008. In addition, alongside its concert schedule, the choir is regularly asked to sing services in St. Paul's Cathedral, Westminster Abbey, and St. George's Chapel, Windsor Castle.

www.chapelchoir.co.uk

Soprano

Lucinda Cooper, Rachel Coward, Rachel Girling, Fiona Hunt, Juliet Liddell, Rachel Major, Naomi Marshall, Francesca Russill

Alto

Amy Alden, Andra East, Rebecca Newman, Barnaby Smith

Tenor

Tom Cockett, Hugh Conway, Jonathan Cooke, Adrian Green

Bass

James Birchall, Daniel Fletcher, David Millinger, Alexander Norman, Alistair Paul, Samuel Rathbone, Dominic Wells

RUPERT GOUGH

Rupert Gough leads a busy career as both a conductor and organ recitalist, combining his role as Director of Choral Music and College Organist at Royal Holloway, University of London, with numerous concert engagements.

Rupert began his musical training as a chorister at the Chapel Royal, St James's Palace and at the Purcell School on a piano scholarship. He subsequently held Organ Scholarships at the Chapel Royal, Hampton Court Palace, Rochester Cathedral, and Norwich Cathedral before spending 11 years as Assistant Organist at Wells Cathedral. Rupert appeared regularly with the Choir in concerts all over the world, on the radio, television and can be heard on many recordings, including six discs for Hyperion.

Rupert is also an active organ soloist and won Third Prize in the St. Alban's International Organ Competition in 2001. He regularly performs across Europe and America and during 2006 was featured in the Hong Kong Arts Festival, and was subsequently invited back to perform with the Hong Kong Philharmonic Orchestra. Rupert has been involved in some 30 commercial recordings as an organ soloist, accompanist, harpsichordist,



and conductor, and has regularly been broadcast on British, European, and American radio stations. He has recorded the complete choral and organ works of Percy Buck for Priory Records. He is particularly known for his work in combination with the violin as a member of the internationally-renowned Gough Duo. The Duo can be heard on the Naxos, Guild, and Lammas labels, and they have brought their unusual combination to a wide audience, especially in the USA where they have travelled from Florida to Alaska.

Rupert enjoys regular orchestral and choral conducting with various traditional and period instrument ensembles, and has been fortunate to direct many distinguished soloists including

Julian Lloyd Webber (*Elgar Cello Concerto*) Wayne Marshall (Gershwin *Rhapsody in Blue*, Poulenc *Organ Concerto*), Emma Kirkby, and James Bowman.



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