

Music for voices, organ and harp by James Cook

Kathryn Copeland (soprano) Elizabeth Scorah (harp)

Voces Oxonænses Rubus Frowde (organ & conductor)

From Wonderland to Heaven - music by James Cook

From A	CARROLLEAN SYMPHONY Prelude	[7.20]	
DYAD 2 3	l Reverie Il Noctambulation	[3.14] [13.54]	
QUATER	RNION		9
4 5 6 7	I Quaternity II Exequy III Exundation IV Euphory	[8.02] [2.12] [3.08] [6.33]	7-21 21-22 3, 22 5, 8-1
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9 10 11	If ye love me Beloved, let us love one another If ye abide in me	[3.08] [1.56] [0.59]	acks 7, 17 1-3, rowde
12 13	As the Father hath loved me Lover and Friend	[1.06] [0.58]	o) - tr cks 1 racks fus Fi
from IAN	MBIC ANTHEMS (no. 3) I am the Way, the Truth and the Life	[4.16]	pran - tra p) - t r. Ru
from BODY OF DIVINITY			
15 16	God desires our love Jesus Christ is all sweets and delights	[2.30] [1.51]	and (orga ah (h ses,
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total playing time		[77.13]	

FROM WONDERLAND TO HEAVEN

Introduction

The compositions on this disc bring together fantasy and theology in music for voices, organ and harp, recorded in three separate sacred places over the space of eight years (1998-2006). However the diversity of the material, (vocal and instrumental, sacred and secular) is brought together by the unity of presenting one composer and one organist/ choir director in all the performances throughout.

Section 1 - Works for voice, organ and harp

[1] Prelude (from 'A Carrollean Symphony')

The Prelude is a setting of the poem which prefaces Lewis Carroll's Through the looking glass and what Alice saw there first published in 1871 and is the opening movement from a larger work, *A Carrollean Symphony* (1986-1992) originally scored for orchestra and choir. The piece recorded here is an arrangement for solo soprano, organ and harp.

On the fourth of July 1862 the famous boat trip took place from Salter's Boat Yard to Godstowe during which Charles Lutwidge Dodgson (Lewis Carroll) extemporized the story of "Alice's Adventures in Wonderland" to entertain the three young daughters of the Reverend Henry George Liddell, the Dean of Christchurch College Oxford where Carroll was a lecturer in mathematics. The poem set to music here is a sentimental recollection of that happy event, made when the magic had somewhat faded. The word 'Pleasance' in the final line ties the fantasy in with reality because Pleasance was the middle name of Alice Liddell, the real Alice who was the inspiration for the fairy-tale Alice, the 'dream child' of the two Alice books. The line 'you and I are half a life asunder' was literally true in 1872 when Lewis Carroll (1832-1898) was forty and Alice Liddell (1852-1934) was twenty. The character of the music reflects the Pre-Raphaelite flavour of the words, by setting them in a high blown romantic and flowery style, which is in keeping with their Victorian inception.

Text (Lewis Carroll)

Child of the pure unclouded brow And dreaming eyes of wonder! Though time be fleet, and I and thou Are half a life asunder, Thy loving smile will surely hail The love-gift of a fairy-tale.

I have not seen thy sunny face, Nor heard thy silver laughter; no thought of me shall find a place In thy young life's hereafter -Enough that now thou wilt not fail to listen to my fairy-tale.

A tale begun in other days,
When summer suns were glowing A simple chime that served to time
The rhythm of our rowing Whose echoes live in memory yet,
Though envious years would say "forget".

Come, hearken then, ere voice of dread, With bitter tidings laden, Shall summon to unwelcome bed A melancholy maiden! We are but older children dear, Who fret to find our bed time near

Without the frost, the blinding snow, The storm-wind's moody madness Within the fire light's ruddy glow And childhood's nest of gladness. The magic words shall hold thee fast: Thou shalt not heed the raving blast.

And though the shadow of a sigh May tremble through the story For 'happy summer days' gone by, And vanish'd summer glory. It shall not touch with breath of bale The pleasance of our fairy-tale.

[2-3] Dvad (Reverie and Noctambulation)

The Dyad (Reverie and Noctambulation) was composed in February 2006 and sets selected stanzas from the Carroll's poem 'The valley of the shadow of death' finished in April 1868. This poem forms part of a larger collection of Carroll's poetry, 'Three sunsets and other poems' first published in 1898. The poem relates the final thoughts of a dying man as he recalls his own wife and child's deaths after a long period of bereavement. I have omitted some verses and reordered others to universalise the emotion of grief and to make it appropriate for any voice type to sing. Thus the work exists in two versions for either S.A.T.B or soprano/tenor soloists and instruments (organ and harp).

The opening *Reverie* depicts the death bed throes and the *Noctambulation*, the night journey of a soul from this life to the other world. The introductory *Reverie* is for organ and harp alone and creates an atmosphere of unease, in particular by the use of false relations (a semi-tonal jarring) which distort the flow of the music. *Noctambulation* begins peacefully enough, however varied dissonances disturb the ambience, although the work ends in the golden glow of a heavenly C Major with material formerly used to set the words: 'A heavenly music filled mine ears, a heavenly peace my breast', but only after a very fraught and bumpy ride. Although both Alice books eschew all religious words and ideas, here the premise is different, and Lewis Carroll even quotes some biblical words from Matthew's gospel: "Come unto Me, all ye that labour and are heavy laden, and I will give you rest" (Mathew 11 v 28). This should come as no surprise as Carroll was required to take holy orders in the Church of England as an obligation for his residency at Christ Church College.

The Alice books both recount dream journeys to better places, a plot device shared with another famous pair of literary sequels: John Bunyan's *Pilgrim's Progress*, parts one and two (1678 and 1684), a comparison which Carroll repudiated but which nevertheless seems reasonably convincing. The poem 'The valley of the shadow of death' was written in between the publication of the Alice books, and some passages of the former bring to mind the sentiments of the Prelude text, such as: 'love, in summers long ago' to 'happy summer days gone by'. Both poems are a requiem for a happier time that was never to come again. In fact the first version of Alice was inscribed: 'to a dear child in memory of a summer's day'.

Although the Carrollean Symphony and Dyad were composed many years apart they do share several common musical features, such as the use of the tritone (a musical interval of six semi-tones) however in Dyad the effect is rather more sinister than piquant. both pieces also share the same characteristic use of modulation from C to D Major/ minor; a harmonic progression used in much of my music and evident throughout the Carrollean Symphony.

Text (Lewis Carroll, adapted James Cook)

The night drew onwards: thin and blue
The evening mists arise
To bathe the thirsty land in dew,
As erst in Paradise While, over silent field and town,
The deep blue vault of heaven looked down;
Not, as of old, in angry frown,
But bright with angels' eyes.

Though, parted from my aching sight, Like homeward-speeding dove, She passed into perfect light That floods the world above; Yet our twin spirits, well I know - Though one abide in pain below - Love, as in summers long ago And evermore shall love.

So with a glad and patient heart I move toward mine end; The streams, that flow awhile apart, Shall both in ocean blend. I dare not weep: I can but bless The Love that pitied my distress, And lent me in Life's wilderness, So sweet and true a friend.

I could not see, for blinding tears,
The glories of the west:
A heavenly music filled mine ears,
A heavenly peace my breast.
[A heavenly voice say:]
"Come unto Me, come unto Me All ye that labour, unto Me.
Ye heavy-laden, come to Me And I will give you rest".

But if there be - O if there be
A truth in what they say,
That angel forms we can not see
Go with us on our way;
Then surely she is with me here,
I dimly feel her spirit near The morning mists grow thin and clear,
And Death brings in the Day.

[words in square brackets added by composer]

Section 2 - Music for organ solo

[4-7] Quaternion

Quaternion (2003-4) is made from four separate movements (too diverse to be called a sonata) which were my first compositions for organ solo. They are performed here by Rufus Frowde. Movement one is titled Quaternity [4] which is a name ascribed to the Divinity and which evokes the mood of reverent awe with which this movement begins. It follows a ternary form structure (ABA) in which a free flowing middle section is framed by a solemn beginning and ending. An important feature of the music is the use of the octotonic scale invented by the composer Oliver Messiaen, which divides the twelve note chromatic scale into eight steps; four tones interlinked with four semi-tones. The title of the second movement, Exeguy, [5] means "Funeral Song" and here a gently rolling melody in the right hand swirls over swift moving chordal harmony in the left hand to make a melancholy 'song without words', Movement three, Exundation or "out-flowing" [6] is the most exuberant of the four movements: here bright and shiny triads accompany the martial-like tunes which are continuously juxtaposed to build up to a robust conclusion. Euphory [7] is the finale of Quaternion and brings together all the textures used throughout the work. A mellifluous melody is heard from the top to the bottom of the organ's range, which is accompanied by a chordal tune heard from both above and below the opening 'perpetuum mobile', (reminiscent of Exeguy's rolling melody). The movement uses the gently drooping chordal tune to round off the work with a peaceful apothesosis.

Section 3 - Choral Works

These works are performed by Voces Oxonienses in their first incarnation as an amateur choir of student singers; they are directed here by their founder Rufus Frowde.

[8-13] **The Seven Motets of Sacred Love** (1994) are simply-set texts from the King James Bible and were my first attempts at writing for unaccompanied S.A.T.B. choir. Six of the seven are included here.

A friend loveth at all times [8]

- a) A friend loveth at all times, and a brother is born for adversity
- b) Faithful are the wounds of a friend; but the kisses of an enemy are deceitful
- a)=Proverbs 17 v 17 b)= Proverbs 27 v 6

If ye love Me [9]

If ye love Me keep, my commandments. And I will pray the Father, and He shall give you another comforter, that He may abide with you forever John 14 v 15-16

Beloved, let us love one another [10]

Beloved, let us love one another: for love is of God; and everyone that loveth is born of God, and knoweth God. He that loveth not knoweth not God; for God is love

If ye abide in Me [11]

If ye abide in Me, and My words abide in you, ye shall ask what ye will, and it shall be done unto you John 15 v 7

As the Father hath loved Me [12]

As the Father hath loved Me so have I loved you: continue ye in My love

Lover and friend [13]

Lover and friend hast thou put far from me, and mine acquaintance into darkness Psalm 88 v 18

- [14] The anthem I am the Way, the Truth, and the Life is the third of a set of *Twelve lambic Anthems* (1995-6) which set the 'I Am' texts from the Bible; this example is densely coloured and of a strident nature.
- a) I am the Way, the Truth, and the Life: no man cometh unto the Father, but by Me.
- b) I am the Resurrection, and the Life: he that believeth in Me, though he were dead, yet shall he live
- a) = John 14 v 6 b) = John 11 v 25

[15-16] The motets **God desires our love** and **Jesus Christ is all sweets and delights** come from the second and third parts respectively of *Body of Divinity* (1996-1997). The former is yearningly ardent, while the latter is light and effervescent. Both texts are by the puritan author Thomas Watson (1620-1688).

God desires our love [15]

God desires our love, we have lost our beauty, and stained our blood, yet the king of heaven is suitor to our love.

Jesus Christ is all sweets and delights [16]

Jesus Christ is all sweets and delights.

Jesus Christ drank a bitter cup, the wrath of God.

Section 4 - Sacred songs

[17-20] These songs come from a collection of fifty vocal pieces, *Psalmodia Sacra* (set 3), composed between 2005 and 2007, although all five songs recorded here were written in 2006. All the songs contain two short verses linked together with a continuous accompaniment from either organ or harp which provide a delicate counterpoint to the intensely melodic vocal line.

Make sweet melody (with organ) [17]

- a) Make sweet melody, sing many songs, that thou mayest be remembered.
- b) The melody is sweetest when he that sows and those that reap rejoice together. We make no melody unless we sing with grace in our hearts. Grace in the soul is heaven in that soul. If this be heaven, then heaven is sweet.
- a)= Isaiah 23 v 16 b)=Mathew Henry

From tune to melody (with harp) [18]

- a) Some are for hearing sweet melody, their ears are only for the daughters of music; but there is no melody like that of the word of God.
- b) If we are not in Christ, we are certainly out of tune. For He alone can turn our tune into melody.

So let us be in Him, and our singing of psalms shall be the music of the spheres.

a) = Mathew Henry b) = John Wells

The region of perfect tranquillity (with organ) [19]

There will be but one language in heaven. There is no confusion of tongues in the region of perfect tranquillity.

If we can but get to heaven at last, all tears will vanish away.

Simon Browne

Those who are born from above (with harp) [20]

- a) Those who are born from above long to be there, our head is there, our home is there, our treasure is there, and we long to be there forever.
- b) Think not of putting to sea again, but abide by Christ, and wait till the day break, and the shadows flee away.
- a)=William Harris b)= Mathew Henry

Segullah (Treasure) (with organ) [21]

- a) Heaven is the inheritance, the happiness of which is a sufficient portion for the soul.
- b) It is an inheritance incorruptible. It runs parallel with eternity.
- a) = Samuel Rosewell b) = Thomas Watson

Section 5 - Heavenly Geometry

[22] We end the programme with an extract from **Heavenly Geometry**, the penultimate movement of the twelve movement *Dipsalma*, (2003-4) a collection of sacred music for eight singers with occasional harp and organ accompaniment. In this version for organ and harp alone, the instrumentalists are able to briefly shine by themselves as soloists. The title 'Heavenly geometry' is biblical commentator John Trapp's terminology for the design of the heavenly temple as described by the prophet in the closing chapters of the book of Ezekiel from the Old Testament. The music is built up from the number seven, structured both in units of seven bar lengths and melodically by the use of the seven note

diatonic scale, from which roots the seven different triads (three Major, three minor and one diminished) grow up.

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Rufus Frowde is a former Organ Scholar of Merton College, Oxford, and Worcester Cathedral and a former Conductor of Oxford University Philharmonia. Following a career in teaching, Rufus took up his current appointment as Organist and Assistant Director of Music at the Chapel Royal, Hampton Court Palace, where he has played for the Queen and Prince Philip as well as accompanying Kiri te Kanawa and José Carreras. Following postgraduate study in Church Music and Choral Direction at the Royal Academy of Music, he now pursues a freelance career as a conductor, organist, accompanist and teacher.

Rufus has collaborated with James Cook for many years, directing 'Voces Oxonienses' as well as playing for various CDs on the Divine Art label. Rufus has participated in conducting workshops with the BBC Singers and the National Youth Choir of Great Britain and holds various conducting appointments. He is Musical Director of Surrey Youth Choir, Yateley Choral Society, Zingers Childrens' Choir, 'Ace of Herts' Youth Choir, Mid Hertfordshire Youth Orchestra, Assistant Conductor and Accompanist for Islington Choral Society and Assistant Conductor of Hertfordshire County Youth Orchestra. He has also recently formed PAEAN, an ensemble of young professional singers and instrumentalists.

Recent performances have included the cathedrals of Bristol, Hereford, Southwark, Peterborough, St Albans, Winchester and Arundel (accompanying Crispian Steele-Perkins), St Mary's Cathedral, Edinburgh, The Spitalfields Festival, The Royal Military Chapel (Sandhurst), St. Martin-in-the-Fields, the Royal Albert Hall, as well as La Madeleine (Paris), Cologne Cathedral and Neresheim Abbey (Germany) as well as conducting the European Premiere of Dave Brubeck's Cantata *The Gates of Justice*. Rufus also continues to perform as a violinist, recently with American singer/song-writer, Gene Pitney (1947-2006), on a UK tour.

Elizabeth Scorah has been playing the harp since the age of six. At the age of ten she was awarded the Venus Harp Prize to attend tuition in Illinois, USA and a scholarship by the Clarsach Society to attend coaching in Edinburgh. A year later she was awarded a scholarship to The Purcell school of

music for seven years where she studied with Daphne Boden, Charlotte Seale and Karen Vaughn. In 1999 she played solo at The Royal Albert Hall and The Royal Festival Hall and later that year made a recording at the BBC to accompany poems for charity. Other recordings include the music for the 2005 London Theatre production of Oscar Wilde's Fairy Tales.

At eleven years of age she embarked upon raising funds for her own concert harp through concerts and functions, which she achieved by the age of fifteen. Elizabeth has performed for Prince Charles in Paris, as well as at investitures at Buckingham Palace. Corporate entertainment and recitals include The House Of Lords, Mansion house, Birmingham Council House, Spenser House and Middle Temple Hall. She completed her third year at The Royal Academy of Music in 2006, when she was awarded a scholarship. As well as solo and concert appearances, Elizabeth has played with more than 50 different orchestras in the past two years as a freelance musician, including the Jersey and Guernsey Symphony Orchestras. She has a fast expanding community of private pupils and is the harp teacher at Bedford School and Bedford high School.

American soprano **Kathryn Copeland** recently completed her Postgraduate studies at the Royal Academy of Music. Kathryn earned her undergraduate degree at Westminster Choir College in Princeton, New Jersey where, as a member of the renowned Westminster Choir under the direction of Dr. Joseph Flummerfelt, she performed in operas at the Spoleto Festival, USA and in major choral/orchestral works with the New York and Cleveland Philharmonic Orchestras and conductors Sir Colin Davis, Charles Dutoit and Michael Tilson Thomas. Since coming to London Kathryn has performed scenes from Armide, Le Nozze di Figaro, L'incoronazione di Poppea and Orlando with the RAM vocal faculty, sang under Laurence Cummings at the Tilford Bach Festival, and in June 2006 presented Schoenberg's String Quartet No. 2 with the Rocca Quartet at St. Paul's Cathedral. Kathryn, who performs regularly with the BBC Singers and the Sweelinck Ensemble, is a member of the Brompton Oratory Choir and plans to make London her home for now.

James Cook studied composition at Oxford University at post-graduate level and has worked briefly at Eton College. Although mainly a composer of sacred choral music, he has recently begun to write more instrumental music, mostly for organ and in June 2006 he completed his ninth organ symphony.



KATHRYN COPELAND



ELIZABETH SCORAH



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Tracks 1-3, 17-22 recorded at Hampton Court Palace, London on 1 August 2006

Tracks 4-7 recorded at St, Jude on the Hill, Hampstead garden Suburb, London:

Tracks 4,6,7 on 26 February 2004. Track 5 on 27 August 2003. Tracks 8-16 recorded at Merton College Chapel, Oxford on 15 March 1999

(except track 16, recorded 8 December 1998)

RUFUS FROWDE

JAMES COOK

An Astounding Sounds recording

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Producer: James Cook

Programme notes: James Cook

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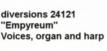
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