

Even Such is Time



Voces Sacrae

directed by Judy Martin

choral music by

Michael Berkeley

Bob Chilcott

Gabriel Jackson

Magnus Williamson

METIER



DIVINE ART RECORDINGS GROUP

INNOVATIVE | ECLECTIC | FASCINATING | INSPIRATIONAL

Over 500 titles, with full track details, reviews, artist profiles and audio samples, can be browsed on our website. All our recordings are available at any good record store or download provider or direct from our secure online shopping website:

www.divineartrecords.com
(CD, 24-bit HD, FLAC and MP3)

Diversions LLC (Divine Art USA) email: sales@divineartrecords.com

Divine Art Ltd. (UK) email: uksales@divineartrecords.com

Printed catalogue sent on request

Also available in digital download through Primephonic, Qobuz, iTunes, Amazon, Spotify and many other platforms

follow us on facebook, youtube and twitter



WARNING: Copyright subsists in all recordings issued under this label. Any unauthorised broadcasting, public performance, copying or re-recording thereof in any manner whatsoever will constitute an infringement of such copyright. In the United Kingdom, licences for the use of recordings for public performance may be obtained from Phonographic Performance Ltd, 1, Upper James Street, London W1R 3HG.

MICHAEL BERKELEY *Eight Motets*

These eight motets are amongst my earliest compositions and were written as I moved from studenthood to the life of a freelance musician. At that time (the mid 1960s -70s) I frequently sang in choirs and arranged and conducted choirs for weddings and funerals etc. So it is particularly interesting to hear Voces Sacrae perform the pieces with similar resources - often only one or two voices per line as opposed to the more customary full choral treatment they tend to receive nowadays. In fact, even *Qui Me Dignatus Est*, though written for Westminster Cathedral and performed at my father's memorial service, was initially composed for those occasions when the boys were absent and only a small number of men were available. One of the reasons that the motets have survived some pretty serious sessions of weeding out and rejection is that for all their simplicity and occasional naivety, they do strike me as having a straightforward and emotional directness, a liturgical and functional honesty. Indeed, many arose out of specific requests and occasions - *Requiem Aeternam Mortui*, for example, was first performed at Cyril Connolly's memorial Service, for which I arranged and conducted the music. Others I have subsequently dedicated to friends to whom they somehow seem appropriate. Sometimes I just liked the words and the sounds they suggested - bells in *Laetentur Coeli*, upward runs in *Ascendit Deus*, or falling fourths for *Requiem Aeternam Mortui*. The language is tonal, clearly influenced by the Gregorian Plainchant I sang as a boy Chorister at Westminster Cathedral (under the wonderful tutelage of George Malcolm to whom *Qui Me Dignatus Est* is dedicated) and with a harmonic gaze slightly in the direction of France - an acknowledgement, no doubt, of the influence of my father and his great friend and motet-writer par excellence, Francis Poulenc.

Born in 1948, **Michael Berkeley** studied composition, singing and piano at the Royal Academy of Music, and then composition with Richard Rodney Bennett when in his late twenties. In early 1991, the first performance of a BBC commission from Lontano, *Entertaining Master Punch*, revealed a richly coloured and moving score, and this work together with the Clarinet Concerto were highly praised. The opera *Baa Baa Black Sheep*, based on the childhood of Rudyard Kipling, with a libretto by David Malouf, was premièred at the Cheltenham Festival in 1993. Since then, the Viola Concerto, written for the Philharmonia Orchestra; the string quartet, *Torque and Velocity* (1997), premièred by the Takacs Quartet in Cheltenham; and in January 1998, *Secret Garden*, a joint commission by OUP and the London Symphony Orchestra. In August 1998, Berkeley's *The Garden of Earthly Delights*, a BBC Proms commission based on the famous triptych by Hieronimus Bosch, was premièred by the National Youth Orchestra of Great Britain under Mstislav Rostropovich. Berkeley's second opera, *Jane Eyre*, again to a Malouf libretto, was premièred on June 30th 2000 at the Cheltenham Festival by Music Theatre Wales and was subsequently toured around the UK.

MAGNUS WILLIAMSON *Missa Tertia*

Missa Tertia has assumed its present shape through a process of evolution and accumulation. The Kyrie and Sanctus were written for liturgical use in Oxford early in 1997; the Gloria and Agnus Dei, to a greater or lesser extent modelled on the Kyrie, were added later in 1997, for a concert performance by Voces Sacrae; the Credo was composed somewhat later, in 1998.

As the name suggests, this is the third complete Mass cycle that I have written. It also derives its name from its central melodic element, the third, which characterises the serpentine theme (or 'head-motif') which begins all movements except the Credo. The Sanctus was the first movement to be written, and encapsulates some of the themes that pervade the Mass as a whole: alterations of movement (static-dynamic), vocal textures (high-low, left-right), rhetoric (distant-intimate) and language (modal-chromatic, contrapuntal-homophonic, consonant-dissonant). The theme of the third operates at the structural level. Each movement is in a modified ternary ('A-B-A') form, in which the reprise recapitulates not always the melodic material, but the principal characteristics of the initial statement. This structure also encompasses the Mass as a whole: the Kyrie (1) finds its mirror in the Agnus Dei (5), the more fragmented Sanctus (4) is a foil to the Gloria (2), and the Credo, quite consciously, stands on its own, as fulcrum, apex, or hinge. For this reason the Credo is quite different to the other movements: brisk, matter-of-fact, generally understated (at least, compared to the other movements). The Mass and each of its five constituent movements is an arch: unlike the teleological mindset of some classical ternary forms, the central theme of *Missa Tertia* is concerned not with going, but with being; with meditation rather than narration.

Born in 1967, **Magnus Williamson** began his musical education as a chorister at Westminster Abbey. In 1990 he graduated in music from Magdalen College, Oxford, where he was organ scholar. Between 1992 and 1997, he was director of music at St Mary's, the University Church in Oxford, during which time he prepared his doctoral thesis on the Eton choirbook (Eton College, Ms. 178), one of the most important pre-Reformation English music manuscripts. Since 1997 he has been a lecturer in music at Newcastle University where, in addition to his roles as scholar and researcher, he has directed numerous ensembles (including the University Choir, Cappella Novocastriensis and the Newcastle Bach Choir). He is also active as an organist, improviser and composer: in concert, and on CD and radio. His compositions, written in response to his performing environment, are primarily choral.

GABRIEL JACKSON *I Look From Afar; O Sacrum Convivium; Tomorrow Go Ye Forth*

I try to write music that is clean and clear in line, texture and structure; my pieces are made up of simple melodies, chords, drones and ostinatos. They are not about conflict and resolution; even when animated, they are essentially contemplative. I like repetition and 'ritualised' structures. Many of my pieces reflect an interest in Mediaeval techniques and ideas - I am particularly drawn to the ecstatic, panconsonant music of the early Tudor period. I am religious by temperament, though not by belief, and several pieces are an attempt at a spiritual response to the great technological miracle of our century - powered flight.

I Look From Afar is a setting of the Matins Responsory for Advent Sunday, commissioned in 1991 by Stephen Darlington and the choir of Christ Church Cathedral, Oxford (with funds from Southern Arts) as an alternative to the more commonly used setting which is actually an adaptation of a Magnificat by Palestrina. The Respond structure, with its rondo-like repetitions, is particularly satisfying and although this piece doesn't contain any chant - as was the case in Renaissance responsories - when a line of text recurs it always has the same music. The piece is predominantly in a sturdy G minor, with an abrupt shift to E Major for the Gloria.

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. Since the piece was to be sung by the combined forces of two cathedral choirs I decided to take advantage of the potentially massive resultant sonority by dividing into up to ten parts, though I am delighted to find that the more intimate performance by Voces Sacrae on this recording is equally effective. The piece is quiet and meditative, with a refulgent climax at 'et futurae gloriae'. *O Sacrum Convivium* is dedicated to my father, a clergyman in the Guildford diocese at the time, as, by a delightfully apt coincidence, it was premiered on his 60th birthday.

In 1992, Michael Nicholas, then organist of Norwich Cathedral, asked me for a setting of the Advent Vesper Responsory *Tomorrow Go Ye Forth* as a companion-piece to *I Look from Afar*, so that one could be sung at the beginning and the other at the end of the cathedral's annual Advent service. Consequently *Tomorrow Go Ye Forth* has the same key structure as *I Look from Afar* and the Glorias in both pieces are identical.

Gabriel Jackson was born in Bermuda in 1962. After three years as a chorister at Canterbury Cathedral he studied composition at the Royal College of Music with John Lambert, gaining his B.Mus in 1983. Whilst at the College he was awarded the R.O. Morris Prize for Composition in 1981 and 1983, and in 1981 he also won the Theodore Holland Award. His music has been performed and broadcast throughout Europe and the USA and as far afield as Kuwait and Ho Chi Minh City. His works have been presented at many festivals in the UK and the USA. A strong involvement with the visual arts has resulted in pieces based on the work of artists Richard Long, Ian Hamilton Finlay and Robert Mapplethorpe and, more recently, a series of concerts curated at the Tate Gallery.

BOB CHILCOTT *Even Such is Time; Love; Steal Away*

I wrote the arrangement of *Steal Away* originally for the vocal group The King's Singers, and later extended it and expanded it for SATB Choir. *Even such is time* was the final song of a cycle about the passing of time that I originally wrote for the King's Singers and the Girl Choristers of Salisbury Cathedral. The poem 'Even such is time', by Sir Walter Raleigh, was written the night before his execution - the words of a man who seemed to have found peace, both with himself and also with God. The expressive text 'Love' by Alfred Lord Tennyson seemed to me to demand a texture that is at the same time rich and stringent. The piece eventually comes to rest on the final line "In the deep night, that all is well." This piece was first performed by the BBC Singers conducted by Stephen Cleobury.

Bob Chilcott has been involved in choral music all his life, first as a chorister and then as a Choral Scholar in the choir of King's College, Cambridge. He sang, over a period of twelve years, with the vocal group The King's Singers, for whom he wrote many *a cappella* and accompanied pieces and arrangements. It was his experiences with The King's Singers that led him to full-time composition, as he wished to extend his commitment to young and to amateur choirs through his own brand of accessible music, and to share his deep belief in the communicative and social aspects of music through his work as a pro-active composer, and through workshops. His compositions are mostly choral, with many smaller-scale works for upper voice and mixed-voice choirs.

1 Amen dico vobis:

quod vos, qui reliquistis omnia et secuti estis me,
centuplum accipietis,
et vitam aeternam possidebitis.

2 Ascendit Deus in jubilatione

in voce tubae. Alleluia!

3 Beati mortui opera manum tuarum,

Domine, ne despicias.

Audiui vocem de caelo dicentem mihi:

Beati mortui qui in Domino moriuntur.

4 Jubilate Deo omnis terra,

Servite Domino in laetitia.

Introite in conspectu ejus in exultatione. Alleluia!

5 Laetentur coeli et exultat terra,

Ante faciem Domini:

Quoniam venit.

6 Qui me dignatus est ab omni plaga curare,

et mamillam meam meo pectori restituere,

Ipsum in voco Deum vivum Deum vivum.

7 Requiem aeternam dona eis, Domine,

et lux perpetua luceat eis.

Requiescant in pace.

8 Veritas mea et misericordia mea cum ipso

Et in nomine meo exaltabitur cornu ejus.

9 I look from afar: And lo I see the power of God coming and a cloud covering the whole earth.

Go ye out to meet him and say: Tell us, art thou he that should come to reign over thy people Israel?

High and low, rich and poor, one with another, go ye out to meet him and say:

Hear, O thou shepherd of Israel, thou that leadest Joseph like a sheep, Tell us, art thou he that should come? Stir up thy strength O Lord, And come to reign over thy people Israel.

Glory be to the Father, and to the Son, and to the Holy Spirit. I look from afar: And lo, I see the power of God coming And a cloud covering the whole earth.

Go ye out to meet him and say: Tell us, art thou he that should come To reign over thy people Israel?

Amen, I say to you:

Because you have left everything

and have followed me,

because you will receive a hundred-fold,

you will possess eternal life. *Antiphon at Matins,
Feast of a Bishop & Martyr; Matthew 19:29*

God goes up with rejoicing

and the Lord with sound of trumpets. *Alleluia!*

Psalm 46 (47):5

On the works of your hands, Lord,

do not look down.

I heard a voice from heaven, saying to me:

Blessed are the dead who die in the Lord. *Antiphon
at Vespers, Office of the Dead; Revelation 14:13*

Rejoice in God all the earth,

serve the Lord with gladness.

Go into his presence with exultation. *Alleluia!*

Psalm 99 (100): 1-2

Let the heavens rejoice and the earth exult

before the presence of the Lord:

for he is coming. *Psalm 95 (96): 11a & 13b*

I call on the living God who has made me worthy

by cleansing me from all my affliction

and restoring courage to my heart. *Antiphon at
Lauds, Feast of St Agatha, Virgin & Martyr*

Grant eternal rest unto them, O Lord,

and let light perpetual shine on them.

May they rest in peace. *Antiphon, Office of the
Dead*

Mercy and truth shall be with him,

and by my name shall he be exalted. *Psalm 88
(89): 24*

10 **O Sacrum Convivium** in quo Christus sumitur.
Recolitur memoria passionis ejus,
Mens impletur gratia,
Et futurae gloriae nobis pignus datur.

O holy feast in which the body of Christ is consumed,
The memory of his passion is brought to mind,
The mind is filled with grace,
And a promise of the glory to come is given to us.

Antiphon at Second Vespers, Corpus Christi

11 Judah and Jerusalem, fear not, nor be dismayed.

Tomorrow go ye forth. And the Lord, he shall be with you.
Stand ye still, And ye shall see the salvation of the Lord.
Tomorrow go ye forth, And the Lord, he shall be with you.
Glory be to the Father, and to the Son, And to the Holy Spirit.
Tomorrow go ye forth, And the Lord, he shall be with you.

Vesper respond, Advent Sunday

12 Kyrie eleison. Christe eleison,
Kyrie eleison.

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

13 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 coelestis,
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 in earth peace, goodwill to all 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,
Thou 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 the Father
have mercy upon us.
For thou only art holy, thou only art the Lord, thou
only art most high, Jesus Christ.
With the Holy Ghost in the glory of God the Father.
Amen.

14 Credo in unum deum.
Patrem omnipotentem, factorum caeli et terrae,
Visibilem omnium, et invisibilem.
Et in unum dominum Jesum Christum,
Filiū Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.

I believe in one God.
The Father almighty, creator of heaven and earth,
And in all things visible and invisible.
And in one lord Jesus Christ,
The only begotten son of God.
Begotten of the Father before all worlds.
God of God, light of light,
True God of true God.

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.
Et resurrexit tertia die secundum scripturas.
Et ascendit in caelum:
Sedet ad dexteram Patris.
Et iterum venturus est cum gloria
iudicare vivos et mortui:
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

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.
And according to the scriptures he rose again on the
third day. And ascended into heaven:
And is seated at the right hand of the Father.
And he will come again in glory
to judge the living and the dead:
Whose kingdom shall have no end.
I believe in the Holy Ghost, the Lord the giver of life:
Who proceedeth from the Father and the Son.
Who with the Father and the Son together is
worshipped and glorified:
Who spake by the prophets.
I believe 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

- 15 Sanctus, sanctus, sanctus Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua,
Hosanna in excelsis.
Benedictus qui venit in nomine Domini,
Hosanna in excelsis.

Holy, holy, holy, Lord God of Sabaoth.
Heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is he who cometh in the name of the Lord,
Hosanna in the highest.

- 16 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, that takest away the sins of the world,
have mercy upon us.
Lamb of God, that takest away the sins of the world,
have mercy upon us.
Lamb of God, that takest away the sins of the world,
grant us thy peace.

- 17 **Even such is time**, which takes in trust
Our youth, our joys, and all we have,
And pays us but with age and dust.
Who, in the dark and silent grave,
When we have wandered all our ways,
Shuts up the story of our days,
And from which earth and grave and dust
The Lord shall raise me up I trust.

Sir Walter Raleigh ?1554 - 1618

- 18 **Love** is and was my Lord and King,
And in his presence I attend
To hear the tidings of my friend
Which ev'ry hour his couriers bring.

Love is and was my King and Lord,
And will be, though as yet I keep
Within his court on earth, and sleep
Encompassed by his faithful guard,

And hear at times a sentinel,
Who moves around from place to place
And whispers to the worlds of space
In the deep night, that all is well.

Alfred, Lord Tennyson 1809 - 1892

- 19 **Steal away**, steal away, steal away to Jesus,
Steal away, O steal away home, I ain't got long to stay here.
My Lord he calls me, He calls me by the thunder.
The trumpet sounds within my soul.
I ain't got long to stay here.
Steal away, steal away, steal away to Jesus,
Steal away, O steal away home, I ain't got long to stay here.

American Spiritual

Judy Martin was Organ Scholar of Selwyn College Cambridge from 1986 to 1989 where she studied conducting under Dr. Andrew V. Jones. On graduating, she moved to Oxford where she then worked as an organist and conductor with posts at Exeter and The Queen's Colleges, and as the conductor of The Arcadian Singers. In 1991 she spent six months in Sydney, working in the Music Department at Christchurch St. Laurence as a teacher, organist and conductor. In 1995, after two years of teaching, she was appointed Head of Music at The Abbey School, a prestigious independent girls' school in Reading. She has recently relinquished this post in order to pursue a career as a conductor and teacher. In 1997, she was instrumental in the establishment of a new eight-voice choir at the church of St Mary Magdalen in Oxford, a choir that is rapidly gaining a superb reputation, both in Oxford, and further afield. Judy is actively involved with Royal School of Church Music choirs and courses. She is Assistant Director of the Southern Cathedral Singers (girls and adults). In September 2001 she took up the post of Director of Chapel Music at Worcester College in Oxford, where she has established a new student choir to coexist with the existing choir of boys and men.

Voces Sacrae is one of the most exciting and versatile professional chamber choirs in Britain today, having already established an excellent reputation and receiving superb reviews for every performance. The ensemble has been working in the fields of both contemporary (mainly a cappella) and Renaissance choral music and, during the past three years it has been performing and recording in association with Oxford University Press, promoting their new choral repertoire. The choir is very keen to bring the work of new composers to people's attention. Voces Sacrae has recently released a disc of choral works by Edmund Rubbra, featuring many previously unrecorded pieces, and a premier recording of Michael Finnissy's *Seven Sacred Motets* for METIER. The choir has broadcast on BBC Radio Two, Three and Four and has given highly acclaimed concerts in venues throughout the UK, and in 1998 in South Eastern Australia, in association with OUP, giving concerts and workshops. Whilst there, it performed live on "The Music Show", the ABC's national music programme, and subsequent concerts were filmed for television and recorded for broadcast on a local radio station. Voces Sacrae also gave the world premier performance of Finnissy's *Seven Sacred Motets* in a packed St James' King Street in Sydney.

The Singers:

Sopranos:

Angharad Gruffyd Jones	Tracks 1-8
Emma Preston-Dunlop	All tracks
Tanya Wicks	Tracks 9-19
Anna-Louise Wood	All tracks

Countertenors:

Patrick Craig	All tracks
Andrew Olleson	All tracks

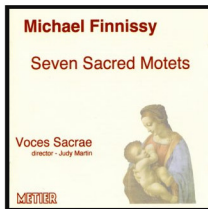
Tenors:

Edwin Simpson	Tracks 10 & 17
Simon Wall	Tracks 1-8
Christopher Watson	All tracks

Basses:

David Salmon	All tracks
Giles Underwood	All tracks

The eight singers of The Choir of St Mary Magdalen, Oxford join Voces Sacrae for Tracks 12-16.



Also by Voces Sacrae and Judy Martin:
Michael Finnissy: Seven Sacred Motets
Metier MSVCD 92023

Even Such is Time

recent British choral music

Voces Sacrae

directed by Judy Martin



Michael Berkeley Eight Motets

1	Amen dico vobis	1:42
2	Ascendit Deus	2:25
3	Beati mortui	2:46
4	Jubilate Deo	2:31
5	Laetentur coeli	1:31
6	Qui me dignatus est	2:47
7	Requiem aeternam	2:13
8	Veritas mea	2:43

Gabriel Jackson

9	I look from afar	5:16
10	O sacrum convivium	6:03
11	Tomorrow go ye forth	2:58

Magnus Williamson Missa Tertia

12	<i>Kyrie</i>	2:34
13	<i>Gloria</i>	4:11
14	<i>Credo</i>	5:17
15	<i>Sanctus and Benedictus</i>	2:29
16	<i>Agnus Dei</i>	5:11

Bob Chilcott

17	Even such is time	2:34
18	Love	3:01
19	Steal away	3:07

Total Time 61:19

Producer / Balance Engineer / Digital Editor: David Lefeber Assistant Producer: Peter Parshall

Recorded 28th - 31st December 1998 and 15th April 1999.

Booklet Notes: written and compiled by Peter Parshall

Cover Photography, Booklet Design and Layout: David Lefeber

METIER Sound and Vision and Voces Sacrae would like to acknowledge the Rector and Chaplain of Exeter College, Oxford for kindly granting use of the Chapel for this recording, and to OUP for providing the performance scores.

www.metierrecords.co.uk



METIER
MSV CD92035

© 2002, Original recording by David Lefeber, Metier Sound & Vision

© 2002, David Lefeber, Metier Sound & Vision

