



Alexander
CAMPKIN

True Light

Missa Brevis • The First Kiss

O Lord, in thee is all my trust

Glorious, beauteous,
golden-bright

Colin Spinks, Organ

Tristan Fry, Tam-tam

vOx Chamber Choir

David Crown



Alexander
CAMPKIN
(b. 1984)

Choral Works

	True Light (version for choir, organ and tam-tam) (2011) (Text: Bible – New Testament: John 1.1–14)	20:22
1	Part I: In the Beginning	6:56
2	Part II: Witness of Light	7:27
3	Part III: The Word	5:59
	Missa Brevis (2009) (Text: Ordinary of the Mass)	
4	Kyrie	2:53
	The First Kiss (2015) (Text: Strato of Lampsacus, c. 335–269 BC, translated by Sydney Oswald [Sydney Lomer], 1880–1926)	9:02
	Missa Brevis (Text: Ordinary of the Mass)	
6	Gloria	7:02
7	Sanctus	3:36
	O Lord, in thee is all my trust (2013) (Text: Anonymous, from <i>The Lamentation of a Sinner</i> , c. 1539)	6:00
	Missa Brevis (Text: Ordinary of the Mass)	
9	Benedictus	4:11
10	Agnus Dei	4:40
	Glorious, beauteous, golden-bright (2018) (Text: Anna M.E. Nichols, 19th century)	5:43

Alexander Campkin (b. 1984)

Choral Works

Alexander Campkin studied at the University of Oxford, the Royal Academy of Music and the University of Music and Performing Arts in Vienna, and was elected an Associate of the Royal Academy of Music in 2014. His music, praised by *Gramophone* magazine, has been performed and broadcast in over two hundred countries, including at the Berlin Philharmonie, Amsterdam Concertgebouw and Tokyo Opera City Hall. He was commissioned by Bournemouth Symphony Orchestra to compose a piece for the 2018 BBC Proms at the Royal Albert Hall, London. Other commissioners of his work include the Royal Opera House, The Tallis Scholars, London Mozart Players and the Vokalkapelle der Theatinerkirche Munich.

www.alexandercampkin.com

True Light (2011)

True Light was commissioned by Hamish Pringle for Birmingham Cathedral and was first performed in 2011 by Birmingham Cathedral Choir and the Royal Ballet Sinfonia. It sets John 1.1–14, the well-loved passage of scripture that starts ‘In the beginning was the Word, and the Word was with God, and the Word was God.’

True Light opens with an energetic, lively and majestic soundworld. As the music begins, the choir sings joyfully in celebration of this incredible text. The central section of the piece, *Part II: Witness of Light*, is a more introspective and meditative moment. Rt Revd David Urquhart Bishop of Birmingham explained his understanding of how the section from ‘There was a man sent from God’ describes the personal and prophetic identity of John the Baptist. A solo soprano peacefully soars above the choir in the musical climax of this section.

Part III: The Word returns to the opening sound of the composition, gradually building to the final climax on ‘full of grace and truth’, which completes the revelation of Christ as God on earth. The piece closes with a very quiet setting of ‘Amen’ led by the solo soprano.

1 Part I: In the Beginning

In the beginning was the Word, and the Word was with God, and the Word was God. The same was in the beginning with God. All things were made by him; and without him was not anything made that was made. In him was life; and the life was the light of men. And the light shineth in darkness; and the darkness comprehended it not.

2 Part II: Witness of Light

There was a man sent from God, whose name was John. The same came for a witness, to bear witness of the Light, that all men through him might believe. He was not that Light, but was sent to bear witness of that Light. That was the true Light, which lighteth every man that cometh into the world.

3 Part III: The Word

He was in the world, and the world was made by him, and the world knew him not. He came unto his own, and his own received him not. But as many as received him, to them gave he power to become the sons of God, even to them that believe on his name: Which were born, not of blood, nor of the will of the flesh, nor of the will of man, but of God. And the Word was made flesh, and dwelt among us, (and we beheld his glory, the glory as of the only begotten of the Father,) full of grace and truth. Amen.

The Gospel of St John 1:1–14 ‘The Word’

Missa Brevis (2009)

During Mass at Pusey House, Oxford, one Sunday morning in April, a bright ray of sunlight streamed through the windows, illuminating the altar, its direct beam piercing clouds of moving incense. This highly evocative, symbolic moment provided the inspiration for the *Missa Brevis*. In this Mass setting there is the sustaining of a single pitch, around which faster notes move. At times

these faster notes overlap or collide with this central, sustained note, as the ebb and flow of tension builds and releases. This sustained pitch represents the ray of sunlight shining towards the altar. This Mass setting was written for the acoustic and sound of the Pusey House Chapel, choir and organ. *Missa Brevis* was commissioned by Pusey House, Oxford, for the 125th anniversary celebrations of the foundation of the House in 2009.

4 Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

6 Gloria

Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.

Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex 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, good will towards men.

We praise thee, we bless thee,
we worship thee, we glorify thee,
we give thanks to thee for thy great glory.
O Lord God, heavenly King,
God the Father Almighty.

O Lord, the only-begotten Son, Jesus Christ:
O Lord God, Lamb of God, Son of the Father,
that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of God the Father,
have mercy upon us.

For thou only art holy;
thou only art the Lord;
thou only, O Christ,
with the Holy Ghost,
art the Most High in the glory of God the Father.
Amen.

7 Sanctus

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

Holy, holy, holy,
Lord God of hosts,
heaven and earth are full of thy glory:
Glory be to thee, O Lord most High.

9 Benedictus

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

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

10 Agnus Dei

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.

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

O Lamb of God,
that takest away the sins of the world,
have mercy upon us.

O Lamb of God,
that takest away the sins of the world,
have mercy upon us.

O Lamb of God,
that takest away the sins of the world,
grant us thy peace.

5 The First Kiss (2015)

The First Kiss sets two poignant and daring Epigrams by Greek philosopher Strato, a Greek poet from the 2nd century AD who was probably the court poet of the Roman emperor Hadrian. The text was translated and

privately printed by 'Sydney Oswald', a nom de plume of the poet and soldier Sydney Lomer (1880–1926). The piece is scored for double choir accompanied by organ or string orchestra. It was commissioned by the Fourth Choir, conducted by Dominic Peckham. This commission was made possible through the generosity of Francis Nwokedi in loving memory of his brother Victor Nwokedi.

When the hour drew nigh
at which we say farewell,
My Moeris kissed my lips,
in dream or truth I cannot tell;
But if the kiss divine were real,
then this indeed I know,
My joyous soul no more
on earth can wander in

Thy eyes are sparks, god-like made,
Or rather rays, that send forth flame;
To look thee in the face I cannot claim,
So fierce a fire thy eyes have on me played.

Strato of Lampsacus, (c. 335–269 BC),
translated by Sydney Oswald
(Sydney Lomer) (1880–1926)

9 O Lord, in thee is all my trust (2013)

A setting of an old English hymn, *O Lord, in thee is all my trust* uses phrases in which the voices freely repeat fragments, to evoke spacious atmospheres and soundworlds.

O Lord, in thee is all my trust,
give ear unto my woeful cries.
Refuse me not, that am unjust,
but bowing down thy heavenly eyes,
behold how I do still lament
my sins wherein I thee offend.
To thee therefore still shall I cry,
to wash away my sinful crime.

*Haste now, O Lord, haste now, I say,
to pour on me the gifts of grace,
that when this life must flit away,
in heaven with thee I may have place,
where thou dost reign eternally.
To thee be praise, world without end. Amen.*

Anonymous, from *The Lamentation of a Sinner*, c. 1539



Alexander Campkin

Photo: A P Wilding

III Glorious, beauteous, golden-bright (2018)

Glorious, beauteous, golden-bright is a Christmas carol for choir. It was specially commissioned by Jennifer Weller and Caroline Harrison QC for vOx Chamber Choir, Oxford, directed by David Crown. It sets a text by Anna M.E. Nichols, written in 1871.

1. *Glorious, beauteous, golden-bright,
Shedding softest, purest light,
Shone the stars that Christmas night,
When the Jewish shepherds kept
Watch beside their flocks that slept.*

2. *Now no more on Christmas night,
Is the sky with angels bright,
But for ever shines the Light;
Even He whose birth they told
To the shepherds by the fold.*

3. *Since that Light then darkens never,
Let us all, with glad endeavour,
Sing the song that echoes ever:
Glory in the highest Heaven!
Peace on earth to us forgiven.*

Alexander Campkin

Colin Spinks



Colin Spinks became organ scholar of Brasenose College, Oxford in 1994. In 1998 he was appointed as the first postgraduate organ scholar of Gloucester Cathedral. Since September 2017, Spinks has been director of music at St Olave's Church, Hart Street and St Katharine Cree. Prior to this he held a similar position at St Mary le Strand. Spinks works as a répétiteur for High Wycombe Choral Society, Aylesbury Choral Society, Barnet Choral Society and the North Herts Guild of Singers. He features on albums by Aylesbury Choral Society, North Herts Guild of Singers and vOx Chamber Choir. He is currently musical director of Wingrave Singers, and previously held the same position at Thame Choral Society. Spinks works with London-based chamber choirs Ad Libitum, Lloyd's Choir and Chantage, and has performed with the Frideswide Ensemble, Musica Donum Dei and the London Mozart Players. Spinks was the founder conductor of the Langlais Festival in Brittany, France. He has also performed in the US, Australia, Germany, Italy and Guernsey.

Tristan Fry



From school Tristan Fry joined the London Philharmonic Orchestra, performing *The Rite of Spring* in front of Stravinsky and concerts with Danny Kaye and Duke Ellington. He appeared at Ronnie Scott's with John Dankworth and Cleo Laine, and performed with The Nash Ensemble, the Fires of London (previously the Pierrot Players) and the London Sinfonietta as a founding member, also working with Boulez and Stockhausen. Fry was involved in playing for films, TV and pop records, appearing on The Beatles *A Day in the Life*. At the request of Sir Neville Marriner, he joined the Academy of St Martin in the Fields, and in 1980 joined Sky with guitarist John Williams. Fry can be heard playing on numerous pop, jazz and classical recordings, appearing on soundtracks for James Bond and Harry Potter films and *The Italian Job*. He also appeared in concert with Frank Sinatra, and performed on Bing Crosby and Fred Astaire's final albums. As a member of the BBC TV Orchestra, he played on light entertainment shows, and appeared on *Top of the Pops* in Johnny Pearson's band.

vOx Chamber Choir



Melleray in County Waterford. Regular collaborations with other musicians have included the Swiss violinist and composer Paul Giger, Cheltenham Bach Choir and the Musical and Amicable Society. vOx's first album, the choral works of Lodovico da Viadana, was released in April 2017.

The Oxford-based vOx Chamber Choir was founded by David Crown in 2014. The choir's repertoire ranges from Renaissance through to contemporary, and its busy concert schedule sees the ensemble tour from its home city to other parts of Oxfordshire and wider afield to London, Winchester, Bath and other cathedral cities. In 2018 the choir undertook a tour to Ireland that culminated in a concert at the Cistercian Abbey, Mount

www.vox-choir-oxford.co.uk

David Crown



David Crown has established himself as one of the leading choral conductors in the UK. His abilities as a vocal technician as well as his outstanding gifts as a conductor have placed him in a unique position in his field. He is currently musical director of Cheltenham Bach Choir, Opus 48 and vOx Chamber Choir. Crown's concerts and recordings have received plaudits around the UK and abroad. As a guest conductor he is increasingly in demand with choirs and orchestras. Crown's other work includes choral masterclasses and workshops. His background as a professional singer, professional viola player and sought-after singing teacher have all contributed to the depth he brings to his work.

www.david-crown.com

Alexander Campkin is renowned as a leading young choral composer who has been commissioned by some of the most prestigious musical organisations in Britain. *True Light* reveals the energy and majestic sound world that he commands, as well as qualities of reflective intimacy. His *Missa Brevis* was inspired by seeing a beam of sunlight pierce a cloud of moving incense, the resultant music being built around a sustained pitch, ebbing and flowing. In *The First Kiss*, he sets two poignant and daring Epigrams by the Greek philosopher Strato.



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Choral Works

1-3 True Light (version for choir, organ and tam-tam) (2011)	20:22
4 6-7 9-10 Missa Brevis (2009)	22:22
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WORLD PREMIERE RECORDINGS

Colin Spinks, Organ 1-10 • Tristan Fry, Tam-tam 1 3
vOx Chamber Choir • David Crown

A detailed track list can be found inside the booklet. The sung texts and translations are included in the booklet, and may also be accessed at www.naxos.com/libretti/574186.htm

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