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CLASSICS



# ATTENDE DOMINE

*Music for Lent & Passiontide*

The Bevan Family Consort

## ATTENDE DOMINE: MUSIC FOR LENT & PASSIONTIDE

### LENT

- |   |   |        |
|---|---|--------|
| 1 | <b>Attende Domine</b>   chant                               | [4.03] |
| 2 | <b>Tribulatio proxima est</b><br>William Byrd (c.1540–1623) | [5.34] |
| 3 | <b>Ave regina cælorum</b><br>Neil Wright (b.1956)           | [2.34] |
| 4 | <b>Emendemus in melius</b><br>Andrea Rota (c.1553–1597)     | [4.57] |

### PALM SUNDAY

- |   |  |        |
|---|--|--------|
| 5 | <b>Psalm 21 (Palm Sunday)</b><br>David Bevan (1951–2021) | [2.12] |
|---|--|--------|

### MAUNDY THURSDAY

- |    |   |         |
|----|---|---------|
| 6  | <b>Lamentations a 6</b><br>Alfonso Ferrabosco (i) (1543–1588)   | [13.30] |
| 7  | <b>Christus factus est</b><br>Baldassare Sartori (fl.1689–1716) | [2.22]  |
| 8  | <b>Ubi caritas</b>   Maurice Durufle (1902–1986)                | [2.30]  |
| 9  | <b>Caro mea</b>   Girolamo Giacobbi (1567–1628)                 | [2.58]  |
| 10 | <b>Tantum ergo op. 168</b><br>Mel Bonis (1858–1937)             | [2.36]  |

### GOOD FRIDAY

- |    |   |        |
|----|---|--------|
| 11 | <b>Lamentations for Good Friday</b><br>Toledo chant                 | [3.40] |
| 12 | <b>Vinea mea electa</b><br>Francis Poulenc (1899–1963)              | [3.37] |
| 13 | <b>Am Karfreitag (from Op. 79)</b><br>Felix Mendelssohn (1809–1847) | [1.44] |
| 14 | <b>Hear My Prayer, O Lord. Z. 15</b><br>Henry Purcell (1659–1695)   | [2.02] |
| 15 | <b>The Reproaches</b><br>Colin Mawby (1936–2019)                    | [3.53] |
| 16 | <b>Crucifixus a 8</b><br>Antonio Lotti (1667–1740)                  | [2.48] |

### HOLY SATURDAY

- |                |  |           |
|----------------|--|-----------|
| 17             | <b>Lamentations for Holy Saturday: Lectio II</b><br>Alonso Lobo (1555–1617) recon. Francis Bevan | [13.04]   |
| 18             | <b>Christus factus est</b><br>Anton Bruckner (1824–1896)   | [5.10]    |
| Total timings: |  | [1.09.18] |

## INTRODUCTION

It was quite a feat bringing together the Bevan Family Consort for a third album. After numerous Whatsapp polls we finally settled on a location and a few days in May when we could all be together – most of us, anyway. Some could only join for a day or two, owing to professional engagements, hence the variety in voice-scorings on this album. The sense of focus, because of time and vocal constraints, seemed particularly fitting for the penitential music we were singing. Recording an album with the family is always moving, but this one was especially so because of the theme of the music. There were a lot fewer young children with us this time, for one reason or another, and perhaps this too contributed to an atmosphere of greater recollection.

We were delighted to have some new members in the choir, namely my younger sisters and Dan, who, feeling left out of the fun, decided to brush up on their sight-singing skills so that they could join us for this mini-break in Dorset. The house was fantastic, complete with grand piano, large grounds, hot tub and pool table, the perfect antidote to long hours of intense rehearsal and recording.

Like previous albums, this one contains well-worn family favourites beside newly-discovered or un-recorded rarities, thanks to our in-house editor and arch-polyphony enthusiast, Francis. Deciding on music for an album is always a messy business but brings to light the divergence of tastes within a family. The final offering represents a rigorously sought balance between liturgical relevance, feel-good motets, family significance and the latest renaissance scholarship! We hope you enjoy our selection and that it can be a prayerful accompaniment to the Lenten season.

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THE BEVAN FAMILY CONSORT & GRAHAM ROSS

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## PROGRAMME NOTES

### Francis Bevan

Holy Week for church musicians is an exhausting experience, but a hugely rewarding one. The services of the Triduum track the suffering, death and resurrection of Christ, and his acceptance of the burden of our sin, while the ancient offices of Tenebrae<sup>1</sup> that surrounds them emphasises the degree to which we are fallen people in need of salvation, mourns Christ's fate, and recounts the prophecies which are to be fulfilled by him.

On Maundy Thursday, we celebrate the Mass of the Lord's Supper, when Jesus institutes the Eucharist and washes his disciples' feet. After Mass, the altars are stripped, and the Blessed Sacrament is moved in procession to the altar of repose, where vigil is kept, recalling Jesus praying in Gethsemane before his arrest. On Good Friday, the stark liturgy begins with prayers, scripture, and the Passion according to St. John. The crucifix, veiled for weeks, is then uncovered and venerated by the faithful.

It's impossible not to be moved by the drama of these events, and the texts prescribed to be sung with each provide ample opportunity for vivid musical expression. This intense week has inspired some of the greatest compositions in the Western canon, making it a challenge to choose pieces for recording. We've selected some that hold special family significance—favourites sung during Passiontide in various places the Bevans have gathered over the years—and some music new to us all. We're thrilled to include premiere recordings of several lesser-known works.

Our programme follows the liturgy from the beginning of Lent on Ash Wednesday to the darkness of Holy Saturday (before the jubilation of the Resurrection, which could easily fill its own record). For each day of Tenebrae, we've included a setting of a Lamentation. These texts, thought to be written by the Prophet Jeremiah, tend to be among composers' most expressive works. Each consists of Hebrew letters sung to long, plaintive melismata, followed by reflections on the destruction of Jerusalem, human sinfulness, and pleas for mercy, ending with "Jerusalem,

convertere ad Dominum Deum tuum" ("Jerusalem, return to the Lord your God").

Paired with these are three contrasting settings of *Christus factus est*, a central Holy Week text from St. Paul's letter to the Philippians. It is traditionally sung as an antiphon at the end of Tenebrae before the strepitus (a loud noise symbolising the earthquake after Christ's death).

For several years, I sang for the Triduum at Downside Abbey with Auntie Rachel, Hugh, and Benny, where Colin Mawby's *Reproaches* were always sung during Good Friday's veneration of the cross. On paper, his music is simple and accessible, but in the Abbey's vast acoustic it becomes overwhelming; the grating bitonality and dynamic climaxes capture God's anger and the desperation of people begging forgiveness. Colin, who directed the choir at Westminster Cathedral when my father and uncles were choristers, was a great friend of the family, and I was lucky enough to get to know him as his publisher in his final years.

We also spent many Holy Weeks with Uncle David at Holy Redeemer, where his strikingly dissonant fauxbordon settings were perfectly matched to the Passion's drama. We include his Psalm 21 setting

for Palm Sunday, marking Jesus's joyous entry into Jerusalem before his betrayal. David's friend, the esteemed organist Neil Wright, visited frequently, often conducting his own compositions. We're delighted to include his *Ave regina caelorum*, an excellent example of his trademark harmonic style woven around the Marian antiphon's chant tune. Both of these works are first recordings, though more of their excellent Passiontide music can be heard on *Triduum* (Priory PRCD 1004, 2007).

I later sang with Dominic and his siblings at St. Augustine's Shrine in Ramsgate, where I experienced my first full Tenebrae and Dom's chanting which is, I think, unmatched. He performs a Good Friday Lamentation here, set to a melody from the *Passionarium Toletanum* (particularly beautiful Mozarabic melodies from Toledo) in a collection edited by Hugh Henry which has become a constant feature of our Tenebrae music lists.

Since 2016, Dom, Sophie, Daisy, and I have sung the complete liturgy at St. Birinus in Dorchester on Thames, and I've been working hard to find and transcribe new renaissance music each year, particularly sets of Lamentations and Responsories to provide an alternative to the ever popular settings by Tallis and Victoria respectively.

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<sup>1</sup> Tenebrae = 'Darkness', a special version of the offices of Matins and Lauds for these days. During the liturgy, candles on a triangular hearse are gradually extinguished with each psalm, said to symbolise the waning faith of the Apostles.

The growing collection of my performing editions of these findings can be freely downloaded from PolyphonyDatabase.com.

Among the other treasures I've found in this time is the stunning *Caro mea* by Girolamo Giacobbi, recorded here with low voices to highlight its rich harmony. A Bolognan composer from the early Baroque era, Giacobbi was among the first to write operas (most of which are lost) but also published sacred works; this piece is from *Motecta multiplici vocum* (1601). Many Italian composers of his time are justifiably dismissed as bland, making it all the more satisfying to discover music of this quality.

Andrea Rota's *Emendemus in melius*, a responsory for Ash Wednesday, is another such discovery, and was part of our first concert as The Bevan Family Consort at Holy Redeemer over a decade ago. I was also determined to get a version of *Christus factus est* recorded and correctly attributed to Baldassare Sartori. This popular piece has been recorded countless times, but seemingly always attributed to Felice Anerio owing to an error made by Pietro Alfieri, the first editor to publish an edition and repeated in all subsequent publications.<sup>2</sup>

The Polyphony Database began as a way to make available the works of Spanish composer Alonso Lobo, and while researching his music, I was pointed towards an incomplete Lamentation for eight voices in the archives at Toledo Cathedral. The first choir is complete and unmistakably the work of the genius. Lobo paraphrases the Toledo chant melody throughout which gave me a good starting point for piecing together the second choir. Even so, reconstructing a single part of a contrapuntal work is difficult enough, and four is near impossible - we were still ironing out several parallel octaves while recording, and some that I had missed have made it to the final cut! Given the voices we had on hand, we decided to record the piece a fourth lower than written. My hope is that our performance will persuade others to suggest improvements to my edition, make further recordings, and begin to include the piece in the standard repertoire.

2023 marked 400 years since the death of William Byrd, considered by many to be England's finest composer. His two books of motets from 1589 and 1591 contain, in my view, his best works, and *Tribulatio proxima est* from the latter is a personal favourite. In these collections, Byrd

weaves scripture with lines of his own, reflecting his anguish over Catholic persecution. While most of these motets have no specific liturgical association, their penitential themes and yearning counterpoint make them perfect fare for Lent and Advent.

We're especially excited to present the first recording of the six-voice Lamentations by Alfonso Ferrabosco the Elder. A court favourite of Elizabeth I, Ferrabosco's European travels and diplomatic connections have given rise to theories that he may have been a spy. His sacred music like almost all of his English contemporaries' survives only in manuscript and the extant sources for this piece in particular were quite challenging to collate - I'm very glad I persevered!

His three five voice Lamentations are relatively popular, but little else is known beyond academic circles. His obvious grasp of compositional technique demonstrates his rigorous European training, but there are many markers in his harmony and counterpoint which are reminiscent of the English style and which clearly foreshadow Byrd. The two men would have been about the same age and must have known each other well - one wonders how they got on and influenced each other. Highlights of this Lamentation include the

finely worked cascade at 'Daleth' and the angular modulations in the following section, particularly at "contristatus est venter meus" ("my bowels are troubled").

Our programme also includes familiar works by 20th century French composers: Mel Bonis's *Tantum ergo*, Maurice Duruflé's *Ubi caritas*, and Francis Poulenc's scintillating *Vinea mea electa*, and a few seasonal stalwarts for double choir: Mendelssohn's *Am Karfreitag*, Lotti's *Crucifixus* a 8, and Purcell's *Hear my prayer*, the latter performed here by a solo octet.

Finally we include Bruckner's *Christus factus est* to mark his 200th birthday. Bruckner's use of dynamic contrast is a feature of all of his composition, with sudden changes often likened to him switching manuals on the organ at St Florian's Priory. His devout Catholicism is evident in his sacred choral music which I think his most inspired output, the five beats of silence at the climax of this piece being a prime example - like falling into the abyss and looking up into the face of God.

<sup>2</sup> One of the sources, *I-Rli Musica P 25*, includes a light-hearted comment that it is written in the style of Anerio.

## TEXTS AND TRANSLATIONS

*Attende Domine, et miserere,  
quia peccavimus tibi.*

Ad te Rex summe, omnium Redemptor,  
oculos nostros sublevamus flentes:  
exaudi, Christe, supplicantium preces.

Dextera Patris, lapis angularis,  
via salutis, ianua cælestis,  
ablue nostri maculas delicti:

Rogamus, Deus, tuam maiestatem:  
auribus sacris gemitus exaudi:  
crimina nostra placidus indulge.

Tibi fatemur crimina admissa:  
contrito corde pandimus occulta:  
tua, Redemptor, pietas ignoscat.

Innocens captus, nec repugnans ductus;  
testibus falsis pro impiis damnatus:  
quos redemisti, tu conserva, Christe.

*Cantors: Dominic & Edward, Mary & Sophie*

*Hearken, O Lord, have mercy upon us;  
For we have sinned against thee.*

To thee, Redeemer, King of highest heaven,  
Lift we our eyes in grief and deep abasement:  
Listen, O Saviour, to our supplications.

Head of the Corner, right hand of the Father,  
Way of salvation, gate of life eternal,  
Wash thou away the stain of our offences.

Lord, we beseech thee, from thy throne of glory  
Bow down thine ear to hear our cry of sorrow,  
Look down in mercy on our sore transgressions.

All our misdoings now we lay before thee,  
Unveil with contrite heart each guilty secret:  
Saviour, in pity grant us thy forgiveness.

Guiltless, a captive taken unresisting,  
By false accusers brought to condemnation,  
Save, Lord, and help the souls thou hast redeemed.

*Lent prose*

Tribulatio proxima est et non est qui adiuvet. Sed  
tu, Domine, defensor vitæ meæ, vindica me.  
Contumelias et terrores passus sum ab eis. Adiutor  
et protector meus es tu: Domine, ne moreris.

*S: Daisy, Mary, Violet  
A: Helena, Sophie, Tess  
T: Edward, Lizzy*

*T: Edward, Lizzy  
Bar: David, Francis, Henry  
B: Benny, Dan, Hugh, Michael*

Emendemus in melius quæ ignoranter  
peccavimus: ne subito præoccupati die mortis,  
quæramus spatium pænitentiae, et invenire non  
possimus. Attende, Domine, et miserere: quia  
peccavimus tibi.

*S: Daisy, Mary, Violet  
A: Helena, Sophie, Tess*

*T1: Edward, Lizzy  
T2: David, Francis, Henry  
B: Benny, Dan, Hugh, Michael*

Ave Regina cælorum,  
Ave Domina Angelorum:  
Salve radix, salve porta,  
Ex qua mundo lux est orta:  
Gaude Virgo gloriosa,  
Super omnes speciosa,  
Vale, o valde decora,  
Et pro nobis Christum exora.

*S1: Mary, Sophie  
S2: Daisy  
A: Francis (+S2), Lizzy, Tess*

*T: Dom, Edward  
B1: Dan, David  
B2: Benny, Hugh, Michael*

Tribulation is very near: for there is none to help  
me. But thou, O Lord, defender of my life, do thou  
deliver me.  
Reproaches and terrors have I suffered from them.  
Thou art my helper and my deliverer: O Lord, make  
no delay.

*Psalm 21:12; Psalm 69:6 & Byrd's own free text*

Let us amend for the better in those things in  
which we have sinned through ignorance: lest  
suddenly overtaken by the day of death, we seek  
space for repentance, and be not able to find it.  
Hearken, O Lord, and have mercy: for we have  
sinned against thee.

*Responsory for the Distribution of Ashes on Ash Wednesday*

Hail, Queen of Heaven.  
Hail, Lady of Angels  
Hail, root, hail, gate  
From whom unto the world a light has arisen:  
Rejoice, glorious Virgin,  
Lovely beyond all others,  
Farewell, most beautiful maiden,  
And pray for us to Christ.

*Marian antiphon for the season between the feasts of the  
Presentation and Easter*

*My God, my God, why have you forsaken me?*

All who see me deride me.  
They curl their lips, they toss their heads.  
“He trusted in the Lord, let him save him;  
let him release him if this is his friend.

Many dogs have surrounded me,  
a band of the wicked beset me.  
They tear holes in my hands and feet.  
I can count every one of my bones.

<i>S1: Mary</i>	<i>T1: Edward</i>
<i>S2: Daisy</i>	<i>T2: Dominic</i>
<i>A1: Francis, Sophie</i>	<i>T3: Henry</i>
<i>A2: Lizzy, Tess</i>	<i>B1: Dan, David</i>
	<i>B2: Benny, Hugh, Michael</i>

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Incipit lamentatio Jeremiæ Prophetæ:

LAMED. Peccatum peccavit Jerusalem, propterea instabilis facta est:  
omnes qui glorificabant eam spreverunt illam, quia viderunt ignominiam eius: ipsa autem gemens et conversa est retrorsum.

SAMECH. Iustus est Dominus, quia os eius ad iracundiam provocavi. Audite, obsecro, universi populi, et videte dolorem meum: virgines meæ et iuvenes mei abierunt in captivitatem.

They divide my clothing among them.  
They cast lots for my robe.  
O Lord, do not leave me alone,  
my strength, make haste to help me!

I will tell of your name to my brethren  
and praise you where they are assembled.  
You who fear the Lord give him praise;  
all sons of Jacob, give him glory.  
Revere him, Israel's sons.

*Responsorial psalm for Psalm Sunday: Ps. 21:8-9,17-20, 23-24*

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Here begins the Lamentations of the Prophet Jeremiah:

LAMED. Jerusalem has sinned a grievous sin.  
Because of this, she has become unstable.  
All who glorified her have spurned her, because they have looked upon her disgrace.  
Then she groaned and turned away again.

SAMECH. The Lord is just, for it is I who has provoked his mouth to wrath. I beg all people to listen and to see my sorrow. My virgins and my youths have gone into captivity.

DALETH. Vide, Domine, quoniam tribulor:  
contristatus est venter meus, quoniam amaritudine plena sum. Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.

<i>S: Daisy, Helena, Violet</i>	<i>T: Edward</i>
<i>A1: Sophie, Tess</i>	<i>Bar: David, Harry</i>
<i>A2: Francis, Lizzy</i>	<i>B: Benny, Dan, Hugh, Michael</i>

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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.

Um unsrer Sünden willen hat sich Christus erniedriget, und ist gehorsam geworden bis zum Tode am Kreuze: Darum hat Gott ihn erhöht, und ihm einen Namen gegeben, der über alle Namen ist. Halleluja.

<i>(Sartori)</i>	<i>(Bruckner)</i>
<i>S: Daisy, Mary, Sophie, Violet</i>	<i>S: Mary, Sophie</i>
<i>A: Francis, Helena, Lizzy, Tess</i>	<i>A: Daisy, Francis, Lizzy, Tess</i>
<i>T: David, Edward, Henry</i>	<i>T: Dominic, Edward</i>
<i>B: Benny, Dan, Hugh, Michael</i>	<i>B: Benny, Dan, David, Hugh, Michael</i>

DALETH. See, O Lord, that I am in tribulation.  
My bowels are troubled, for I am filled with bitterness. Jerusalem, Jerusalem, return to the Lord your God.

*Lamentations 1:8,18, 20*

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Christ became obedient for us unto death, even to the death, death on the cross. Therefore God exalted Him and gave Him a name which is above all names. [Alleluia]

*Philippians 2:8-9*

<i>(Mendelssohn)</i>	<i>T1: Edward</i>
<i>S1: Daisy, Violet</i>	<i>T2: Harry</i>
<i>S2: Sophie</i>	<i>B1: Dan, David</i>
<i>A1: Francis, Helena</i>	<i>B2: Benny, Hugh, Michael</i>
<i>A2: Lizzy, Tess</i>	

Caro mea vere est cibus: et sanguis meus vere est potus. Qui manducat meam carnem et bibit meum sanguinem in me manet, et ego in illo.

A: Francis, Lizzy  
T: Edward

Bar1: David  
Bar2: Dan, Henry  
B: Benny, Hugh, Michael

My flesh is meat indeed, and my blood is drink indeed. Whoever eats my flesh and drinks my blood abides in me, and I in him.

John 6:56-57

Procedenti ab utroque  
compar sit laudatio!  
Amen.

S: Daisy, Sophie, Violet  
A: Francis, Helena, Lizzy, Tess

T: David, Edward, Harry,  
B1: Dan  
B2: Benny, Hugh, Michael

Be salvation, honour, blessing,  
Might, and endless majesty.  
Amen.

Last 2 verses of the hymn *Pange lingua*, attrib. St. Thomas Aquinas

Ubi caritas et amor, Deus ibi est. Congregavit nos in unum Christi amor. Exultemus, et in ipso iucundemur. Timeamus, et amemus Deum vivum. Et ex corde diligamus nos sincero.

S: Daisy (+ A1), Mary, Sophie  
A1: Francis, Helena  
A2: Lizzy, Tess

T1: Edward  
T2: Harry  
B1: Dan, David  
B2: Benny, Hugh, Michael

Where charity and love are, God is there. Christ's love has gathered us into one. Let us rejoice and be pleased in Him. Let us fear, and let us love the living God. And may we love each other with a sincere heart.

Antiphon for the Washing of the Feet on Maundy Thursday

LAMED. Matribus suis dixerunt: Ubi est triticum et vinum? cum deficerent quasi vulnerati in plateis civitatis, cum exhalarent animas suas in sinu matrum suarum.

MEM. Cui comparabo te, vel cui assimilabo te, filia Jerusalem? cui exæquabo te, et consolabor te, virgo, filia Sion? magna est enim velut mare contritio tua: quis medebitur tui?

LAMED. They cry to their mothers, "Where is bread and wine?" as they faint like wounded men in the streets of the city, as their life is poured out on their mothers' bosom.

MEM. What can I say for you, to what compare you, O daughter of Jerusalem? What can I liken to you, that I may comfort you, O virgin daughter of Zion? For vast as the sea is your ruin; who can restore you?

Tantum ergo sacramentum  
Veneremur cernui,  
et antiquum documentum  
novo cedit ritui.  
Præstet fides supplementum  
sensuum defectui.

Genitori genitoque  
laus et jubilatio,  
Salus, honor, virtus quoque  
sit et benedictio!

Down in adoration falling,  
Lo! the Sacred Host we hail,  
Lo! o'er ancient forms departing  
Newer rites of grace prevail;  
Faith for all defects supplying,  
Where the feeble senses fail.

To the Everlasting Father,  
And the Son Who reigns on high  
With the Holy Ghost proceeding  
Forth from Each eternally,

NUN. Prophetæ tui viderunt tibi falsa et stulta: nec aperiebant iniquitatem tuam, ut te ad pænitentiam provocarent: viderunt autem tibi assumptiones falsas, et eiectiones.

SAMECH. Plauserunt super te manibus omnes transeuntes per viam: sibilaverunt et moverunt caput suum super filiam Jerusalem: Haecce est urbs, dicentes, perfecti decoris, gaudium universae terræ?

NUN. Your prophets have seen for you false and deceptive visions; they have not exposed your iniquity to restore your fortunes, but have seen for you oracles false and misleading.

SAMECH. All who pass along the way clap their hands at you: they hiss and wag their heads at the daughter of Jerusalem: "Is this the city which was called the perfection of beauty, the joy of all the earth?"

Jerusalem, Jerusalem, convertere ad Dominum  
Deum tuum.

*Soloist: Dominic*

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Vinea mea electa, ego te plantavi: quomodo  
conversa es in amaritudinem, ut me crucifigures  
et Barrabbam dimitteres. Sepivi te, et lapides elegi  
ex te, et ædificavi turrim.

*S1: Daisy, Mary  
S2: Sophie (+ A1)  
A1: Francis  
A2: Lizzy, Tess*

*T: Dominic, Edward  
B1: Dan, David  
B2: Benny, Hugh, Michael*

---

Hear my prayer, O Lord, and let my crying come  
unto thee.

*S1: Daisy  
S2: Sophie  
A1: Tess  
A2: Lizzy*

*T1: Edward  
T2: Dominic  
B1: Benny  
B2: Hugh*

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Jerusalem, Jerusalem, return to the Lord your God.

*Lamentations 2:12-15*

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O vineyard, my chosen one. I planted thee. How  
is thy sweetness turned into bitterness, to crucify  
me and take Barabbas in my place? I protected  
thee; I took the hard stones away from thy path,  
and built a tower in thy defence.

*3rd Tenebrae Responsory for Good Friday*

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*Psalm 102:1*

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My people what have I done to you? How have I  
aggrieved you? Answer me!

Did I not bring you out of Egypt? And for that you  
erected a cross for your saviour.

*S1: Daisy  
S2: Mary  
A1: Francis  
T1: Dominic*

*A2: Sophie, Tess  
T2: Edward, Lizzy  
B1: Dan, David  
B2: Benny, Hugh, Michael*

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Crucifixus etiam pro nobis sub Pontio Pilato:  
Passus, et sepultus est.

*S1: Daisy  
S2: Mary  
A1: Francis, Sophie  
A2: Lizzy, Tess*

*T1: Edward  
T2: Dominic  
B1: Dan, David  
B2: Benny, Hugh, Michael*

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ALEPH. Quomodo obscuratum est aurum, mutatus  
est color optimus! dispersi sunt lapides sanctuarii  
in capite omnium platearum!

BETH. Filii Sion inclyti, et amicti auro primo:  
quomodo reputati sunt in vasa testea, opus  
manuum figuli!

Hagios o Theos. Holy God,  
Hagios ischyros. Holy and strong!  
Hagios athanatos, eleison hymas. Holy Immortal  
One, have mercy upon us.

Did I not lead you for forty years through the  
desert? Did I not feed you with manna, and bring  
you to a land of plenty? And for that you raised up  
a cross for your Saviour.

*Reproaches for the Veneration of the Cross on Good Friday*

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He was crucified also for us under Pontius Pilate:  
He suffered and was buried.

*From the Nicene Creed*

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ALEPH. How the gold has grown dim, how the pure  
gold is changed! The holy stones lie scattered at  
the head of every street.

BETH. The precious sons of Zion, worth their  
weight in fine gold, how they are reckoned as  
earthen pots, the work of a potter's hands!



GHIMEL. Sed et lamiaē nudaverunt mammam, lactaverunt catulos suos: filia populi mei crudelis quasi struthio in deserto.

DALETH. Adhæsīt lingua lactentis ad palatum eius in siti: parvuli petierunt panem, et non erat qui frangeret eis.

HE. Qui vescebantur voluptuose, interierunt in viis: qui nutriebantur in croceis, amplexati sunt stercorea.

VAU. Et maior effecta est iniquitas filiæ populi mei peccato Sodomorum, quæ subversa est in momento, et non ceperunt in ea manus. Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.

A1: Daisy

A2: Mary, Tess

T1: Edward

Bar1: David, Henry

A3: Sophie, Lizzy

T2: Dominic

Bar2: Dan, Francis

B: Benny, Hugh, Michael

GHIMEL. Even the jackals give the breast and suckle their young, but the daughter of my people has become cruel, like the ostriches in the wilderness.

DALETH. The tongue of the nursling cleaves to the roof of its mouth for thirst; the children beg for food, but no one gives to them.

HE. Those who feasted on dainties perish in the streets; those who were brought up in purple lie on ash heaps.

VAU. For the chastisement of the daughter of my people has been greater than the punishment of Sodom, which was overthrown in a moment, no hand being laid on it. Jerusalem, Jerusalem, return to the Lord your God.

*Lamentations 4:1-6*

*Solo sections:*

*Sed at lamiaē: Daisy, Mary, Edward, David, Sophie, Dominic, Dan*

*Adhaesit lingua: Sophie, Lizzy, Dominic, Hugh*

*Et maior: Sophie, Lizzy, Dominic, Michael*

*Quæ subversa: Daisy, Tess, Edward, David*





## SOPHIE

Recognised as one of the leading lyric sopranos of her generation, Sophie studied at the Royal College of Music where she was awarded the Queen Mother Rose Bowl for excellence in performance. She was the recipient of the 2010 Critics' Circle award for Exceptional Young Talent, The Times Breakthrough Award at the 2012 South Bank Sky Arts Awards, Young Singer award at the 2013 inaugural International Opera Awards and was made an MBE for services to music in the Queen's Birthday Honours in 2019. She works regularly with leading orchestras worldwide and with conductors including Sir Antonio Pappano, Daniel Harding, Andris Nelsons, Edward Gardner, Laurence Cummings, Sir Mark Elder, Ivor

Bolton and Mirga Gražinytė-Tyla. Sophie lives in Oxfordshire with her husband Ryan, children Raphael and Anastasia, and cocker spaniel Mabel.



## MARY

Mary is internationally renowned in baroque, classical and contemporary repertoire. She is a winner of the Royal Philharmonic Society's Young Artist award and UK Critics' Circle Award for Exceptional Young Talent in music and was awarded a MBE in the Queen's birthday honours list in 2019. She enjoys fruitful artistic relationships with the many ensembles with whom she regularly performs, including the BBCSO, CBSO, RPO, BBC Philharmonic, BBCSSO, OAE, AAM, English Concert,

La Nuova Musica, Concerto Copenhagen, Gabrieli Consort, amongst others. In 2023-4 she made her debuts at La Fenice, Zurich Opera, Munich Opera, and Teatro di Roma. She has performed regularly at The Royal Opera, English National Opera (where she was a Harewood Artist), the BBC Proms, Royal Danish Theatre, Teatro Real Madrid, Carnegie Hall, Concertgebouw, Elbphilharmonie, Theater an der Wien, and performs as a recitalist at the Wigmore Hall and many other concert and operatic venues around the world. Future engagements include opera at the ROH, Dutch National Opera and the Berlin Staatsoper. She lives in London with her son Albert and husband Max.



## DAISY

Daisy recently graduated from the Royal Northern College of Music where she studied with Sara Fulgoni and Mary Plazas and received the Dame Eva Turner award in 2020 and 2021. She was generously supported by the A&N Kendall and Dobie awards, won the Frederic Cox prize at RNCM in 2021 and was a finalist at the 2021 Joyce and Michael Kennedy award for the singing of Strauss. Daisy enjoys a varied concert and operatic career across the world, including engagements with English Concert under Harry Bicket, recording for film and television with London Voices under Ben Parry, and as solo vocalist on Mike Oldfield's Tubular Bells 50th Anniversary World Tour. Before taking up singing

in 2018, Daisy was a professional chef for over a decade; she currently lives in Oxfordshire with her husband Peter.



## VIOLET

Violet, like her siblings, grew up singing in her father's local church choir. It was here and at the annual Spode Music Week that she learnt to read music. After leaving school, she went on to study Educational Psychology at Cardiff Metropolitan University before working at The Avenue Nursery and Pre Prep in Highgate as the reception class teacher. After feeling left out of the family musical get togethers, she auditioned for The Bevan Family Consort via WhatsApp and joined the choir for this recording.



## TESS

Tess learned to read music aged 5 in the choir loft of the Holy Redeemer and went on to sing in several choirs in Berkshire, namely Berkshire Girls Choir, Taplow Girls Choir and later Taplow Youth Choir. She learned to play the violin under Ron Colyer and joined Berkshire Maestros, aged 12, where she played in several string quartets, orchestras and chamber ensembles. Later she went on to read Classical and Archaeological Studies at Kent University in Canterbury. After university Tess became a private violin teacher in Buckinghamshire, teaching at home and then at Langley Hall Primary Academy. She recently retrained as a Hair and Makeup Artist in Film and Theatre, and currently lives in Oxfordshire with her husband, Edward, and two children, Beatrix and Cecil.



## LIZZY

Lizzy shared a musical upbringing with her siblings, excelling at the piano, before gaining a first class degree in French at the University of Bristol. Whilst living in Paris, she sang regularly at the church of Saint-Nicolas du Chardonnet and with the Ensemble Vocal de Bailly. She later gained a PGCE at The Queen's College, Oxford, before sharing her time between secondary teaching and freelance singing, working with a number of groups including the Davey Consort and the Lansdown Consort. Lizzy sang as an alto scholar at Clifton Cathedral until 2023, when she moved to London. She works for a FinTech company and sings with Chantage as well as depping on the church circuit.



## FRANCIS

Francis Bevan is an editor of early music who has prepared liturgical, concert, and recording programmes for a huge number of choirs and ensembles around the world. He works regularly with The Tallis Scholars, Alamire, and Stile Antico among others. In 2022 he was appointed to the editorial team for the British Academy's Early English Church Music series (EECM). After graduating from Kingston University with a BMus in 2010, he founded The Polyphony Database, an open source catalogue of early music resources and performing editions. By day Francis leads a busy career as a web developer for Chamberlain Music and helps to run a number of musical charities including Spode Music Week, an annual Catholic music retreat. He was lead guitarist for the rock band Rocketeer, is

a keen amateur double bassist, and currently lives in Surrey with his wife Leona and their children Sabina and Tobias.



## HELENA

Being surrounded by her musical older siblings, Helena began singing at a young age. She joined St Michael's church choir at 8 conducted by her father and later on joined her school choir at both St Joseph and St Teresa's catholic primary school, Wells and St Gregory's catholic college, Bath. Here, she took GCSE music and attempted to learn the bassoon, trombone, piano and cello. She now resides in London with her older sister Violet and Aunt Mary, where she is a teaching assistant at The Avenue pre-prep and Nursery School in Highgate. She enjoys going to music festivals and gigs around the UK.



## EDWARD

Edward is a professional tenor currently living in the Netherlands. He specialises in early and baroque music and regularly performs with the Tallis Scholars, Marian Consort, Gabrieli Consort, and the Monteverdi Choir. He has recently been working with European groups such as Collegium Vocale Gent, and as a soloist in the Netherlands and Germany, most notably in performances of Bach's Matthäus-Passion including three concerts at the Bergkerk, Deventer, with Klaas Stok. Edward grew up in London where he began singing as a chorister with the London Oratory School Schola, finding fame as the treble soloist on the Lord of the Rings film soundtrack. He went on to attend the Junior Academy as a horn player and later studied singing at the RCM before

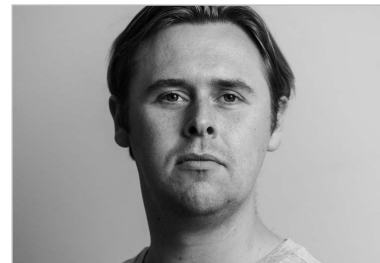
completing his Masters at the RAM studying with Neil Mackie.



## DOMINIC

Dominic is a graduate of the Royal College of Music where he was awarded a Sir Gordon Palmer scholarship. He studies with Timothy Evans-Jones. Dominic's undergraduate degree was in English and French Law, part of which he studied at the Sorbonne in Paris where he lived for many years. After five years working in financial services, he decided to embrace a career as a tenor soloist. Recent opera roles include Tamino in Die Zauberflöte for Westminster Opera and Lenski for The People's Opera in 2019, Conrad for Tête à Tête Opera directed by Bill Bankes, and Rodolfo in La Bohème for Westminster Opera. Dominic was a finalist of the 2019 Wagner Society competition at

the Wigmore Hall. Recent roles include the role of Nemorino (Donizetti's L'Elisir d'Amore) for Opera de Baugé in August 2024. He lives in Oxfordshire with his wife Helen and their sons Alban, Gabriel, and Florian.



## HARRY

Harry went to Downside School before gaining a scholarship to the Royal Academy of Music. As a member of the Opera Course there he studied under Richard Berkeley-Steele and James Baillieu. His current engagements include the title role in Albert Herring and Lurcanio Ariodante for Royal Academy Opera, whilst with Bampton Classical Opera he sings Mengone (The Apothecary) and Don Pelagio (La canterina). In Summer 2024, he will join Glyndebourne Festival Opera and from the start of the '24/25 season he joins the Opernstudio

of the Deutsche of the Oper am Rhein, where his roles will include Normanno (Lucia di Lammermoor) and Sailor (Dido and Aeneas).



## HENRY

Henry is an artist and lives in Wells with his partner Ellie and their children, Laurence, Lilly, Beau, and Aurora. He read Religion, Philosophy and Ethics at King's College London, where he received a choral scholarship enabling him to continue his passion for singing with David Trendell and the university choir. Since then, he has had little time for singing practice, so while he thoroughly enjoys the chance to sing with the Bevan Family Consort, he humbly begs your pardon for any and/or all errors heard during the recordings herein, as they are undoubtedly his fault.



## DAVID

David was foremostly a horn player in his youth, and was sometime principal horn of the Somerset County Youth Orchestra. Despite being the brightest among his ten siblings at GCSE level—it's now official—he went on to study for a BA in Music at the University of Bristol, and later an MA in Composition under Professor John Pickard. While studying at Bristol, David was a scholar at Clifton Cathedral under John Gibbons. Today, he works at Wells Cathedral living on the historic Vicars' Close with his wife Emily, their newborn daughter Winifred (the 51st third-generation Bevan), and the ever burdensome-but-beloved Bonnie, their springer spaniel.



## DANIEL

Dan used to be cool. He taught at several universities and colleges in and around London and almost finished a PhD in computer music at Goldsmiths. He composed avant garde electro-instrumental music and programmed experimental music events at various underground venues and arts centres. TEMPO, the Quarterly Review of New Music, once wrote: *"we want to hear more from Ross"*. Dan promptly changed careers. He is now lead developer at an audio tech company and sings with The Fourth Choir.



## HUGH

Hugh was given a grounding in sacred music at primary school where Roger Bevan was Director of Music. His grandfather's legacy at Downside ensured this continued through that school too, and it has been an important part of his life ever since. Other music at school included the horn and jazz bass, the latter being deployed all over the world in the Slaughterhouse 7 under the inestimable Kevin 'Chuff' Byrne (also a former pupil of Roger). After reading music at the University of Exeter and teaching himself the bagpipes, Hugh spent several years racing, skippering, and maintaining yachts, built a biodiesel factory, and formed a band with Benedict and Francis, which played on the John Peel Stage at Glastonbury. He and his wife Bella

now run an events company in London. Hugh and Bella have three children, Grace, Wilfrith and Christian.



## BENNY

Benedict gained a BA Hons degree from the University of Bristol in 2005, specialising in Islamic studies and Arabic, and an MA in Near and Middle Eastern Studies from SOAS in 2007. Benedict has travelled widely in North Africa, the Middle East, India and further afield in the Islamic World, studying Arabic at the Universities of Jordan and Alexandria. He is currently Head of Sotheby's Islamic & Indian Department. His primary responsibility is sourcing and selling Islamic & Indian works of art via auction and private sale, while regularly advising private

collectors and museums across the globe. Like his brother Hugh, Benedict grew up singing sacred choral music from a young age, releasing 'Gregorian Moods' with the Downside Schola Cantorum in 1997. He also played the drums in rock band Rocketeer, and pursues the piano. Benedict lives in London with his wife Jessica and their sons Jude and Raphael.



## MICHAEL

Michael is primarily a pianist and has studied with Joseph Tong, Raymond Clarke and Philip Fowke. He read for a BA and MA in music at the University of Bristol, graduating in 2013, before embarking on a career as a teacher, recitalist, organist, choir director and composer. He was a chorister at Clifton Cathedral during his four years at

university and later took up the organ under the advice and tutelage of David Snr and Neil Wright. He is currently organist and choirmaster of Our Lady of Loreto & St Winefride, Kew. Michael loves orchestral music and plays the viola in amateur orchestras in London when time permits. Other interests include cricket, creative writing and theology.



## GRAHAM ROSS

Graham Ross is Director of Music and Fellow of Clare College, Cambridge, co-founder and Principal Conductor of The Dmitri Ensemble, and in demand as a regular guest conductor. Recent collaborations have included LPO, LMP, OAE, BBC Singers, BBCCO, Aurora Orchestra, Australian Chamber Orchestra, Norwegian

Wind Ensemble, Ars Nova Copenhagen, Aalborg Symphony Orchestra, Danish National Vocal Ensemble, Danish National Symphony Orchestra, and Gothenburg Symphony Orchestra. At the age of 25 he made his BBC Proms and Glyndebourne debuts, and he has conducted and recorded many world premières including James MacMillan, Judith Bingham, Palestrina, Giles Swayne, Vaughan Williams, Imogen Holst, Nico Muhly, Brett Dean, Lydia Kakabadse and Matthew Martin. As a composer commissions have included BBCCO, City of London Sinfonia, National Youth Choir of Great Britain, Covent Garden Chamber Orchestra, Park Lane Group, and Wigmore Hall. He is founder and Artistic Director of Singers Abroad, running annual courses for singers of all ages, and a Trustee and Patron of the London Festival of Contemporary Church Music. He is a regular contributor on BBC Radio and an Honorary Fellow of the University of Macau. He studied music at Clare College, Cambridge - where he first met the Bevans - and conducting at the Royal College of Music, London. He is delighted to have collaborated again with the Bevan Family Consort on this recording.





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