

SIMON MOLD  
P A S S I O N T I D E

HELEN BAILEY • STEPHEN COOPER  
JEREMY LEAMAN • PHILIP LEECH

DAVID COWEN  
THE KNIGHTON CONSORT  
ROXANNE GULL



**SIMON MOLD**

# **PASSIONTIDE**

A Lenten cantata  
for soloists, choir and organ

**Jesus**.....**STEPHEN COOPER**  
*Baritone*

**Narrator**.....**PHILIP LEECH**  
*Tenor*

## **Soloist in The Reproaches**

**Voice of the Cross**

**Mary, Mother of Jesus** .....**HELEN BAILEY**  
*Soprano*

**Pilate**.....**JEREMY LEAMAN**  
*Bass-Baritone*

**THE KNIGHTON CONSORT** conducted by **ROXANNE GULL**

*Soprano*

Francesca Burbela

Miranda Ostler

*Alto*

Lucy Bleazard

Thomas Good

Avalon Summerfield

*Tenor*

John Gull

Jonathan Jarvis

*Bass*

Nathan Bruce

David Warren

Organ **DAVID COWEN**

Recorded on 30th April and 18th June 2022 in Mountsorrel Methodist Church,  
Leicestershire by kind permission

Recording Engineer **ALAN HAMES**

Additional recording on 22nd June 2002 by **JIM CLEMENTS**

Co-Producers **ROXANNE GULL** and **SIMON MOLD**

## PASSIONTIDE

### *Scenes from the Gospels' account of the Passion of Christ, with reflective meditations*

Our theme and scene are set immediately by the brief but very expressive unison antiphon 'Have mercy O Lord' which leads into the first hymn, 'God of Unexampled Grace': a sturdy and stately C minor tune, utterly traditional in its melodic and harmonic content, and intensely moving in its dignified tread. The shortest of organ interludes heralds the sentence 'Christ himself bore our sins' where the wonder is expressed through a mixture of unison and harmony writing for the choir which, although very chromatic, never loses its sense of direction or purpose.

The first section proper is The Last Supper, introduced by the tenor Narrator and the baritone soloist representing Jesus. The music has an arioso quality which allows full expression of the text, but within a compact time frame. Towards the end, the choir enters with the plainsong hymn Pange lingua (At the last great Supper lying), the tune of which has been anticipated in the organ a few bars earlier. The motet 'Hail True Body' is, like so much in the work, concise in length but carrying a dramatic weight and beauty disproportionate to its brevity. Homophonic in texture, but full of subtle harmonic interest, it is one of several sections which can be extracted for performance as a stand-alone anthem.

The scene now moves to Gethsemane, introduced by an extended, exceptionally beautiful narrative. The vocal writing is so gracious, and so grateful for the singers – the work of a true master of vocal composition. The choir enters at the end, with music of equal quality. The arrest of Jesus is described with urgent music for the Narrator and Jesus, and this is followed by the imposing chorus 'And thus the scriptures are accomplished', where the powerful block chords at the start give way to imitative writing and then a magnificent quick fugue, complete with stretti, 'Then the disciples left him all and fled'. Looking at so much contemporary choral music it is easy to fear that the art of writing effective counterpoint is in serious decline; this movement proves otherwise. This section ends with a moving setting of The Reproaches for soprano soloist and choir which can, again, be extracted for liturgical use.

The confrontation between Jesus and Pilate is marked by extreme vocal characterisations, contrasting the elegance of Jesus' lines with the more angular, quintuple-time mocking by Pilate, accompanied only at the unison by a pedal reed – an extraordinary and evocative texture. Like 'Then the disciples left him all and fled', the chorus 'If him thou lettest go' has its inspiration in Bach; more concise, for sure, but still full of power and venom. The hymn 'Weep not for him' is followed by a contemplative soprano solo representing the Voice of the Cross, a moment of repose and reflection.

The Crucifixion scene begins with narration, leading to Jesus' extended aria 'From Golgotha'. This is steeped in the English tradition, beginning with a Finzi-like legato accompaniment supporting the elegant melodic line. Later, at 'pain-wrack'd' the Britten of 'Saint Nicolas' is recalled. The majestic climax "Your faith, my friend, demands this sacrifice" leads effortlessly from B flat major to the serene G major ending "We two this day shall meet in Paradise". A portion of the prophetic Psalm 22 follows, set to a fine Anglican chant, and the succeeding hymn 'Forgive them, O my Father' displays an almost heroic quality. After another beautiful narrative, this section ends with the overtly Bachian duet between Mary and Jesus: this is in a lilting siciliano style so often used by Bach himself, and the melodic contours themselves recall the music of the earlier master. These days it takes courage to write what is almost pastiche, but here it works admirably, and indeed it is one of the loveliest sections of the work.

The mood darkens for the narrative introducing the final section, The Death of Jesus; the colours are sombre, the accompaniment austere, but respite is found in the lovely triple-time tenor aria 'O perfect life of love' which flows lyrically to its impressive climax. The next hymn 'Long did I toil' moves purposefully with its verbal assurance reflected in the strength of the music. The penultimate movement is a magnificent setting of Everest's words 'Take up thy cross, the Saviour said' – another section which can most effectively be performed separately. This is invigorating, heroic music, perfectly expressing the determination of the text. The final hymn 'It is finished' brings us full circle, with a musical style very similar to that of 'God of unexampled grace' at the start. Now, though, redemption has come, and the C minor of the first hymn is transformed into the E flat major of the last.

Drawing deeply on the traditions of baroque Passion settings as well as such works as Stainer's 'The Crucifixion' and Maunder's 'Olivet to Calvary', this work is a masterpiece which, if there is any justice in the world, will be widely sung and appreciated by choirs and audiences/congregations alike.

Christopher Barton

# PASSIONTIDE

## INTRODUCTION

### 1 Antiphon

*Choir*

Have mercy, O Lord, have mercy upon us,  
For I have sinned against thee.

*Adapted from Psalm 41 v 4*

### 2 Hymn

*Choir*

God of unexampled grace,  
Redeemer of mankind,  
Matter of eternal praise  
We in thy passion find:  
Still our choicest strains we bring,  
Still the joyful theme pursue,  
Thee the Friend of Sinners sing,  
Whose love is ever new.

Endless scenes of wonder rise  
From that mysterious tree,  
Crucified before our eyes,  
Where we our Maker see:  
Jesus, Lord, what hast thou done?  
Publish we the death divine,  
Stop, and gaze, and fall, and own  
Was never love like thine!

Never love nor sorrow was  
Like that my Saviour showed:  
See Him stretched on yonder Cross,  
And crushed beneath our load!  
Now discern the Deity,  
Now His heavenly birth declare!  
Faith cries out: 'Tis He, 'tis He,  
My God, that suffers there!

*Charles Wesley 1707-88*

### 3 Organ Interlude

### 4 Sentence

*Choir*

Christ himself bore our sins  
in his body on the tree,  
that we might die to sin  
and live to righteousness.  
By his wounds we have been healed.  
For we were straying like sheep,  
but have now returned to the Shepherd  
and Guardian of our souls.

*1 Peter ii vv 24, 25 (RSV, adapted)\**

## THE LAST SUPPER

### 5 Gospel Narrative

*Narrator*

And when the time (at evening) came, the Lord  
Sate down (with his Apostles) at the board,  
Said he,

*Jesus* I have desired earnestly  
With you to eat this Lamb before I die  
For I shall never eat thereof again  
Before that I (your Passover) am slain.

*Narrator*

Then blessing the preparatory cup  
He drank to them, and bad them drink it up.  
Then Jesus breaks and gives them bread and saith,

*Jesus*

This is henceforth my body: feed by faith,  
I am your Passover: when this ye do,  
Think of my being broken thus for you.

*'Christologia' - see Composer's Note on page 14*

*Choir*

At the last great Supper lying  
Circled by his brethren's band  
Meekly with the law complying,  
First he finished its command,  
Then immortal Food supplying,  
Gave himself with his own hand.

*St Thomas Aquinas 12th cent., tr John Mason Neale 1818-66  
and Edward Caswell 1814-78*

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

*Ordinary of the Mass*

*Narrator*

The cup of blessing then he blest, and gave them  
That symbole of the Bloud that was to save them.

*'Christologia'*

## **6 Motet**

*Choir*

Hail, true body, born of Mary,  
Spotless Virgin's virgin birth;  
Thou who truly hangedst weary  
On the Cross for sons of earth;  
Thou whose sacred side was riven,  
Whence the Water flowed and Blood,  
O may'st thou, dear Lord, be given  
At death's hour to be my food:  
O most kind! O gracious One!  
O sweetest Jesu, holy Mary's Son!

*Ave verum Corpus, tr Henry Nutcombe Oxenham 1829-88*

## **GETHSEMANE**

### **7 Gospel Narrative**

*Narrator*

By this he was to Kedron River come  
(By which King David fled from Absolom)  
And (with th' eleven) having past the same  
To the Garden at Gethsemane they came.

Said he,

*Jesus* Pray here, and watch, that so ye may  
Avoid temptation; yonder I must pray.

*Narrator*

Then went he further in, attended on  
By Simon Peter and by James and John.  
And (having left the other eight behind)  
To these he shewed the anguish of his mind:

*Jesus*

A deadly horror fills my soul; mark ye,  
You that beheld my glory, watch with me.

Narrator

And falling down he said,

Jesus Almighty God,

If it be possible, withhold thy rod:

But if it be thy pleasure, Father dear,

I came to do thy will, thus I am here.

Must I, O Father, drink this bitter cup?

Thy will be done, I'll freely drink it up.

Choir

Almighty God, &c.

8

Narrator

Behold, there came (while yet he spake these words)

A multitude with links and clubs and swords  
By council-order and by Judas conducted,  
And with his traitor's signal thus instructed.  
Said Jesus,

Jesus My friend, what's the end of this?

Dost thou betray me with a Joab kiss?

But why come ye with swords and staves, as if

Ye came to search for some notorious thief?

You let me teach in publick: but the pow'r

Of darkness reigneth now (in this your hour).

9

Choir

And thus the Scriptures are accomplished.

Then the Disciples left him all, and fled.

'Christologia'

Mat.	Mar.	Luk.	Job.	Judas betrayeth him.	Ch. 6.
26	43	14	40	22	45
				46	
	44				
	45	41			
	46	42			
	47	43	47	18	2
					3
	48	44			
	49	45			
	50	2 Sam. 10. 9.	84		
				4	
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				8	
				9	
		46	49		
	51	47	50	10	
				11	
	52				

Christologia: Gethsemane

## **10** The Reproaches

*Choir*

O my people, what have I done to you?  
How have I turned you from my way? Say to me.

*Soprano*

O my dearest children, wayward and troubled,  
To you I gave this holy Earth,  
But where is the husbandry of Eden?  
You sojourned in my Garden  
With never a thought for the Tree of Knowledge,  
But you have plucked forbidden fruit  
And followed Satan's path,  
And turned your face from me.

*Choir*

O my people, what have I done to you?  
How have I turned you from my way? Say to me.

*Soprano*

What more could I have done for you?  
Yea, I planted many a fertile vineyard,  
But bitter harvests have yielded bitter wine.  
I led you through the barren plains  
And brought you into a land of milk and honey,  
But you have forgotten your Maker,  
And worshipped false idols.

*Choir*

O my people, what have I done to you?  
How have I turned you from my way? Say to me.

*Soprano*

I gave you manna  
When the pangs of hunger brought you pain,  
From rocks I drew living waters,  
But you have prepared gall for Me to eat.  
Then as sacred prophecies had foretold  
I sent you a Saviour,  
The Lord of Lords and Prince of Peace,  
But you have delivered him unto death.

*Choir*

Father God, Father almighty,  
Father eternal, have mercy upon us.

*Soprano*

Jesus walked among you, preaching my word,  
He touched the sick, the halt, the lame,  
But you have arrested the healer of all your race.  
I have offered you everlasting life,  
And forgiveness of your sins,  
And a share in my heavenly kingdom;  
But you have bound in chains  
My loving, incarnate Son.

*Choir*

O my people, what have I done to you?  
How have I turned you from my way? Say to me.

*Soprano*

Have mercy upon me O God,  
after thy great goodness;  
according to the multitude of thy mercies,  
do away mine offences.  
Wash me throughly from my wickedness,

*Choir*

and cleanse me from my sin.  
Father God, Father almighty,  
Father eternal, have mercy upon us.

*Micah vi 3 (RSV)\*, Simon Mold and Psalm 51 vv 1, 2 (BCP)*

## **BEFORE PILATE**

### **11** Gospel Narrative

*Narrator*

Then they arose, and led him unto Pilate.  
Then Pilate took him in, and said,

*Pilate*

Art thou

That king to whom Judea ought to bow?  
Art thou a King then?



**14 Solo**

*Voice of the Cross*

When I waxed fair, a living bough  
Long years ago, I yet recall  
How hewers met by forest bourn  
To execute my heavy fall.

They bore me thence, and fashioned me  
That I might bear a Prince's weight;  
Upon a hill I came to rest,  
Dumb witness to a Dear One's fate.

Then did the Lord of All come nigh  
And hasten that He might be raised:  
Firm did I stand on shaking earth,  
Whilst all in wordless wonder gazed.

Unflinching then, He mounted high,  
A hero mocked by Satan's brood;  
Yet I, dry timber, bless that hour  
When Christ clasped me, His humble rood.

*Simon Mold, freely adapted from portions  
of 'The Dream of the Rood', anonymous  
8th (?) century Old English poem*

## THE CRUCIFIXION

**15 Gospel Narrative**

*Narrator*

Our Lord refused a grief-augmenting cup  
So on the cursed tree they lift him up  
Between those two that were to dy for theft,  
One on the right, and th' other on the left.  
Said he,  
*Jesus* Father, forgive these things unto them,  
Because (poor Souls) in ignorance they do them.

*'Christologia'*

**16 Solo**

*Jesus*

From Golgotha upon the world I gaze,  
A world that lives and loves, that breathes and  
sighs,  
A world warmed daily with the gentlest rays,  
A world of children's joys and wond'ring eyes.

A world I knew, before the looming clouds  
Of ignorance, of jealousy, of spite;  
Before the storms of slander – Satan's shrouds  
That wrap each corpse of Truth in weeds of night.

Ah, where is vanished laughter, mirth of yore?  
Pain-wracked, I sense it still within my heart;  
And do these thieves their former sins deplore?  
One taunts; and yet the other takes my part:

“Your faith, my friend, demands this sacrifice –  
We two this day shall meet in Paradise.”

*Simon Mold*

**17 Psalm 22 (excerpt)**

*Choir*

My God, my God, look upon me,  
why hast thou forsaken me:  
and art so far from my health  
and from the words of my complaint?  
O my God, I cry in the daytime, but thou hearest  
not:  
and in the night-season also I take no rest.  
And thou continuest holy:  
O thou worship of Israel.  
Our fathers hoped in thee:  
they trusted in thee, and thou didst deliver them.  
They called upon thee, and were holpen:  
they put their trust in thee, and were not  
confounded.

But as for me, I am a worm, and no man:  
a very scorn of men, and the outcast of the people.  
All they that see me laugh me to scorn:  
they shoot out their lips, and shake their heads,  
saying,  
He trusted in God that he would deliver him:  
let him deliver him, if he will have him.  
My strength is dried up like a potsherd,  
and my tongue cleaveth to my gums:  
and thou shalt bring me into the dust of death.  
For many dogs are come about me:  
and the council of the wicked layeth siege against me.  
They pierced my hands and my feet,  
I may tell all my bones:  
they stand staring and looking upon me:  
They part my garments among them:  
and cast lots upon my vesture.  
But be not thou far from me, O Lord:  
Thou art my succour, haste thee to help me.

*Psalm 22, vv 1-8, 15-19 (BCP)*

### **18** Hymn

*Choir*

'Forgive them, O my Father,  
They know not what they do:'  
The Saviour spake in anguish,  
As piercing nails went through.  
No pained reproaches gave he  
To them that shed his Blood,  
But prayer and tenderest pity  
Large as the love of God.

For me was that compassion,  
For me that tender care,  
I need his wide forgiveness  
As much as any there.

It was my pride and hardness  
That hung him on the tree;  
Those cruel nails, O Saviour,  
Were driven in by me.

And often have I slighted  
Thy gentle voice that chid;  
Forgive me too, Lord Jesus;  
I knew not what I did.  
O depth of sweet compassion!  
O love divine and true!  
Save thou the souls that slight thee,  
And know not what they do.

*Cecil Frances Alexander 1823-95 (slightly adapted)*

### **19** Gospel Narrative

*Narrator*

Amongst those friends of his that durst appear  
His Mother (with some others) ventured near.  
And when he saw her mourn, he lookt on John  
And bad her look upon him as her son.  
To John he said,

*Jesus*                      That Mother dear of mine,  
Let her henceforward be accounted thine.

*'Christologia'*

### **20** Duet

*Mary*

Must my Son, my Treasure, die,  
And will my Dear One's blood be shed?

*Jesus*

Yea, for thee I give my life,  
That thou to Heaven mayst be led.

*Both*

Farewell, my Life, until we meet  
Again at God the Father's feet.

*Simon Mold: free translation of a poem by  
Barthold Heinrich Brockes 1680-1747*

## THE DEATH OF JESUS

### 21 Gospel Narrative

*Narrator*

No sooner on the Cross was Jesus nailed,  
But darkness over all the Land prevailed.  
At length his hellish torments made him cry:

*Jesus*

Eli, Eli, Lama Sabachthani!†

*Narrator*

His life fulfilled, he said,

*Jesus* Now all is done:  
Father, receive the Spirit of thy Son.

*Narrator*

So soon as ever he had spoke almost,  
He bowed his head, and yielded up the ghost.

*† My God, my God, why hast thou forsaken me?*

*‘Christologia’*

### 22 Solo

*Narrator*

O perfect life of love!  
All, all is finished now,  
All that He left His throne above  
To do for us below.

No work is left undone  
Of all the Father willed;  
His toils and sorrows, one by one,  
The Scriptures have fulfilled.

No pain that we can share  
But he has felt its smart;  
All forms of human grief and care  
Have pierced that tender heart.

And on His thorn-crowned head,  
And on his sinless soul,  
Our sins in all their guilt were laid,  
That He might make us whole.

In every time of need,  
Before the judgement throne,  
Thy work, O Lamb of God, I'll plead,  
Thy merits, not my own.

Yet work, O Lord, in me,  
As thou for me hast wrought;  
And let my love the answer be,  
To grace thy love has brought. Amen.

*Henry Williams Baker 1821-77*

### 23 Hymn

*Choir*

Long did I toil, and knew no earthly rest,  
Far did I rove, and found no certain home;  
At last I sought them in his sheltering breast,  
Who opes his arms, and bids the weary come:  
With him I found a home, a rest divine,  
And since then I am his, and he is mine.

The good I have is from his stores supplied,  
The ill is only what he deems the best:  
He for my Friend, I'm rich with nought beside,  
And poor without him, though of all possessed:  
Come chance, come change, I take, or I resign,  
Content, while I am his, while he is mine.

Whate'er may change, in him no change is seen,  
A glorious Sun that wanes not nor declines,  
Above the clouds and storms he walks serene,  
And on his people's inward darkness shines:  
All may depart, I fret not, nor repine,  
While I my Saviour's am, while he is mine.

While here, alas! I know but half his love,  
But half discern him, and but half adore;  
But when I meet him in the realms above  
I hope to love him better, praise him more,  
And feel, and tell, amid the choir divine,  
How fully I am his, and he is mine.

*John Quarles 1624-65 and Henry Francis  
Lyte 1793-1847 (slightly adapted)*

**24 Envoi**

*Choir*

Take up thy cross, the Saviour said,  
If thou wouldst my disciple be;  
Deny thyself, the world forsake,  
And humbly follow after me.

Take up thy cross; let not its weight  
Fill thy weak spirit with alarm;  
His strength shall bear thy spirit up,  
And brace thy heart, and nerve thy arm.

Take up thy cross, and follow Christ,  
Nor think till death to lay it down;  
They alone who bear the cross  
May hope to wear the glorious crown.

To thee, great Lord, the One in Three,  
All praise for evermore ascend;  
O grant us in our Home to see  
The heavenly life that knows no end. Amen.

*Charles William Everest 1814-77 (slightly adapted)*

**25 Hymn**

*Choir*

It is finished! Christ hath known  
All the life of men wayfaring;  
Human joys and sorrows sharing,  
Making human needs his own.  
Lord, in us thy life renewing,  
Lead us where thy feet have trod,  
Till, the way of truth pursuing,  
Human souls find rest in God.

It is finished! Christ is slain,  
On the altar of creation,  
Offering for a world's salvation  
Sacrifice of love and pain.  
Lord, thy love through pain revealing,  
Purge our passions, scourge our vice,  
Till, upon the tree of healing,  
Self is slain in sacrifice.

It is finished! Christ our King  
Wins the victor's crown of glory,  
Sun and stars recite his story,  
Floods and fields his triumph sing.  
Lord, whose praise the world is telling,  
Lord, to whom all power is given,  
By thy death, hell's armies quelling,  
Bring thy saints to reign in heaven. Amen

*Gabriel Gillett 1873-1948*

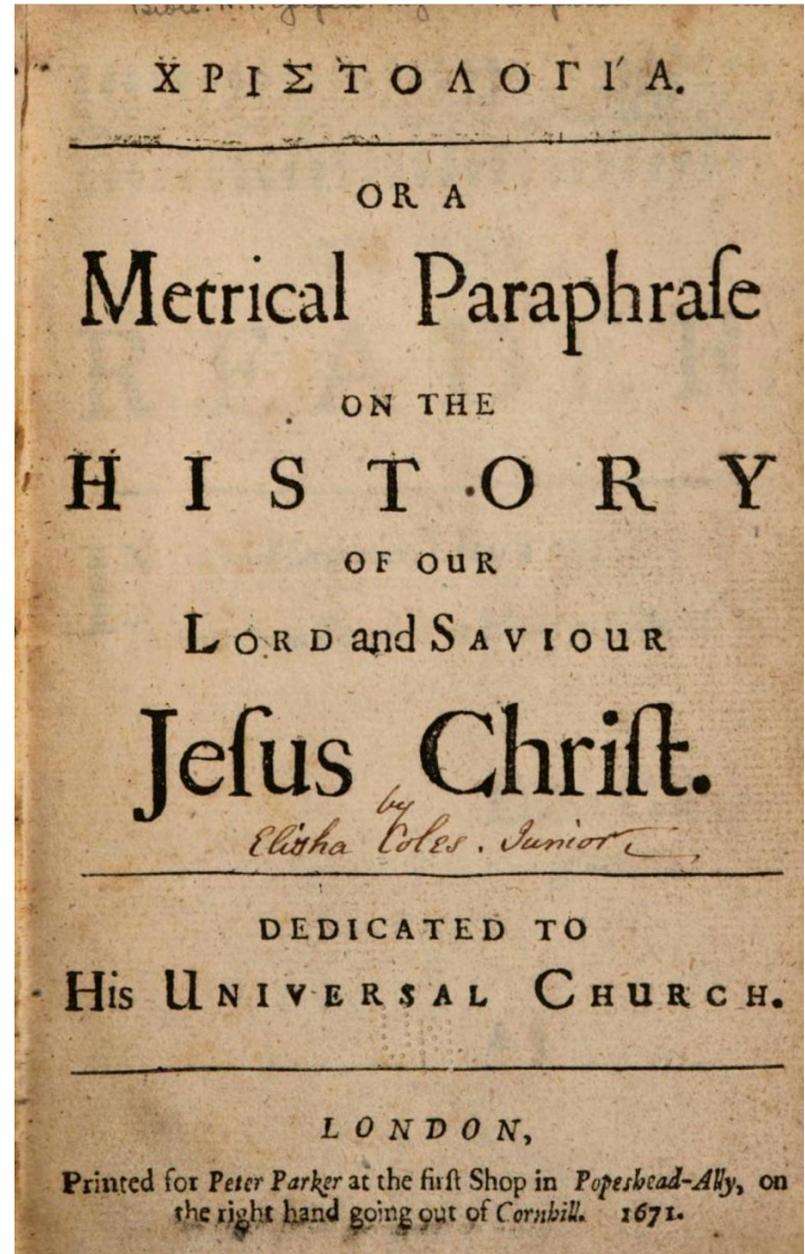
## Composer's Note

Passiontide's libretto draws upon a variety of acknowledged sources and includes some material contributed by the composer especially for this work. The portions of Gospel Narrative are taken, with minor adaptations, from "Christologia, or a Metrical Paraphrase on the History of our Lord and Saviour Jesus Christ" by Elisha Coles (1608-88): suitably enough, it tells the New Testament story in heroic couplets (and with occasionally idiosyncratic spelling), drawing on all four Gospels, and was "Printed for Peter Parker at the first shop in Popeshead-Ally, on the right hand going out of Cornhill" [London] in 1671, and dedicated "to His Universal Church".

Passiontide was first performed on Good Friday 2010 in St Mary's Church, Sutton Valence, Kent (UK) by Alexandra Brown (soprano), Tony Allen (tenor), David Freed (bass), Gover James (organ) and the augmented Choir of St Mary's Church, Sutton Valence conducted by Lionel Marchant, to whom the work is dedicated.

\*

[\* Revised Standard Version of the Bible, copyright © 1946, 1952, and 1971 National Council of the Churches of Christ in the United States of America. Used by permission. All rights reserved worldwide.]



## STEPHEN COOPER

Stephen began his singing career as a choirboy and finished runner-up in the national UK Chorister of the Year Awards in 1978. He is presently an auxiliary lay clerk in Southwell Minster's cathedral choir. A versatile interpreter of song, his wide-ranging recitals have included lieder cycles by Schubert and Schumann, a recital to mark the centenary of the Great War Armistice, a programme of nautically themed songs entitled *Sea Fever*, and a specially commissioned setting of *A Village Romeo and Juliet* for soprano and baritone, with words by Radio 4's Nigel Forde and music by Suffolk composer Jack Hawes. In 2019 Stephen recorded two song cycles composed by Simon Mold for the Heritage label, available on HTGCD 178.



## PHILIP LEECH

Philip Leech's singing life began in Chester Cathedral as a treble and a lay clerk. After winning a scholarship to the Guildhall School of Music and Drama in 1981, he studied singing with Ellis Keeler, Rudolph Piernay, Michael Pilkington, James Bowman and Paul Hamburger. Philip was awarded the Guildhall Masonic Chapter Prize in 1985. As a founding member of the professional chamber choir 'Western Wind', he collaborated with the Hilliard Ensemble, in performances of *Passio* and *Miserere* throughout Europe and Japan, including the Proms, and recordings for ECM and for Channel 4. He has performed in operas, *La Waly* and *Ariodante* in 1985, *Tancredi* and *Mignon* in 1986 at the Wexford Festival, and the Rossini Opera Festival in Pesaro, *Tancredi* and *Il Barbiere di Siviglia*.

Philip is now principally active as a soloist in the East Midlands, where engagements have included performances of the major works of the oratorio repertoire, including Handel's *Messiah*, Mozart's *Requiem*, Haydn's *The Seasons* and *The Creation*, Monteverdi's *Vespers*, Beethoven's *Mass in C* and both Bach's *St Matthew Passion* and *Christmas Oratorio* (as Evangelist). Philip also sings with the Wolf Ensemble, and Leicester Cathedral Choir, with whom he sang for the reinterment of Richard III. Philip was a co-founder of Anthology of Song with Motje Wolf, which was established for the purpose of creating opportunities for the performance of lieder and art song in venues around Leicestershire, including a small song festival at Leicester Cathedral.



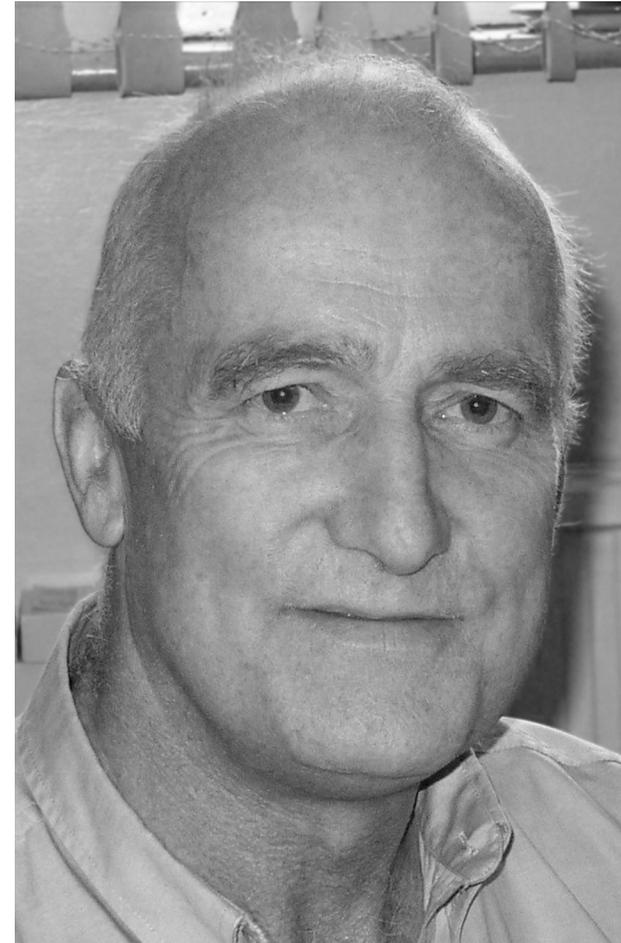
## HELEN BAILEY

Helen Bailey was born in Middlesbrough, England and studied at postgraduate level at both the Royal Academy of Music and Trinity College of Music, initially graduating from Liverpool John Moores University with a First in English Literature and Cultural History. She performs regularly as a soloist for the Compton and Shawford, Dover, Ember, Folkestone, and Sutton Valence choral societies, Thanet Festival Choir, The Seventy Singers, Maidstone Wind Symphony, and Wrotham Music Festival. On the operatic stage, Helen has performed principal roles for Kent Chamber Opera, OperaUpClose, Kentish Opera, Ryedale Festival Opera, The Music Troupe, Pop-Up Opera, Bath Festival Opera, Blackheath Halls Opera, and Buxton International Festival. She lives in Kent with her composer/arranger/baritone husband Jim Clements and their two children. When not singing or teaching, Helen can be found jogging in the local park, practising piano, or with her head in a book.



## JEREMY LEAMAN

Jeremy studied singing with Andrea Jackson, Richard Roddis, Rod Dawkins and Stephen Varcoe and, parallel to his university career, pursued a busy musical life as a soloist and ensemble singer. He is a long-standing member of the Sinfonia Chorale in Nottingham, England, and in 2007 helped form the 8-voice *a cappella* group, MOSAIC. As a soloist, he has appeared with many choirs in the north of England and the East Midlands. His outings have included many performances of the Brahms, Mozart and Fauré *Requiems* and Handel's *Messiah*, as well as Rossini's *Petite Messe Solennelle* and Vaughan Williams' *A Sea Symphony*.



## ROXANNE GULL

Roxanne read Music at Cambridge University, UK, where she graduated with a first class degree and the Canon Greville Cooke prize. She was Organ Scholar at Christ's College, Cambridge, and at Lincoln Cathedral, where she was also Musical Director of the Lincoln Cathedral Chamber Choir. With Christ's College Chapel Choir, she directed and played for major tours to Europe, the USA and Australia and accompanied three recordings on the Regent label. After graduating, she moved to Leicester, where she now works as a teacher, conductor and accompanist.

Since 2013, Roxanne has been Musical Director of Leicester University Chamber Choir, during which time the choir has recorded two CDs (with a third in the pipeline), and toured regularly in the UK and abroad. In addition to LUCC, she has worked with church choirs in Leicester and Leicestershire, and was closely involved with the foundation of a new chamber choir at De Montfort University, as well as conducting a number of Christmas concerts for English Heritage. She has also mentored student conductors, led choral conducting workshops, and has been a tutor in choral conducting on the Jennifer Bate Organ Academy.

Roxanne is Artistic Director and co-founder of Leicester MusicFest, a music education charity working to create musical opportunities for young people. As organ teacher at English Martyrs' Catholic School, she has worked on the development of an organ education scheme, widening access to the organ for young people of all backgrounds. She has overseen and advised on a number of organ scholarship schemes at Leicester churches, and also runs a busy private teaching practice. She is an Associate of the Royal College of Organists, and an occasional choral composer: her Preces & Responses for upper voices are in regular use at Lincoln Cathedral and Christ Church Cathedral, Oxford.



## DAVID COWEN

David Cowen is the Organist of Leicester Cathedral, England and teaches organ and piano at Loughborough Schools Foundation, an All Steinway School. He was an Organ Scholar at St Peter's College, Oxford and Wells Cathedral. He continued with private studies in organ and improvisation in Paris with Sophie-Véronique Cauchefer-Choplin. A Fellow of the Royal College of Organists, he also obtained the *Certificat d'aptitude d'Artiste Musicien* of the Diocese of Paris and was a finalist in the 2008 Haarlem International Improvisation Competition. He has toured France, Germany and Japan, made several recordings, has broadcast on national radio with Leicester Cathedral Choir and toured Brazil with Wells Cathedral Choir. For over ten years David was also Organist and Director of the Choir at Holy Cross Priory Church, part of Leicester's Dominican Priory.



## SIMON MOLD

Simon Mold was born in Buxton, England in 1957, and following success as a treble soloist in the North West became a Chorister at Peterborough Cathedral under the legendary Dr Stanley Vann. After reading English Language and Medieval Literature at Durham University, where he was a Cathedral Choral Scholar, Simon embarked upon a teaching career principally in the south of England, and sang in several cathedral choirs. Upon retirement from teaching he joined Leicester Cathedral Choir just in time to take part in the memorable Richard III Reinterment ceremonies in 2015. His interest in composition began at Peterborough where he directed a performance of one of his own choral pieces in the cathedral whilst still a boy chorister, and subsequently Simon's music has been widely published, performed, recorded and broadcast: for instance his anthem *Come, praise the saints*, for choir, organ and 3 trumpets was conducted by John Scott in St Paul's Cathedral, London, and his well-known *Candlelight Carol* featured in Lesley Garrett's television series *Christmas Voices*. Recent recordings of Simon's music have included CDs of church music (*The Beatific Vision*, for Herald, alongside music by Charles Paterson), Christmas carols (*Hush, Little Child*, for Heritage), and song cycles (Heritage). Simon has also been a regular contributor to various musical and literary magazines, and has written widely on diverse aspects of music, language and literature. A verse collection, *Poetry of the Peak*, was published in 2019.





*The Knighton Consort with David Cowen and Roxanne Gull (l) and Simon Mold (r) during the recording session*

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SIMON MOLD  
P A S S I O N T I D E

Antiphon: Have mercy O Lord	0:36	13 Hymn: Weep not for Him	3:43
Hymn: God of unexampled grace	2:41	14 Soprano Solo: When I waxed fair	3:15
Organ Interlude	0:42	15 Gospel Narrative: Our Lord refused a grief-augmenting cup	1:11
Sentence: Christ Himself bore our sins	3:58	16 Bass Solo: From Golgotha	5:07
Gospel Narrative: And when the time (at evening) came	3:40	17 Psalm 22 (excerpt)	3:48
Motet: Hail true body	2:05	18 Hymn: Forgive them O my Father	2:37
Gospel Narrative: By this He was to Kedron River come	5:06	19 Gospel Narrative: Amongst those friends	1:15
Gospel Narrative: Behold there came	1:23	20 Duet: Must my Son my treasure die	4:12
Chorus: And thus the scriptures are accomplished	1:44	21 Gospel Narrative: No sooner on the cross was Jesus nailed	2:52
The Reproaches	7:39	22 Tenor Solo: O perfect life of love	5:05
Gospel Narrative: Then they arose	2:18	23 Hymn: Long did I toil	4:09
Gospel Narrative: When Pilate saw he could effect no good	1:27	24 Envoi: Take up thy cross	3:11
		25 Hymn: It is finished	4:22

Total Time 77:58