PYOTR ILYICH TCHAIKOVSKY
Legend (The Crown of Roses)

When Jesus Christ was yet a child,
He had a garden small and wild,
Wherein He cherished roses fair,
And wove them into garlands there.

Now once, as summer time drew nigh,
There came a troop of children by,
And seeing roses on the tree,
With shouts they plucked them merrily.

NIKOLAY KEDROV
Otche nash

Otche nash, izhe yesi na nyebesyekh,
da svyatitsya imya Tvoye,
da priiidot tsarsrtviye Tvoye,
da buudyet volya Tvoya
yako na nyebesi i na zyemi.
Khleb nasuushchnyi dazhd nam dnes,
i ostavi nam dolgi nasha,
yakoze i mi ostavlyayem dolzhnikom nashim,
in yne vvedi nas vo iskusheniye,
no izbavi nas ot lukavago.

SERGEI RACHMANINOV
(Vzbrannoy voyevode)

Vzbrannoy voyevode

Vzbrannoy voevode pobeditelnaya,
yako izbavleshesya ot zlykh,
blagodarstvennaya vospisuem Ti rabi Tvoi,
Bogoroditse.

No yako imushchaya derzhavu nepobedimuyu,
in that we are delivered from evil, as thy servants, O Mother
of God, we offer unto thee the song of thanks and victory.
But inasmuch as thou hast power invincible,
from all calamity deliver us, that we may cry unto thee: Hail, O Ever-Virgin Bride.

"Do you bind roses in your hair?"
They cried, in scorn, to Jesus there.
The Boy said humbly: "Take, I pray,
All but the naked thorns away."

Then of the thorns they made a crown,
And with rough fingers press'd it down,
Till on his forehead fair and young,
Red drops of blood, like roses sprung.

Our Father

Our Father, which art in heaven,
hallowed be thy name;
thy kingdom come;
thy will be done,
in earth as it is in heaven.
Give us this day our daily bread.
And forgive us our trespasses,
as we forgive them that trespass against us.
And lead us not into temptation;
but deliver us from evil.

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ABOUT TENEBRAE

TENEBRAE has established itself as the chamber choir of choice for critics and audiences in the UK and around the world. Founded and directed by Nigel Short, the group blends the passion of a large cathedral choir with the precision of a chamber ensemble to create a unique and enchanting sound, one which is as dazzlingly effective in medieval chant as it is in contemporary works. With every performance exploiting the unique acoustic and atmosphere of each venue in which they perform with movement and light, often using candlelight as the sole means of illumination, the carefully chosen team of singers enable the audience to experience the power and intimacy of the human voice at its very best.

Formed in 2001, the group was launched to critical acclaim with a performance of Nigel Short’s own composition, The Dream of Herod. Since then they have collaborated with Sir John Tavener, Karl Jenkins, Pierre Thilloy, Alexander Levine, and Joby Talbot. Their dedication to the music of today is complemented by a commitment to the music of the past; from medieval chant to Romantic masterworks, they respond to the demands inherent in whatever they sing with equal passion and musicality.

The group has toured all over the world, performing in many renowned festivals (BBC Proms, Montreux Choral Festival, Edinburgh Festival) and tailoring their distinctive performances to many venues (Royal Albert Hall, King’s College Chapel, Lausanne Cathedral). Working with the London Symphony Orchestra under Sir Colin Davis, the English Concert, the Chamber Orchestra of Europe, the Scottish Ensemble, and the Endymion Ensemble, the choir have proved themselves as adept at larger orchestral works as the a capella repertoire for which they are so well known.

Recording on the Signum, LSO Live! and Warner Classics labels, the group has so far released twelve albums; from Christmas carols to solemn vespers. The word ‘Tenebrae’ comes from the medieval Latin meaning ‘darkness’. Nowadays it is more commonly associated with the word ‘shadows’. It is also the name for the service of Matins and Lauds which are sung on the last three days of Holy Week. This includes a ceremony of candles. This concert marks Tenebrae’s Princeton debut. More information on Tenebrae can be found at www.tenebrae-choir.com.

PAUL MEALOR

Ubi caritas

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

PAVEL CHESNOKOV

Svete tihi

Steve tikhy svyatyya slavy, Bezsmertnago,
Otsa Nebesnago,
Svyatago Blazhennago, Iisuse Khriste!
Prishedshe na zapad solntsa, videvshe svet
vechernii, poyem Otsa,
Syna i Svyatago Dukha, Boga!
Dostoin esi vo vsya vremena pet byti glasi
prepodobnymi,
Syne Bozhii, zhivot dayai, temzhe mir Tya
slavit.

SERGEI RACHMANINOV

Nynye otpushchayeshi

Nyne otpushchayeshi raba Tvoego, Vladyko,
po glagolu Tvoemu s mirom:
yako videsta ochi moi spaseniye Tvoje,
yeze eshi ugotoval pred litsem vsekh lyudei,
svet vo okrovenie yazykov, i slavu lyudei
Tvoikh Izrailya.

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. Amen

Gladsome light of the holy glory of the Immortal One,
the Heavenly Father, holy and blessed,
O Jesus Christ.
Now that we have come to the setting of the sun
and behold the
light of evening, we praise the Father, Son and
Holy Spirit, God.
Thou art worthy at every moment to be praised
in hymns by reverent voices.
O Son of God, thou art the giver of life;
therefore all the world
glorifies thee.

Lord, now lettest thou thy servant depart in
peace, according
to thy Word. For mine eyes have seen thy
salvation which thou
hast prepared before the face of all people. A
light to lighten the
Gentiles and the glory of thy people, Israel.

(please turn page quietly)
ABOUT NIGEL SHORT

Tenebrae is a dream realized for Nigel Short. Growing up in the Midlands (UK) Nigel began his musical life as a chorister at Solihull Parish Church going on to study singing and piano at the Royal College of Music in London. As a young countertenor he was soon working with various opera companies, was in demand as an oratorio and early music soloist, sang at Westminster Cathedral, with the Tallis Scholars and various other specialist choral groups.

In 1993, Nigel joined the world-renowned vocal ensemble the King's Singers. Whilst touring the world with them Nigel began to seriously consider the possibility of starting up a new choral group which would combine a larger force of singers with movement around the performance venue as well as considerations of lighting, ambience, time and space. It would not only mean that the singers were more physically involved in the performance but also that the audiences could become caught up in the experience. This would be a team that had all the discipline and precision of a world-class ensemble yet with the dynamic power and range of a large choral group. Such a team would be able to use ecclesiastical buildings as a performance space, combining his love of traditional choral repertoire with a more "theatrical" style of performing. Like many such ideas, the realization of the dream eventually came about through discussions with like-minded musicians, singers and friends, who together realized the formation of Tenebrae.

Nigel's conducting work includes working with some of the UK's notable orchestras such as the London Symphony and the Royal Philharmonic, and next season he will be in Madrid preparing ORCAM for a Mahler Symphony. Nigel is chorus master for the Royal College of Music Chorus, director of music at St. Bartholomew the Great in London and also works with the amateur choir Vox Coelestis who put on regular charity performances throughout the UK. He frequently produces CDs for vocal ensembles. Nigel is married to the soprano Grace Davidson, and makes his home in London.

SERGEI RACHMANINOV

Bogoroditse Devo

Bogoroditse Devo, raduisya, Blagodatnaya Mariye, Gospod s Toboyu. Blagoslovenna Ty v zhenakh, i blagosloven plod chreva Tvoyego, yako Spasa rodila esi dush nashikh.

Rejoice, O Virgin Theotokos, Mary full of grace, the Lord is with Thee. Blessed art Thou among women, and blessed is the fruit of Thy womb, for Thou hast borne the Savior of our souls.

ARVO PÄRT

The Beatitudes

Blessed are the poor in spirit: for theirs is the kingdom of heaven. Blessed are they that mourn: for they shall be comforted. Blessed are the meek: for they shall inherit the earth. Blessed are they which do hunger and thirst after righteousness: for they shall be filled. Blessed are the merciful: for they shall obtain mercy. Blessed are the pure in heart: for they shall see God. Blessed are the peace makers: for they shall be called the children of God.

Blessed are they which are persecuted for righteousness sake: for theirs is the kingdom of heaven. Blessed are ye, when men shall revile you, and persecute you, and shall say all manner of evil against you falsely, for my sake. Rejoice, and be exceeding glad: for great is your reward in heaven: for so persecuted they the prophets which were before you. Amen.

PAUL MEALOR

Locus iste

Locus iste a Deo factus est, inaestimabile sacramentum, irreprehensibilis est. (O flawless hallow, o seamless love, lantern of stone, unbroken) Sanctuario.

This place was made by God, a priceless sacrament; beyond reproach. (O flawless hallow, o seamless love, lantern of stone, unbroken) Sanctuary.
ABOUT THE PROGRAM

RACHMANINOFF AND THE RUSSIAN SYNODAL SCHOOL
By Gabriel Crouch, singer in Tenebrae and Director of Princeton's Choral Program and Glee Club

Most Christian liturgies are strongly associated with singing, but none are defined by the intoned human voice quite like those of the Eastern Orthodox Churches. The ‘spoken’ word is entirely absent from the Russian liturgy - lacking as it does the element of spiritual theater endowed by the solemn chants of the Znamenny, Kievan and other chant traditions. No surprise then, that there should be a wealth of choral music associated with this liturgy, dating back to the 16th-century and evolving more-or-less uninterrupted until the sudden decline in the Church’s fortunes which accompanied the Bolshevik Rebellion in 1917. Just two years before this point, the tradition had enjoyed its greatest moment with the unveiling of Sergei Rachmaninov's peerless All-Night Vigil (Op. 37) - itself the summation of a half-century golden age for choral music in Russia.

Though many of its most important figures are little known to the casual consumer, the impetus for this era is commonly

THE SINGERS

Soprano
Emma Brain-Gabbott
Elizabeth Drury
Susanna Fairbairn
Emilia Hughes
Marie Macklin

Alto
David Allsopp
Daniel Collins
Martha McLorinan
Eleanor Minney

Tenor
Benjamin Alden
Robert Jacobs
Nicholas Madden
Christopher Watson

Bass
Gabriel Crouch
William Gaunt
Stephen Kennedy
Adrian Peacock
Richard Savage

Artistic Director
Nigel Short

LADY, WHEN I BEHOLD THE ROSES SPRouting

Lady, when I behold the roses sprouting,
Which clad in damask mantles deck the arbors,
And then behold your lips where sweet love harbors,
My eyes present me with a double doubting;
For, viewing both alike, hardly my mind supposes
Whether the roses be your lips or your lips the roses. —Anonymous

UPON A BANK WITH ROSES

Upon a bank with roses set about
Where pretty turtles joining bill to bill,
and gentle springs steal softly murmuring
Washing the foot of pleasures sacred hill.
There little love sore wounded lies.
His bow and arrows broken,
Bedewed with tears from Venus’ eyes.
O grievous to be spoken.
Upon a bank with roses set about
Where pretty turtles joining bill to bill,
and gentle springs steal softly murmuring
Washing the foot of pleasures sacred hill.
There little love sore wounded lies.
—John Ward

PAUL MEALOR

Salvator mundi

Salvator mundi, salva nos, qui per crucem et sanguinem redemisti nos:
auxilare nobis, te deprecamur, Deus noster.

A SPOTLESS ROSE

A Spotless Rose is growing,
Sprung from a tender root,
Of ancient seers’ foreshowing,
Through God’s great love and might
The Blessed Babe she bare us
In a cold, cold winter’s night.
Amen
—English adaption of the anonymous text,
Es ist ein Ros, Catherine Winkworth

(please turn page quietly)
Slava Otsu, i Synu, i Svyatnomu Dukhu, i nyne i prisno i vo veki vekov. Amin.
Alliluya. Slava Tebe, Bozhe.

PAVEL CHESNOKOV
Izhe Heruvimi

Izhe Heruvimi tayno obrazuyusche,
i zhivotvorashe Troytse
trisvatuyu pesn pripevayusche,
fsakoe nine zhiteyskoe otlozhim popechenie.
Yako da Tsara fesh podimem,
angelskimi nevidimo dorinosima chinimi.
Alliluya, alliluya, alliluya.

VASILY KALINNIKOV
I will love thee

I will love thee, oh Lord, my strength.
The Lord is my rock, my fortress;
my saviour, my god and my strength, in whom
I will trust.

PAUL MEALOR
(Four Madrigals on Rose Texts)

Now Sleeps the Crimson Petal

Now sleeps the crimson petal, now the white;
Now waves the cypress in the palace walk;
The firefly wakens: waken thou with me.
Now droops the milk-white peacock like a ghost,
And like a ghost she glimmers on to me.
Now lies the Earth all Danae to the stars,
And all thy heart lies open unto me
Now folds the lily all her sweetness up,
And slips into the bosom of the lake:
So fold thyself, my dearest, thou, and slip
Into my bosom and be lost in me.
Now sleeps the crimson petal, now the white.
—Lord Alfred Tennyson

credited to one of Russia's most beloved -
Pyotr Ilyich Tchaikovsky. His large-scale
choral setting of the Liturgy of St John
Chrysostom (the most commonly-heard of
the 4 main liturgies of the Russian Church)
brought a new performance aesthetic to
the introverted mysticism of the liturgy,
though it was far from universally
appreciated, especially by the elders of
the Imperial Chapel in St Petersburg.
But Tchaikovsky's exalted status among
the generation he inspired was sealed not
by his artistry but by his acumen, for thanks
to his celebrity and the influence of his
publisher Jürgenson, he was able to secure
commercial success with his choral work.

So followed a generation of professional
composers who brought to the Russian
Church the music of the world outside,
forging a sound known as the 'Synodal
School' which fused the solemn antiquity
of Orthodox chant with the emotional
ferment of late Romanticism.

With any significant artistic movement,
its full realization is dependent upon
the agents who present it, and Russian choral
music's golden age needed singers worthy
of its ambition. This was the moment
for the Moscow Synodal Choir, and a
succession of brilliant directors, to embrace
the new music and bring it to a wider
public. All the major new works of the
day, including those of Tchaikovsky and
Rachmaninov, were premiered in Moscow
by the Synodal Choir, and in this crucible
the modern 'Russian sound' (dark, rich
tone colors, and yes, those supernaturally
low basses) was created. The Synodal
sound provided the model for a tradition
now embraced by much of Eastern
Europe, and propelled the evolution of the
Synodal School forward just as surely as
the primordial chanting of the Orthodox
priests pinned it to the past. These
distinctive colors level serious challenges
for any Western choir attempting to breathe
the appropriate gravity into this music,
though it is a challenge worth facing for the
rewards it offers. Western choral directors
should console themselves by recalling
the reaction of the director of the Synodal
Choir, Nikolai Danilin, upon first seeing
the score for Rachmaninov's All-Night Vigil:

"Where on earth are we going to find
such basses? They are as rare as
asparagus at Christmas!"

Tonight's program leads us through
this golden age from Tchaikovsky to
Rachmaninov, paying appropriate attention
on the way to three of the Synodal School's
other greats, Pavel Chesnokov (1877-
1944), Vassily Kalinnikov (1866–1901) and Nikolai Kedrov (1871–1940). The bookends are provided by the first and last movements of Rachmaninov’s All-Night Vigil, and there are three further movements of the work found elsewhere the program: Prirdite, poklonimsya is the resolute call to prayer which opens the ‘Vespers’ section, covering the first six movements, and the third movement, Blazhen muzh, intersperses verses from the first psalm with a full choir ‘Alliluya’, growing more fervent with each iteration. The tenor solo-led fifth movement, Ninëne otpushchayeshi, was said to be the composer’s favorite, and is notorious for a descending scale in its concluding measures which calls on the low basses to reach into the subterranean for a bottom B flat (this was the moment when the exasperated Danilin uttered those famous words). The sixth movement, Bogoroditse Devo, concludes the Vespers section, and in a proper liturgical performance would be followed by a dimming of lights before the ensuing ‘Matins’ section begins. This is the ‘Akathist Hymn’, so-called because the congregation stands throughout (‘akathistos’ means ‘without sitting’ in Greek). All five movements call for a huge sound from the singers, yet the choir is instructed to end each one softly (the same is true incidentally, for all fifteen movements of the Vigil, indicating Rachmaninov’s preference for the needs of the liturgy over a concert hall-derived notion of a ‘big finish’). Vzbrannoy voyevode casts Rachmaninov’s mastery of the Synodal formula in its clearest light with the contours of the chanted Akathist Hymn clearly discernable in its melody. In all, nine of the fifteen movements of the Vigil are based upon chant, and the remaining six, though freely composed, are undeniably ‘chant-like’ (Rachmaninov referred to them as ‘conscious counterfeits’ of the real thing) with very simple, gently undulating melodies and very few intervallic leaps. It is easy to understand why this work met with such deep appreciation within the Russian Church. The same was less true of Rachmaninov’s other large-scale work (emulating Tchaikovsky, he set the Liturgy of St. John Chrysostom Op. 31 in 1910) which eschewed chant, whether ancient or contrived, in favor of free composition. Representing this earlier work, the glorious ‘Cherubic Hymn’, heard tonight in its English translation, is crafted with an entirely different set of tools from anything whole life unto Christ our God.

### SERGEI RACHMANINOV

**The Cherubic Hymn**

Edited and adapted to English by AM Henderson

**Holy, Holy, Holy,**

Ever blessed Lord God Almighty:

**Holy, Holy, Holy,**

God in three persons, blessed, blessed Trinity

Saints and Martyrs bless and praise Thee,

Hearts and voices swell one hymn

**Holy, Holy, Holy**

Lord, Heaven and earth are full of Thy great glory.

**SERGEI RACHMANINOV**

Blazhen muzh (from All-Night Vigil)

Blazhen Muzh, izhe ne ide na sovet nechestivykh. Alliluya.

Yako vest Gospod put pravednykh, i put nechestivykh pogibnet. Alliluya.

Rabotaite Gospodevi so strakhom i raduitesya Emu s trepetom. Alliluya.

Blazheni vsi nadaevshchisya Nan. Alliluya.

Voskresni, Gospodi, spasi mya, Bozhe moy. Alliluya.

Gospodene est spaseniye, i na lyudekh Tvoikh blagosloveniye Tvoye. Alliluya.

Blessed is the man who walks not in the counsel of the wicked. Alleluia.

For the Lord knows the way of the righteous but the way of the wicked will perish. Alleluia.

Serve the Lord with fear and rejoice in him with trembling. Alleluia.

Blessed are all who take refuge in him. Arise, O Lord! Save me, O my God! Alleluia.

Salvation is of the Lord; and thy blessing is upon thy people. Alleluia.

Glory to the Father and to the Son and to the

(please turn page quietly)
Deacon: O Svyateyshikh Patriarshikh
Pravoslavnykh, o Preosvishchennom Yepiskope
nasheh chestnym presvityertime, vo Hriste diakonste, o fsem prichte i
liudeh, Ghospodu pomolimsia.

Choir: Gospodi, pomiluy.

Deacon: O bogohranimey strane nashey,
o asiaskiy Hristianskiy strane,
Ghospodu pomolimsia.

Choir: Gospodi, pomiluy.

Deacon: O priderzhazhashi vlasteh nashih, i o fsem voinstve, Ghospodu pomolimsia.

Choir: Gospodi, pomiluy.

Deacon: O plavayushchi,
O blagorastvorenii vozdukhov,
O priderzhashih vlasteh nashih, i o
Gospodu pomolimsia.

Choir: Gospodi, pomiluy.

Deacon: O svyatymi pomyanuvshe, sami sebe
i Prisnodevu Mariyu so vsemi
vladychitsu nashu Bogoroditsu
preblagoslovennuyu, slavnuyu
Deacon: Choir: nas, Bozhe, tvoeyu blagodatiyu.

Choir: Lord, have mercy.

Deacon: For our country and every Christian
country, let us pray to the Lord.

Choir: Lord, have mercy.

Deacon: For favorable weather, an abundance
of the fruits of the earth, and
temperate seasons, let us pray to the
Lord.

Choir: Lord, have mercy.

Deacon: For travelers by land, sea, and air, for
the sick, the suffering, the captives,
and for their salvation, let us pray to the
Lord.

Choir: Lord, have mercy.

Deacon: For our deliverance from all affliction,
wrath, danger, and distress, let us pray
to the Lord.

Choir: Lord, have mercy.

Deacon: Help us, save us, have mercy upon us,
and protect us, O God, by Your grace.

Choir: Lord, have mercy.

Deacon: Calling to remembrance our most
holy pure, most blessed and glorious
Lady, Mother of God and ever-virgin
Mary, with all the saints, let us entrust
ourselves and one another and our

Choir: Lord, have mercy.

Deacon: For the holy Orthodox patriarchs, for
our Right Reverend bishop, for the
honorable order of presbyters, for the
diaconate in Christ, for all the clergy
and the people, let us pray to the Lord.

Choir: Lord, have mercy.

Deacon: For our rulers and all in authority,
let us pray to the Lord.

Choir: Lord, have mercy.

Deacon: For our country and every Christian
country, let us pray to the Lord.

Choir: Lord, have mercy.

Deacon: For our rulers and all in authority,
let us pray to the Lord.

Choir: Lord, have mercy.

Deacon: Calling to remembrance our most
holy pure, most blessed and glorious
Lady, Mother of God and ever-virgin
Mary, with all the saints, let us entrust
ourselves and one another and our
heard in the Vigil, and with far fewer
melodic constraints. Happily for those
who prefer the authentic sound of ‘church
Slavonic,’ this text can also be heard in its
original language in the Izhe Heruvimi of
Pavel Chesnokov.

Though he was born in a country whose
choral music is synonymous with the
reemergence of its national identity from
the Soviet shadow, Arvo Pärt is considered
to be a more ‘western’ composer than
his compatriots Veljo Tormis, Urmas
Sisask and others. His style has evolved
on a path well used by composers of the
West - experimenting with serialism in
the 1960s, regrouping for a few years (a
time referred to as Pärt’s ‘silence’) and
creating music of startling simplicity in his
maturity. But Pärt is a legitimate inheritor
of the Synodal School’s tradition through
his preoccupation with mysticism (shared
with composers such as John Tavener
and Henryk Gorecki); and his adherence
to triad structures, deftly manipulated
and fragmented, is itself an expression
of a profound spirituality in which the
composer seeks to capture the purity of the
sound of bells - an approach often referred
to as ‘tintinnabulism’. (Coincidentally,
Rachmaninov took such pleasure in the
sound of Russian church bells that he
dedicated an entire cantata to the subject).
Pärt’s The Beatitudes, which though
composed for the German RIAS Chamber
Choir was his first choral work to be set
in English, is typical of the composer’s
tintinnabulist style: a simple rhythmic
motif is manipulated and repeated in a
gradually-rising chromatic scale until it
reaches a peak and shatters in a carillon of
quintuplets which peal out from the full
organ. ©2012 Gabriel Crouch

ABOUT PAUL MEALOR

Described in the New York Times
as, “one of the most important
composers to have emerged in Welsh choral
music since William Mathias… A real and
original talent’, Paul Mealor’s music has
rapidly entered the repertoire of choirs and
singers around the world. His music has
been described as having, ”serene beauty,
fastidious craftsmanship and architectural
assuredness… Music of deep spiritual
searching that always asks questions, offers
answers and fills the listener with hope…”
His sacred motets, songs and cycles have
been performed, broadcast and recorded by
artists in the UK, USA and much further
afIELD.
Paul Mealor studied composition privately from an early age. Since 2003 he has taught at the University of Aberdeen, where he is currently Reader in Composition, and has held visiting professorships in composition at institutions in Scandinavia and the United States. He is a Fellow of the Royal Society of Arts and his music is published by Novello & Co. Ltd. "A Tender Light", his most recent CD, features works performed by Tenebrae, including the works heard tonight.

### SERGEI RACHMANINOV

**Priidite, poklonimysya (from All-Night Vigil)**

Amin.

Priidite, poklonimysya Tsarevi nashemu Bogu.

Priidite, poklonimysya i pripadem Khristu Tsarevi nashemu Bogu.

Priidite, poklonimysya i pripadem Samomu Khristu Tsarevi i Bogu nashemu.

Priidite, poklonimysya i pripadem Emu.

Amen.

Come, let us worship God, our King.

Come let us worship and fall down before Christ, our King and our God.

Come, let us worship and fall down before the very Christ, our King and our God.

Come, let us worship and fall down before him.

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