

Thursday, November 8, 2012 at 8:00PM
Princeton University Chapel

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.

“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.”

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

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.

NIKOLAY KEDROV

Otche nash

Our Father

Otche nash, izhe yesi na nyebesyekh,
da svyatitsya imya Tvoye,
da priidet tsarstviye Tvoye,
da budyet volya Tvoya
yako na nyebesi i na zyemli.
Khleb nash nasushchnyi dazhd nam dnes,
i ostavi nam dolgi nasha,
yako zhe i mi ostavlyayem dolzchnikom nashim,
i nye vvedi nas vo iskusheniye,
no izbavi nas ot lukavago.

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.

SERGEI RACHMANINOV

(from *All-Night Vigil*)

Vzbrannoy vovevode

Vzbrannoy vovevode pobeditelnaya,
yako izbavleshesya ot zlykh,
blagodarstvennaya vospisuem Ti rabi Tvoi,
Bogoroditse.
No yako imushchaya derzhavu nepobedimuyu,
ot vsyakikh nas bed svobodni, da zovom Ti:
raduisya, nevesta Nenevestnaya.

O queen of the Heavenly Host:
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.

presented in collaboration with McCarter Theatre

TENEBRAE

Nigel Short, Artistic Director

SERGEI RACHMANINOV
(1873-1943)

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

RACHMANINOV
RACHMANINOV
RACHMANINOV

Great Litany (*Liturgy of St. John Chrysostom*)

The Cherubic Hymn

PAVEL CHESNOKOV
(1877-1944)

Blazhen muzh (from *All-Night Vigil*)

Izhe Heruvimi

VASILY KALINNIKOV
(1866-1901)

I Will Love Thee

PAUL MEALOR
(b. 1975)

Now Sleeps the Crimson Petal
(four madrigals on Rose Texts)

MEALOR

Salvator mundi

-INTERMISSION-

RACHMANINOV
ARVO PÄRT
(b. 1935)

Bogoroditse Devo
The Beatitudes

MEALOR
MEALOR

Locus iste
Ubi caritas

CHESNOKOV
RACHMANINOV
PYOTR ILYICH TCHAIKOVSKY
(1840-1893)

Svete tihi
Nÿne otpushchayeshi
Legend (*The Crown of Roses*)

NIKOLAY KEDROV
(1871-1940)

Otche nash

RACHMANINOV

Vzbrannoy vovevode (from *All-Night Vigil*)

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.

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

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.

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.

SERGEI RACHMANINOV

Nÿne otpushchayeshi

Nÿne otpushchayeshi raba Tvoego, Vladyko,
po glagolu Tvoyemu s mirom:
yako videsta ochi moi spaseniye Tvoye,
ezhe esi ugotoval pred litsem vsekh lyudei,
svet vo otkrovenie yazykov, i slavu lyudei
Tvoikh Izrailya.

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)

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 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.

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

**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

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

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:
 auxiliare nobis, te deprecamur,
 Deus noster.

A Spotless Rose

A Spotless Rose is growing,
 Sprung from a tender root,
 Of ancient seers' foreshowing,
 Of Jesse promised fruit;
 Its fairest bud unfolds to light
 Amid the cold, cold winter,
 And in the dark midnight.

The Rose which I am singing,
 Whereof Isaiah said,
 Is from its sweet root springing
 In Mary, purest Maid;
 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*

Savior of the world,
 Who by Thy cross
 and blood has redeemed us:
 Save us and help us, we beseech Thee
 our Lord.

(please turn page quietly)

Slava Otsu, i Synu, i Svyatomu Dukhu, i nyne i
prisno i vo veki vekov. Amin.
Alliluya. Slava Tebe, Bozhe.

PAVEL CHESNOKOV

Izhe Heruvimi

Izhe Heruvimī tayno obrazuyusche,
i zhivotvorashey Troytse
trisivatuyu pesn pripevayusche,
fsakoe nīne zhīteyskoe otlozhīm popechenie.
Yako da Tsara fesh podīmem,
angelskimi nevidimo dorinosima chinmi.
Alliluya, alliluya, alliluya.

VASILY KALINNIKOV

I will love thee

*Edited and adapted to English
by A.M. Henderson*

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;
Nor 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,

Holy Spirit,
both now and ever and unto ages of ages.
Amen. Alleluia. Glory to thee, O God.

We, who in a mystery represent the Cherubim
and sing the thrice-holy hymn to the life-giving
Trinity,
let us now lay aside every care of this life.
For we are about to receive the
King of all, invisibly
escorted by the angelic hosts.
Alleluia, alleluia, alleluia.

I will call upon the Lord, who is worthy
to be praised;
I will give thanks unto thee, oh Lord,
and sing praises unto thy name.

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: *Priidite, 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 'Alliluja', growing more fervent with each iteration. The tenor solo-led fifth movement, *Nyne 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 subterranea 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. Finally, *Vzbrannoy voyevode* celebrates the arrival of the 'First Hour' at the end of the work. 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 authentic 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

i drug druga, i ves zhivot nash
Khristu Bogu predadam.

Choir: Tebe, Gospodi.

Priest: Yako podabaet Tebe vsyakaya slava,
chest i pokloneniye, ottsu i sinu i
sviatomu duhu, nine I prison I vo
veki vekov.

Choir: Amin.

whole life unto Christ our God.

Choir: To You, O Lord.

Priest: For to You belongs all glory, honor,
and worship to the Father and the
Son and the Holy Spirit, now and
forever and to the ages of ages.

Choir: Amen.

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,

Holy blessed Trinity
Amen
Glory be to Thee, Glory to Thee in the highest,
Hosanna, Hosanna, Hosanna
In the highest to Father and Son and Holy Spirit
Glory to Thee in the highest, in the highest,
Cherubim and Seraphim
Angels and Archangels praise and worship
Thee singing

SERGEI RACHMANINOV

Blazhen muzh (from All-Night Vigil)

Blazhen Muzh, izhe ne ide na sovet
nechestivyykh. Alliluya.
Yako vest Gospod put pravednykh, i put
nechestivyykh pogibnet. Alliluya.
Rabotaite Gospodevi so strakhom i raduitiesya
Emu s trepetom. Alliluya.
Blazheni vsi nadeysushchisya 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 Patriarsekh
Pravoslavnykh, o
Preosviashchennem Yepiskope
nashaem chestnem presviterstve, vo
Hriste diakonstve, o fsem prichte i
liudeh, Ghospodu pomolimsia.

Choir: Gospodi, pomiluy.

Deacon: O bogohranimey strane nashey,
o fsiakiya Hristianskiya strane,
Ghospodu pomolimsia.

Choir: Gospodi, pomiluy.

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

Choir: Gospodi, pomiluy.

Deacon: O blagorastvorenii vozdukhov,
o izobilii plodov zemnykh i
vremenekh mirnykh, Gospodu
pomolimsya.

Choir: Gospodi, pomiluy.

Deacon: O plavayushchi,
puteshestvuyushchikh,
neduguyushchikh, strazhdushchikh,
plenennykh, i o spasenii ikh,
Gospodu pomolimsya.

Choir: Gospodi, pomiluy.

Deacon: O izbavitisya nam ot vsyakiya
skorbi, gneva i nuzhdy, Gospodu
pomolimsya.

Choir: Gospodi, pomiluy.

Deacon: Zastupi, spasi, pomiluy i sokhrani
nas, Bozhe, tvoeyu blagodatuyu.

Choir: Gospodi, pomiluy.

Deacon: Presvyatuyu, prechistuyu,
preblagoslovennyuyu, slavnuyu
vladychitsu nashu Bogoroditsu
i Prisodevu Mariyu so vsemi
svyatymi pomyanuvshe, sami sebe

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 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: 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

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 ‘tinnabulism’. (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
tinnabulist 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. ©2102 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 Meador’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.

Mealor was catapulted to international attention when 2.5 billion people (the largest audience in broadcasting history) heard his Motet, *Ubi caritas* performed by the choirs of Westminster Abbey and Her Majesty's Chapel Royal, conducted by James O'Donnell at the Royal Wedding Ceremony of His Royal Highness Prince William and Catherine Middleton (now TRH The Duke & Duchess of Cambridge) at Westminster Abbey, 29th April 2011.

Born in St Asaph, North Wales, UK in 1975

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.

WHAT'S NEW AT PRINCETON UNIVERSITY CONCERTS?

- **IT'S NOT TOO LATE TO SUBSCRIBE** - Princeton University Concerts now offers the option to make your own series. Simply choose three or more of our remaining concerts from all of our offerings and save 10% off the single ticket prices. To make your own series, call us at 609-258-2800 or visit princetonuniversityconcerts.org.
- princetonuniversityconcerts.org - What did you think of tonight's event? Visit our all new and improved website to let us know. Use "Take Note," our new blog to share your comments.

SERGEI RACHMANINOV

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

Amin.
 Priidite, poklonimsya Tsarevi nashemu Bogu.
 Priidite, poklonimsya i pripadem Khristu
 Tsarevi nashemu Bogu.
 Priidite, poklonimsya i pripadem Samomu
 Khristu Tsarevi i Bogu nashemu.
 Priidite, poklonimsya 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.

SERGEI RACHMANINOV

Great Litany (Liturgy of St. John Chrysostom)

Deacon: Blagoslovenno tsarstvo Otsa, i Syna,
 i Svyatago Dukha, nyne i prisno i vo
 veki vekov.

Choir: Amin.

Deacon: Mirom Gospodu pomolimsya.

Choir: Gospodi, pomiluy.

Deacon: O svyshnem mire, i spasenii dush
 nashikh, Gospodu pomolimsya.

Choir: Gospodi, pomiluy.

Deacon: O mire vsego mira, blagostoyanii
 svyatykh Bozhiikh tserkvey i
 soedenii vsek, Gospodu
 pomolimsya.

Choir: Gospodi, pomiluy.

Deacon: O svyatem khrame sem, i s
 veroyu, blagagovenie i strakhom
 Bozhiim vkhodyashchikh von,
 Gospodu pomolimsya.

Choir: Gospodi, pomiluy.

Deacon: O fseh blagoschestivih, Pravoslavnih
 Hristian, Ghospodu pomolimsia.

Choir: Gospodi, pomiluy.

Deacon: Blessed be the kingdom of the Father,
 and of the Son and of the Holy Spirit,
 now and ever and to the ages of ages.

Choir: Amen

Deacon: In peace let us pray to the Lord.

Choir: Lord, have mercy.

Deacon: For the peace of God and the
 salvation of our souls, let us pray to
 the Lord.

Choir: Lord, have mercy.

Deacon: For peace of the whole world, for the
 stability of the holy churches of God,
 and for the unity of all, let us pray to
 the Lord.

Choir: Lord, have mercy.

Deacon: For this holy house and for those
 who enter it with faith, reverence,
 and the fear of God, let us pray to the
 Lord.

Choir: Lord, have mercy.

Deacon: For all devout and Orthodox
 Christians, let us pray to the Lord.

Choir: Lord, have mercy

(please turn page quietly)