



ORCHID CLASSICS



# MIRABILIS

THE MUSIC OF STEPHEN HOUGH

London Choral Sinfonia  
Michael Waldron, conductor

## MIRABILIS: THE MUSIC OF STEPHEN HOUGH

### Stephen Hough (b.1961)

1	Just as I am	5.43	14	O Sanctissima	3.00
	Missa Mirabilis		15	Salve Regina	2.24
2	Kyrie	2.59	16	Ave Maria	3.52
3	Gloria	4.40	17	O soft self-wounding pelican	3.41
4	Credo	4.56		Sonatina	
5	Sanctus	3.36	18	I Allegretto tranquillo	5.28
6	Agnus Dei	6.02	19	Il Allegro giocoso	4.42
				James Orford, <i>organ</i>	
7	Londinium Magnificat	3.28	20	Danny Boy	3.57
8	Londinium Nunc dimittis	2.47			
9	Ding Dong Merrily on High	2.18		<b>Total time</b>	<b>75.17</b>
	December			London Choral Sinfonia	
10	Advent Calendar	3.26		Michael Waldron, <i>conductor</i>	
11	Hark, the Herald Angels Sing	3.18		James Orford, <i>organ</i>	
12	Silent Night	2.55			
13	The Gate of the Year	2.01			

Three Marian Hymns

The piano has always been an important part of my life. At the age of 4 I began lessons with a piano teacher who lived around the corner, next door to my grandmother. At home I would sit for hours playing - never the pieces I was meant to be practising or learning – but just about anything I could get my hands on. It taught me to be a good sight-reader, even if it didn't instil the discipline required to reach the starry heights of a successful soloist!

Like any other piano student, Stephen Hough was, to me, a hero. I devoured his prolific catalogue of recordings. From Schubert to Bowen, I savoured every note. By my teenage years, I was just about competent enough to delve into his Rodgers & Hammerstein transcriptions, which occupied many happy hours. I must confess I never quite conquered any of them, but I still return to them, even to this day.

I rarely play the piano in public now, but it is still my first true musical love and I often sit at home and play simply for pleasure and relaxation, even if it's staggering through a Hough transcription.

This recording project was first introduced to me by my colleague and friend, Matthew Trusler, at Orchid Classics. We often bat ideas back and forth – not all of which can come to fruition – but as soon as Stephen's name came up, I was excited and knew this was something worth pursuing. I devoured the scores and fell in love with all of them. Alas, there was too much music for one album, but a part of me wonders (and hopes) that the catalyst for Volume 2 may be somewhere in the ether.

The old adage says you should never meet your heroes. I will proudly testify that to be rubbish. Stephen was actively involved throughout the recordings and was relentlessly supportive and encouraging towards our efforts. Our performances were undoubtedly enhanced by his input, and I hope that this recording goes some way to providing an adequate realisation of these world-class compositions.

Michael Waldron

My father said that I had memorised seventy nursery rhymes by the age of two. This sounds suspiciously like parental exaggeration to me, but I do know that such singing was my first form of musical expression, especially as we had no classical music in my childhood home. Then, by the age of six, the piano took over ... but song remained in the background. Hymns at primary school and church; later, choir at high school (Britten's *Missa Brevis* was an eye/ear/mind-opening moment); and, even later, compulsory chorus class at Juilliard.

I wrote a Mass in my teenage years which might still be at the bottom of a drawer somewhere - I fear to disturb the dust. Indeed, my first twenty years were filled with composing. Then followed almost twenty years of blank paper, writing virtually nothing except concert transcriptions for me to use as encores. Until, in my early 40s, I returned to composition with a passion. One of the first pieces I wrote after sharpening my pencils was a setting of Rowan Williams' *Advent Calendar* (2004) - now part of the cycle **December** which is on the present recording, comprising four *a cappella* settings of poems celebrating the month from Advent to the New Year. In the middle two - *Hark the Herald* (2007) and *Silent Night* (2010) - I took well-known texts of Christmas carols and composed new music for them. The final setting - *The Gate of the Year* (2004) - started life as a solo song for the tenor Robert White, comforting words broadcast on the radio by King George VI as the Second World War began its years of destruction.

**Ding Dong Merrily on High** (2017) is another familiar carol where I've taken the traditional words and written different music for them, this time aiming for maximum exuberance and jangle. It was a Christmas commission from the choir of the Catholic Church of the Immaculate Conception, Farm Street, London.

My **Londinium** Service (2007) was James O'Donnell's idea: a setting of the Anglican Evensong canticles for sopranos and altos but with dual-language texts – a sort of inbuilt, sung yet unspoken ecumenism. 'Londinium' in the title is a tag referencing James' professional home at the time, Westminster Abbey - a

sanctuary across the centuries for the Roman then the English rites. And there is a broader ecumenism. One of the identical words in Latin and English which appears in the canticles is 'Abraham', and the brief, joyous, exuberant organ interlude before the doxology of the Magnificat (pedals thundering out the three syllables of that prophet's name) suggests perhaps a hope for an ever-greater understanding between the three religions which claim him as their spiritual father.

Also for upper voices, the **Three Marian Hymns** (2004) use a kind of mantra-like repetition in my setting of these ancient prayers to the Virgin Mary - perhaps an echo of the Rosary devotion. In **O soft self-wounding Pelican** (2007) the original Latin of St Thomas Aquinas has been romantically rendered into Elizabethan verse by Richard Crashaw, echoed in the blush of lush musical language. Then, from such high, medieval Catholicism we move to Victorian Evangelical fervour in Charlotte Elliott's heartfelt poem **Just as I am** (2014) which places the individual soul before a compassionate God. In this setting I wanted to bring out the sense of ardour which the words suggest. It was commissioned by Ardingly College's Robert Costin who was their director of music at the time. After they sang the premiere Robert asked me to write him an organ piece, thus was conceived my ...

**Sonatina for Organ** (2019), in two, short movements. The opening bar of the first consists of a 12-note row, then another row makes up bar two; but such serialism is merely a series of decorative stones, not the architecture of the building. In ABA form, the B section opposes pure diatonic tonality in the right hand with a pentatonic chordal mantra in the left (white versus black notes) until the return of section A which is an exact repeat of the earlier section's pitches, but now in splashing and darting rhythms where before it had floated along calm waters. The second movement is a boisterous dance, full of exuberance and joy. Alongside the bouncing opening tune, the three musical ideas of the first

movement reappear in different guises until the final, blaring coda when, over a pedal D, we hear the 12-note row of bar one of the piece, unison in both hands. After these twelve trumpet blasts the row is heard in an immediate retrograde, now harmonised in the piquant language of the main body of the second movement, before a final, radiant, pentatonic chord.

The main work in this recording is my **Missa Mirabilis** (2007), a commission from Martin Baker for Westminster Cathedral Choir. The central idea, and the central movement, is the *Credo* – perhaps the most problematic text to set because of its length and the non-poetic nature of the words. But instead of setting it in a descriptive way I wanted to explore aspects of the psychology underlying the nature of belief ... and doubt. I divide the lower and upper voices, as if innocence from experience, and only the former actually sing the word ‘Credo’, constantly interrupting the fast-paced mutterings of the tenors and basses. What at first is an encouragement to believe becomes a despairing cry as the pattered rote of the lower voices turns into defiant unbelief. Only baptism is declaimed with any sense of conviction – a last hope dashed as the final clauses about resurrection and eternal life fizzle out. A final ‘Credo’ is sung an octave lower by the upper voices – quietly, as if tired and shattered from their earlier, futile exertion.

Before this drama unfolds, the *Kyrie* movement has introduced us to a gentler, less complex world of forgiveness, where the melodic and harmonic material is sweet and consoling. The *Gloria*, joyful in its outer sections, is based on a rising scale and a falling zigzag motive. The *Sanctus* and *Benedictus* aim to contrast the divine and the human - the angelic ‘Holy, Holy, Holy’ is grand, vast, immense, whereas in the *Benedictus* God has become human and the music is deliberately and sentimentally intimate, as if two people are sharing a drink in a Parisian café, with a whiff of a 1950s pop tune coming from a neighbouring café’s jukebox.

The *Agnus Dei* takes the 'Credo' motive and develops it in plaintive, unaccompanied chords. When the 'Lamb of God' words appear for the third time the expected response is 'Grant us peace'. But instead of peace the organ begins an interlude of mounting agitation and desperation based on chromatically altered fragments of the opening vocal chords. As this passage reaches its highpoint, with still no sign of '*Dona Nobis Pacem*', the choir sing a *fortissimo* '*Agnus Dei*' to the music which had accompanied the baptism clause in the *Credo*. Finally, as a climax to the whole work, the '*Dona Nobis Pacem*' is sung. The spell has been broken and all gradually becomes calm. The piece ends musically as it began with the same melody of consolation as the *Kyrie*, as if the Lamb of God has brought the piece to peace, a full circle embracing and healing all creation.

And why 'Mirabilis'? Purely personal. In September 2006 I gathered together a year's-worth of sketches for this Mass and wrote three of the movements in three days. The following day I had a serious car crash, overturning on the motorway at 80 mph. I stepped out of the one, untouched door in my completely mangled car with my Mass manuscript and my body intact, then wrote part of the *Agnus Dei* in St. Mary's Hospital, waiting for four hours for a brain scan. I was conscious, as I was somersaulting with screeching metallic acrobatics on the M1, of feeling regret that I would never get to hear the music on which I'd been working so intensely in the days before. Someone had other ideas.

And **Danny Boy** (2016) is ... Danny Boy! No possibility to change this tune, or to forget it.

Stephen Hough



## **London Choral Sinfonia**

Formed in 2015, the LCS has established a reputation as one of the leading chamber choir and orchestral ensembles. A busy performance schedule throughout the year sees the group appearing at venues including Cadogan Hall, St Paul's Cathedral, Kings Place and St John's Smith Square.

Aside from many of the major cornerstones of the repertoire, the LCS also seeks to champion new music, having premiered new works and recordings with numerous composers including Tarik O'Regan, Owain Park, Richard Pantcheff and Ian Assersohn. Recent premieres include former Composer-in-Residence Oliver Rudland's *Christmas Truce*, with a libretto by Poet Laureate Carol Ann Duffy.

Recent performance highlights include Bach *Jauchzet Gott* with Katherine Watson (soprano) and Crispian Steele-Perkins (trumpet), Bach Motets and Cello Suites with Guy Johnston (cello), Mozart *Exsultate Jubilate* with Mary Bevan (soprano), Britten *St Nicolas* with Nick Pritchard (tenor), and Brahms *Ein Deutsches Requiem* with Matthew Brook (baritone).

In addition to a busy concert schedule, the extensive LCS discography includes the three-volume collection of works for choir and orchestra by Richard Pantcheff and the award-winning Christmas album, *O Holy Night*. Their album, *Colourise*, featuring baritone Roderick Williams and tenor Andrew Staples, was released to critical acclaim. Described by Gramophone as 'intensely moving', the album reached over a million streams within the first months of its release. *Sword in the Soul* - released in April 2023 - was described as 'beautifully judged' (Gramophone) and 'sublime' (BBC Radio 3). Their latest double-disc release features many world-premiere recordings of works by Samuel Coleridge-Taylor and was praised for its 'fine recordings' (The Sunday Times).

## **Michael Waldron**

### *Conductor*

Michael is founder and Artistic Director of the London Choral Sinfonia (LCS), and has worked with many of the top choirs and orchestras in the UK and beyond, including the Philharmonia Orchestra, Hamburg Symphony Orchestra, Royal Philharmonic Orchestra, Britten Sinfonia, Academy of Ancient Music, the Orchestra of the Age of Enlightenment, Polyphony, London Mozart Players, Holst Singers and City of London Choir. He is Musical Director of Islington Choral Society, Artistic Director of London Lyric Opera and Musical Director of Epworth Choir.

His debut album release with the London Choral Sinfonia, *O Holy Night*, was selected by *The Guardian* as one of their top Christmas albums. Together with the LCS, he has since embarked on a multi-album project for Orchid Classics recording orchestral and choral music by Richard Pantcheff. Their album, *Colourise*, features a previously unrecorded cantata by Lennox Berkeley, and the first recording of Vaughan Williams' *Five Mystical Songs* in an original chamber orchestration, featuring baritone Roderick Williams. *Colourise* was selected by *The Times* as one of their Best Albums of 2022.

Michael enjoy an extensive operatic career, including shows and projects for the Royal Opera House, English National Opera, Buxton International Festival, Opera Della Luna and West Green Opera.

Michael Waldron began his musical training as a chorister at St Ambrose College, Hale Barns. After a gap year Organ Scholarship at Worcester Cathedral, he held the Organ Scholarship at Trinity College, Cambridge, for four years. Here he studied under Stephen Layton, during which time he was involved with the Choir's numerous international tours, concerts, broadcasts and recordings.

More information can be found at: [www.michael-waldron.com](http://www.michael-waldron.com)





## **James Orford**

### *Organ*

James Orford is currently the Assistant Director of Music at St Paul's Church, Knightsbridge having recently completed a year as the Acting College Organist and Head of Organ at Eton College. His past positions include being Organist in Residence at Westminster Cathedral, before which he was Organ Scholar at St Paul's Cathedral. Previously, he held the Organ Scholarships at Truro Cathedral, the Royal Hospital Chelsea, and King's College, London. He studied with Bine Bryndorf and David Titterington at the Royal Academy of Music, obtaining top marks in both his undergraduate and postgraduate degrees. He was awarded the Duchess of Gloucester's award for exemplary studentship upon completion of his undergraduate course, and was subsequently awarded one of the Academy's prestigious Bicentenary Scholarships for his Master's degree.

James enjoys a busy performing schedule and has given recitals and concerts in many of the UK's most notable venues and at a number of major festivals. In 2021, his debut solo album - a complete organ transcription of Vivaldi's *L'estro Armonico* - was released on the Linn Record Label. He appears on several other discs as both an organist and pianist. These include collaborations with the London Choral Sinfonia, and the Chapel Choirs of the Royal Hospital Chelsea and King's College, London. Last year, he recorded a brand new organ concerto by Richard Pantcheff and was the pianist for a recording of Vaughan Williams's strings and piano version of the *Five Mystical Songs*, with Roderick Williams as the soloist.



## **Stephen Hough**

*Composer*

Named by The Economist as one of Twenty Living Polymaths, Sir Stephen Hough combines a distinguished career as a pianist with those of composer and writer. He was the first classical performer to be awarded a MacArthur Fellowship, was made a Commander of the Order of the British Empire (CBE) in the New Year Honours 2014, and was awarded a Knighthood for Services to Music in the Queen's Birthday Honours 2022.

He has performed extensively in recital and with most of the world's major orchestras, and his catalogue of around 70 albums has garnered four Grammy nominations, eight Gramophone Awards and France's Diapason d'Or de l'Année. As a composer he has been commissioned by Westminster Abbey, Westminster Cathedral, Wigmore Hall, the Gilmore Foundation, the Genesis Foundation, members of the Berlin Philharmonic amongst others. He wrote the commissioned work for the 2022 Van Cliburn International Piano Competition, performed by all 30 competitors, and his String Quartet No.1 Les Six Rencontres, commissioned for the Takács Quartet, was recorded for Hyperion Records. His music is published by Josef Weinberger Ltd.

As an author, Hough's memoir *Enough: Scenes from Childhood* was published by Faber & Faber in Spring 2023. It follows his 2019 collection of essays for Faber, *Rough Ideas: Reflections on Music and More* – a 2020 Royal Philharmonic Society Award winner and one of Financial Times' Book of the Year 2019 – as well as his first novel, *The Final Retreat* (Sylph Editions, 2018). He has also been published by The New York Times, The Telegraph, The Times, and The Guardian. Hough is an Honorary Bencher of the Middle Temple, an Honorary Member of the Royal Philharmonic Society, and was a Visiting Fellow at Lady Margaret Hall, Oxford University from 2019 to 2022.

## **1 Just as I am**

*Charlotte Elliott (1835)*

Just as I am, without one plea  
But that thy blood was shed for me,  
And that Thou bidd'st me come to Thee,  
O Lamb of God, I come, I come.

Just as I am, poor, wretched, blind,  
Sight, riches, healing of the mind,  
Yea, all I need, in Thee to find,  
O Lamb of God, I come, I come.

Just as I am, Thou wilt receive,  
Wilt welcome, pardon, cleanse, relieve;  
Because Thy promise I believe,  
O Lamb of God, I come, I come.

Just as I am, Thy love unknown  
Has broken every barrier down;  
Now to be Thine, yea, Thine alone,  
O Lamb of God, I come, I come.

## **2 Missa Mirabilis – Kyrie**

*Ordinary of the Mass*

Kyrie eleison,  
Christe eleison,  
Kyrie eleison.

Lord, have mercy,  
Christ, have mercy,  
Lord, have mercy.

### **3 Missa Mirabilis - Gloria**

Gloria in excelsis Deo.  
Et in terra pax  
hominibus bonæ voluntatis.  
Laudamus te; benedicimus te;  
adoramus te; glorificamus te.  
Gratias agimus tibi  
propter magnam gloriam tuam.  
Domine Deus, Rex coelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite Jesu Christe.  
Domine Deus, Agnus Dei,  
Filius Patris.  
Qui tollis peccata mundi,  
miserere nobis.  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.  
Qui sedes ad dextram Patris,  
O miserere nobis.  
Quoniam tu solus Sanctus,  
tu solus Dominus,  
tu solus Altissimus, Jesu Christe.  
Cum Sancto Spiritu  
in gloria Dei Patris.  
Amen.

Glory be to God in the highest.  
And in earth peace  
to men of good will.  
We praise Thee; we bless Thee;  
we worship Thee; we glorify Thee.  
We give thanks to Thee  
for Thy great glory.  
O Lord God, Heavenly King,  
God the Father Almighty.  
O Lord Jesus Christ, the only begotten Son.  
Lord God, Lamb of God,  
Son of the Father.  
Thou that takest away the sins of the world,  
have mercy upon us.  
Thou that takest away the sins of the world,  
receive our prayer.  
Thou that sittest at the right hand of  
the Father,  
have mercy upon us.  
For thou only art holy,  
thou only art the Lord,  
thou only art the most high, Jesus Christ.  
Together with the Holy Ghost  
in the glory of God the Father.  
Amen.

#### 4 Missa Mirabilis - Credo

Credo in unum Deum;  
Patrem omnipotentem,  
factorem coeli et terrae,  
visibilium omnium et invisibilium.

Credo in unum Dominum Jesum Christum,  
Filium Dei unigenitum,  
Et ex Patre natum ante omnia saecula.

Deum de Deo, lumen de lumine,

Deum verum de Deo vero,  
Genitum non factum,  
consubstantialem Patri:  
per quem omnia facta sunt.

Qui propter nos homines,  
et propter nostram salutem  
descendit de coelis.

Et incarnatus est de Spiritu Sancto  
ex Maria Virgine: et homo factus est.

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

Et resurrexit tertia die  
secundum Scripturas.  
Et ascendit in coelum:  
sedet ad dexteram Patris.

Et iterum venturus est cum gloria,  
judicare vivos et mortuos:  
cujus regni non erit finis.

Credo in Spiritum Sanctum,  
Dominum, et vivificantem:  
qui ex Patre Filioque procedit.  
Qui cum Patre et Filio simul

I believe in one God;  
the Father almighty,  
maker of heaven and earth,  
and of all things visible and invisible.

I believe in one Lord Jesus Christ,  
the only begotten Son of God,  
begotten of the Father before all worlds;  
God of God, light of light,  
true God of true God,  
begotten not made;  
being of one substance with the Father,  
by Whom all things were made.

Who for us men  
and for our salvation  
descended from heaven;

and was incarnate by the Holy Ghost,  
of the Virgin Mary, and was made man.  
He was crucified also for us,  
suffered under Pontius Pilate,  
and was buried.

On the third day He rose again  
according to the Scriptures:  
and ascended into heaven.  
He sitteth at the right hand of the Father;

He shall come again with glory  
to judge the living and the dead;  
and His kingdom shall have no end.

I believe in the Holy Ghost,  
the Lord and giver of life,  
Who proceedeth from the Father and the Son,

adoratur et conglorificatur:  
qui locutus est per Prophetas.  
Credo in unam sanctam  
catholicam et apostolicam Ecclesiam.  
Confiteor unum baptisma,  
in remissionem peccatorum.  
Et exspecto resurrectionem mortuorum  
et vitam venturi sæculi.  
Amen.

### **5 Missa Mirabilis - Sanctus**

Sanctus, Sanctus, Sanctus, Dominus Deus  
Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.  
Benedictus qui venit  
in nomine Domini.  
Hosanna in excelsis.

### **6 Missa Mirabilis - Agnus Dei**

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

Who with the Father and the Son together  
is worshipped and glorified;  
as it was told by the Prophets.

I believe in one holy  
catholic and apostolic Church.

I acknowledge one baptism  
for the remission of sins.

And I await the resurrection of the dead  
and the life of the world to come.

Amen.

Holy, Holy, Holy, Lord God of Hosts.  
Heaven and earth are full of Thy glory.  
Hosanna in the highest.

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

Lamb of God,  
Who takest away the sins of the world,  
have mercy upon us.  
Lamb of God,  
Grant us peace.

## **7 Londinium Magnificat**

*Luke 1: 46-55*

Magnificat anima mea Dominum;  
et exultavit spiritus meus in Deo salutari  
meo,  
quia respexit humilitatem ancillae suae;  
Ecce enim ex hoc beatam me dicent  
omnes generationes.  
quia fecit mihi magna, qui potens est, et  
sanctum nomen eius,  
Et misericordia eius a progenie in  
progenies timentibus eum.  
Fecit potentiam in brachio suo;  
dispersit superbos mente cordis sui;  
deposuit potentes de sede, et exaltavit  
humiles;  
esurientes implevit bonis  
  
et divites dimisit inanes.  
Suscepit Israel puerum suum, recordatus  
misericordiae suae,  
sicut locutus est ad patres nostros,  
Abraham et semini eius in saecula.  
  
Gloria Patri, et Filio, et Spiritui Sancto,  
sicut erat in principio, et nunc, et semper:  
et in Saecula saeculorum. Amen.

My soul doth magnify the Lord.  
And my spirit hath rejoiced in God my Saviour.  
For he hath regarded: the lowliness of his  
handmaiden: For behold, from henceforth: all  
generations shall call me blessed.  
For he that is mighty hath magnified me: and  
holy is his Name.  
And his mercy is on them that fear him:  
throughout all generations.  
He hath shewed strength with his arm: he hath  
scattered the proud in the imagination of their  
hearts.  
He hath put down the mighty from their seat:  
and hath exalted the humble and meek.  
He hath filled the hungry with good things: and  
the rich he hath sent empty away.  
He remembering his mercy hath holpen his  
servant Israel:  
As he promised to our forefathers, Abraham  
and his seed for ever.  
  
Glory be to the Father, and to the Son: and to  
the Holy Ghost;  
As it was in the beginning, is now, and ever shall  
be: world without end. Amen.

## **8 Londinium Nunc dimittis**

*Luke 2: 29-32*

Nunc dimittis servum tuum, Domine,  
secundum verbum tuum in pace:  
Quia viderunt oculi mei salutare tuum  
Quod parasti ante faciem omnium  
populorum:

Lumen ad revelationem gentium, et  
gloriam plebis tuae Israel.

Gloria Patri, et Filio, et Spiritui Sancto,  
sicut erat in principio, et nunc, et  
semper: et in Saecula saeculorum.  
Amen.

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;

To be a light to lighten the Gentiles and  
to be the glory of thy people Israel.

Glory be to the Father, and to the Son:  
and to the Holy Ghost;

As it was in the beginning, is now, and  
ever shall be: world without end. Amen.

## **9 Ding Dong Merrily on High**

*George Ratcliffe Woodward (1848-1934)*

Ding dong, merrily on high!  
In heav'n the bells are ringing;  
ding dong, verily the sky  
is riv'n with angel singing.  
Gloria, hosanna in excelsis!  
Gloria, hosanna in excelsis!

E'en so here below,  
let steeple bells be swungen,  
And io, io, io,  
by priest and people sungen.  
Gloria, hosanna in excelsis!  
Gloria, hosanna in excelsis!

Pray ye dutifully prime  
your matin chime, ye ringers;  
may ye beautifully rhyme  
your evetime song, ye singers.

Gloria, hosanna in excelsis!  
Gloria, hosanna in excelsis!

**10 December - Advent Calendar**

*Rowan Williams (b.1950)*

He will come like last leaf's fall.  
One night when the November wind  
has flayed the trees to the bone, and earth  
wakes choking on the mould,  
the soft shroud's folding.

He will come like frost.  
One morning when the shrinking earth  
opens on mist, to find itself  
arrested in the net  
of alien, sword-set beauty.

He will come like dark.  
One evening when the bursting red  
December sun draws up the sheet  
and penny-masks its eye to yield  
the star-snowed fields of sky.

He will come, will come,  
will come like crying in the night,  
like blood, like breaking,  
as the earth writhes to toss him free.  
He will come like child.

**11 December - Hark, the Herald Angels Sing**

*Charles Wesley (1707-1788)*

Hark! the Herald Angels sing  
Glory to the new-born King!  
Peace on Earth, and Mercy mild,  
God and Sinners reconcil'd.

Joyful all ye Nations rise,  
Join the Triumphs of the Skies;  
Nature rise and worship him,  
Who is born at Bethlehem.

Christ by highest Heav'n ador'd,  
Christ the everlasting Lord;  
Late in Time behold-him come,  
Offspring of the Virgin's Womb.

Veil'd in Flesh the Godhead see,  
Hail th' incarnate Deity!  
Pleas'd as Man with Men t'appear,  
Jesus our Emmanuel here.

Hail the Heav'n-born Prince of Peace  
Hail the Sun of Righteousness!  
Light and Life around he brings,  
Ris'n with Healing in his Wings.

Mild he lays his Glory by,  
Born that Men no more may die;  
Born to raise the sons of Earth,  
Born to give them second Birth.

### **12 December - Silent Night**

*Joseph Mohr (1792-1848)*

Silent night, holy night!  
All is calm, all is bright.  
Round yon Virgin, Mother and Child.  
Holy infant so tender and mild,  
Sleep in heavenly peace,  
Sleep in heavenly peace  
Silent night, holy night!  
Shepherds quake at the sight.

Glories stream from heaven afar  
Heavenly hosts sing Alleluia,  
Christ the Saviour is born!  
Christ the Saviour is born

Silent night, holy night!  
Son of God love's pure light.  
Radiant beams from Thy holy face  
With dawn of redeeming grace,  
Jesus Lord, at Thy birth  
Jesus Lord, at Thy birth

### **13 December - The Gate of the Year**

*Minnie Louise Haskins (1875-1957)*

I said to the man who stood at the gate of the year:  
"Give me a light that I may tread safely into the unknown".  
And he replied:  
"Go out into the darkness and put your hand into the hand of God.  
That shall be to you better than light and safer than a known way".

### **14 Three Marian Hymns - O Sanctissima**

*Traditional Roman Catholic hymn*

O sanctissima, o piissima,  
dulcis Virgo Maria!  
Mater amata, intemerata,  
ora, ora pro nobis.

Tu solatium et refugium,  
Virgo Mater Maria.  
Quidquid optamus, per te speramus;  
ora, ora pro nobis.

O most holy, o most loving,  
sweet Virgin Mary!  
Beloved Mother, undefiled,  
pray, pray for us.  
You are solace and refuge,  
Virgin Mother Mary.  
Whatever we wish, we hope it through you;  
pray, pray for us.

Ecce debiles, perquam flebiles;  
salva nos, o Maria!  
Tolle languores, sana dolores;  
ora, ora pro nobis.

Virgo, respice, Mater, aspice;  
audi nos, o Maria!  
Tu medicinam portas divinam;  
ora, ora pro nobis.

### **15 Three Marian Hymns - Salve Regina**

*Marian Antiphon*

Regina, mater misericordiae:  
Vita, dulcedo, et spes nostra, salve.  
Ad te clamamus, exsules, filii Hevae.  
Ad te suspiramus, gementes et flentes  
in hac lacrimarum valle.  
Eia ergo, Advocata nostra,

### **16 Three Marian Hymns - Ave Maria**

*Traditional Christian prayer*

Ave Maria, gratia plena, Dominus tecum.  
Benedicta tu in mulieribus,  
et benedictus fructus ventris tui, Jesus.  
Sancta Maria, Mater Dei,  
ora pro nobis peccatoribus,  
nunc et in hora mortis nostrae. Amen.

Look, we are weak and deeply deplorable;  
save us, o Mary!  
Take away our lassitude, heal our pains;  
pray, pray for us.

Virgin, look at us, Mother, care for us;  
hear us, o Mary!  
You bring divine medicine;  
pray, pray for us.

Queen, mother of mercy:  
our life, sweetness, and hope, hail.  
To thee do we cry, poor banished  
children of Eve.  
To you we sigh, mourning and weeping  
in this valley of tears.  
Turn then, our advocate,

Hail Mary, full of grace, the Lord is with thee.  
Blessed art thou among women,  
and blessed is the fruit of thy womb, Jesus.  
Holy Mary, Mother of God,  
pray for us sinners,  
now and in the hour of our death. Amen.

**17 O soft self-wounding pelican**

*Adoro Te Devote, trans. Richard Crashaw (1613-1649)*

O soft self-wounding Pelican!  
Whose breast weeps Balm for wounded man.  
All this way bend thy benign flood  
To 'a bleeding Heart that gasps for blood.

That blood, whose least drops sovereign be  
To wash my worlds of sins from me.  
Come love! Come Lord! and that long day  
For which I languish, come away.

When this dry soul those eyes shall see,  
And drink the unseal'd source of thee.  
When Glory's sun faith's shades shall chase,  
And for thy veil give me thy Face.

## **20 Danny Boy**

*Fred Weatherly (1848-1929)*

Oh Danny boy, the pipes, the pipes are calling  
From glen to glen, and down the mountain side  
The summer's gone, and all the flowers are dying  
Tis you, 'tis you must go and I must bide.

But come ye back when summer's in the meadow  
Or when the valley's hushed and white with snow  
Tis I'll be here in sunshine or in shadow  
Oh Danny boy, oh Danny boy, I love you so.

And if you come, when all the flowers are dying  
And I am dead, as dead I well may be  
You'll come and find the place where I am lying  
And kneel and say an "Ave" there for me.

And I shall hear, tho' soft you tread above me  
And all my dreams will warm and sweeter be  
If you'll not fail to tell me that you love me  
I'll simply sleep in peace until you come to me.

**St John the Evangelist RC Church  
Duncan Terrace, Islington, London N1**

*Specification of the 1963 J W Walker organ*

<b>Swell</b>		<b>Ruckpositiv</b>		<b>Great</b>		<b>Pedal</b>	
Open Diapason	8	Stopped Diapason	8	Quintaton	16	Open Wood	16
Chimney Flute	8	Principal	4	Principal	8	Subbass	16
Viola da Gamba	8	Koppel Flute	4	Nachthorn	8	Quintaton (Gt)	16
Celeste	8	Quint	2 2/3	Spitzflute	8	Octave	8
Principal	4	Block Flute	2	Octave	4	Bass Flute	8
Wald Flute	4	Tierce	13/5	Nason Flute	4	Fifteenth	4
Nazard	2 2/3	Scharf	29-33-36 III	Twelfth	2 2/3	Nachthorn (Gt)	4
Octave	2	Crumhorn	8	Fifteenth	2	Mixture	22-26-29 III
Mixture 22-26-29-33	IV	Tremulant		Tertian	19-24 II	Oliphant	32
Bassoon	16	Swell to Positive		Furniture	19-22-26-29 IV	Bombarde	16
Trumpet	8	Zimbelstern		Trumpet	8	Bassoon (Sw)	16
Vox Humana	8	(via thumb & toe piston)		Great Sub Octave		Posaune	8
Oboe (via thumb piston)	8			Swell to Great		Schalmei	4
Zink	4			Positive to Great		Swell to Pedal	
Tremulant				Gt & Ped. combinations coupled		Great to Pedal	
						Positive to Pedal	



**Soprano**

Rachel Allen  
Lucy Cronin  
Emily Dickens  
Angie Hicks  
Eloise Irving  
Gwen Martin  
Miranda Ostler  
Bethany Partridge  
Ellie Sperling

**Alto**

Amy Blythe  
Nancy Cole  
Eleanor Dann  
Daniel Gethin  
Ruth Kiang  
Nathan Mercieca  
Eleanor Minney  
Felicity Turner

**Tenor**

Daniel Atkinson  
William Balkwill  
John Bowen  
Matt Howard  
Harry Jacques  
Rob Jenkins  
Tom Kelly  
Oliver Martin-Smith

**Bass**

Ed Ballard  
Gregory Bannan  
Simon Gallear  
Samuel Pantcheff  
Alex Pratley  
Ben Rowarth  
Richard Savage  
Laurence Williams

Producer: Adrian Peacock

Engineer: David Hinit

Recording manager: Amy Hinds

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