

# The Music of **Richard Pantcheff**

**Volume 2: Music for Choir and Orchestra**

London Choral Sinfonia  
Michael Waldron



ORCHID CLASSICS

## THE MUSIC OF RICHARD PANTCHEFF: VOLUME 2

1	A Prayer of St. Columba	2.36	15	Nocturnus VI	5.08
2	Laudem Dicite	1.53		<i>Soloist: Peter Mankarious, flugelhorn</i>	
	Missa Brevis		16	Litany to the Holy Spirit	2.34
3	I Kyrie	1.36		<i>Soloist: Nick Pritchard, tenor</i>	
4	II Gloria	3.10	17	Crown with love, Lord, this glad day	3.19
5	III Sanctus	0.58	18	Psalm 91 – 'Qui Habitat'	6.34
6	IV Benedictus	1.02		<b>Total time</b>	<b>64.33</b>
7	V Agnus Dei	1.56		London Choral Sinfonia	
8	The Sun's Arising	3.41		Michael Waldron, conductor	
	<i>Soloist: Nick Pritchard, tenor</i>			Nick Pritchard, tenor	
9	Nocturnus I	7.45		Peter Mankarious, trumpet, flugelhorn	
	<i>Soloist: Peter Mankarious, flugelhorn</i>				
10	Domine Exaudi	3.38			
11	Phos Hilaron	5.14			
12	Remember, O Lord	5.38			
13	The 'Frankfurt' Evening Canticles – Magnificat	5.02			
14	The 'Frankfurt' Evening Canticles – Nunc dimittis	2.48			
	<i>Soloist: Laurence Williams, bass</i>				

Whilst working through Richard's scores in the planning stages of Volume 1, it was clear there were works that we would not be able to include due to both time and scoring constraints. Even then, Richard and I both expressed enthusiasm for a second volume, which we felt could take a different direction in both scope and scale from the first.

Once Volume 1 had been released, Richard and I were soon exchanging scores and thoughts for a second volume. *The Frankfurt Canticles* were an obvious choice: this brilliant setting of the *Magnificat* and *Nunc Dimittis* was omitted from Volume 1 only because we were already including two contrasting Canticle settings (one for upper voices and one for lower voices). A couple of shorter, unaccompanied, and highly-effectively choral pieces were specifically held back from Volume 1 in order to provide variety in the programming of Volume 2.

The thrust behind Volume 2 was always to profile Richard's larger scale works for choir, orchestra, and soloists. Both *Domine Exaudi* and *Psalm 91* were perfectly scaled examples of works for choir and orchestra, which we knew would work well. The danger, however, is to fill an album with lots of short, contrasting pieces, lacking any structure or journey for the listener. The backbone of this album is three main building-blocks. The first is the vibrant *Missa Brevis*, written for choir, strings and trumpet. Brilliantly scored to maximise the forces, it is full of colour and fizzing with energy. The second building-block consists of the two beautiful settings for tenor solo and strings. Both *The Sun's Arising* and *Litany to the Holy Spirit* are imbued with such a warmth and intensity, the listener is immediately drawn into something profound from the opening few bars of both. Finally, the structure is completed by the two *Nocturnus* settings. Scored for flugelhorn and strings, they provide a real contrast to the sung repertoire. Both are incredibly atmospheric. I remember being blown away by how effective these two pieces are when hearing them performed live for the first time in the recording sessions. They are rich in colour and intensity and show yet another brilliant facet to Richard's composing.

The 'difficult second album' syndrome is well known in all areas of music, and both Richard and I have been acutely conscious of this. I genuinely believe this is a disc as fresh and engaging - perhaps even more so - as Volume 1. There is a breadth and depth to much of the music, making it a natural successor to the previous recording. I continue to be transfixed and engaged by Richard's music, and I am sure this album will prove similarly captivating to those listening.

Michael Waldron



This second volume of **The Music of Richard Pantcheff** brings together a rich selection of works by this composer right across the very wide spectrum of his oeuvre. It includes works for unaccompanied choir, choral/vocal pieces with string orchestra (including, on occasions, solo brass), and two works for orchestra and solo brass alone. The composer has orchestrated a number of the pieces specifically for this recording.

Many of the choral works featured here date from the periods in the composer's life when he held musical appointments at two highly important Anglican Churches, namely the Episcopal Church of Christ the King, Frankfurt, Germany (between 1993 and 1995); and the Anglican Church of St. George, Johannesburg, South Africa (from 2010 to 2019).

**A Prayer of St. Columba** (Op.80) was composed in May 2011 in response to a request from Peter Black, at that time Director of Music at St. George's. This short work (originally scored for choir and organ, but here accompanied by a string orchestra) is most frequently used as an introit. The text is attributed to St. Columba of Iona, and the music is designed to reflect its meditative and prayerful nature. The work was first performed by the Choir of St. George's at

Evensong on Trinity Sunday, 3rd June 2012, conducted by the composer. The work has subsequently been performed in a number of the college chapels of Oxford and Cambridge universities in the UK.

The short Latin motet **Laudem Dicite** (Op.38) is an earlier work, having been commissioned for the choir of Christ the King to sing on its tour to Rome in 1997. The text is an adaptation of verses from Revelation and the first book of St. Peter, which forms part of the Vespers Responsory for All Saints' Day. The style of the music is fanfare-like and uplifting.

The work was premiered by its dedicatees at Mass in the Church of Santa Maria Maggiore in Rome on 7th June 1997. This was followed by another performance during Sung Eucharist at the American Church in Rome (St. Paul's-within-the-Walls) on 14th June 1997. On both occasions the work was conducted by Kathleen Bird.

In 2010 Richard Pantcheff was appointed as Composer in Residence to St. George's Anglican Church in Johannesburg. With its fine new Rieger organ, this church closely models its music upon the British cathedral tradition and is one of the foremost exponents of this in the country. This appointment led to a significant increase in demand for Richard Pantcheff's choral works, featuring liturgical settings, anthems and other works.

One such was the **Missa Brevis** of 2011 (Op.83B, not to be confused with the *Missa Brevis* – 'St. Pancras', Op.96, which was commissioned by the London Festival of Contemporary Church Music in 2016).

Interestingly, Op.83 comprises two slightly different versions of the same work. The first was a setting for use by congregation, choir, and organ using contemporary English. The composer later created a revised version in Latin, for choir and organ. The music for the *Kyrie*, *Benedictus*, and *Agnus Dei* is common to both,

but completely new settings of the *Gloria* and the *Sanctus* were written for the Latin version. For this recording, the original organ accompaniment has been arranged for string orchestra and trumpet.

The congregational version of the *Missa Brevis* was first performed at St. George's Church, Johannesburg, on Easter Day, 8th April 2012, which was also the service of dedication for the new Rieger organ at the church.

The work of the English metaphysical poets has been a strong, if intermittent, stimulus for Richard Pantcheff's compositions over the years, and two resulting works are featured here.

**The Sun's Arising** (Op.81) sets words by the great Henry Vaughan (1621-1695) and was composed in Johannesburg in late July and early August 2011.

Vaughan's poem is one in which the cold of the winter season is likened to the soul awaiting the arrival of the Saviour, and thus the musical setting was conceived for use in Advent. As the "bright dove" descends with "spread wings", so the "living waters flow", and "dead trees grow". All of this is mirrored in the increasingly rich harmonies of the accompaniment and of the singer's phrases.

The work was first performed on Christmas Day 2011, at St. George's Church, Johannesburg, with Sam Pantcheff the soloist, and the composer at the organ.

Whilst living in South Africa, Richard Pantcheff was also much in demand as a composer of secular and instrumental works for chamber ensembles. He was also keen to explore in his music the unique sounds and landscapes of the country. As a result, he composed a series of six short instrumental pieces (each for a different instrument or ensemble) under the umbrella title **Nocturnus** (Op.90), the first of which (**Nocturnus I**) was originally written for Flugelhorn and Organ.

It is a contemplative work, conjuring up the idea of remembrances, or reminiscences, as we dream. Its main central section is flanked by solo passages for the Flugelhorn, and it is a work full of disquiet and foreboding.

It was premiered at the magnificent Dutch Reformed Church in Wakkerstroom, South Africa, at the Gala Concert of the Wakkerstroom Music Festival on 22nd March 2014. Jevon O'Donovan (Flugelhorn) was accompanied by Marnus Greyling (Organ). For this recording, the composer has arranged the work for Flugelhorn and String Orchestra.

In early 2015, St. George's Church, Johannesburg, decided that a professional Chamber Choir should be formed to complement the Parish Church Choir, and expand the range of music being performed in the church. The anthem **Domine Exaudi** (Op.90, No.5) was commissioned to celebrate the foundation of the St. George's Chamber Choir.

It is a setting in Latin of verses 1 and 2 from Psalm 102. The music here reflects the fervent prayers of the psalmist in seeking God's presence and concludes in being assured of it. The work was composed during November and December 2015, and first performed by the work's dedicatees on 23rd March 2016, conducted by the composer.

The warm and numinous anthem **Phos Hilaron** ('*O beauteous Light*', Op.55) for unaccompanied choir, dates from the composer's 'middle' period, being composed in Oxford during December 2000. It was commissioned by the City of Oxford Choir, who premiered the work on 23rd March 2001 in the Chapel of Keble College, Oxford, directed by Peter Leech. The words are the English translation (by Robert Bridges) of a third century Greek evening hymn, in which God's grace towards humankind is associated with the rising of the sun each day. It is a hymn of heartfelt gratitude.

Following on from the success of *Phos Hilaron*, the composer returned to Greek Orthodox texts for the third movement of his *Requiem* (Op.66), **Remember, O Lord**, for unaccompanied choir. The work was commissioned in 2005 for the choir of the Cathedral of St. Michael and All Angels, Bridgetown, Barbados.

John Bryan, Director of Music at the Cathedral, graciously agreed to allow the premiere to take place on 17th May 2009 in Johannesburg, South Africa, in a series of performances by the Chamber Choir of South Africa and the Johannesburg Philharmonic Orchestra, conducted by Michael Dingaan.

As the recording of this CD took place in January 2020, the performers were unaware of the arrival of Covid-19 at the time, but events since then have added greater immediacy to this fervent and dignified prayer for the departed.

It had always been the composer's intention to compose a setting of the Evening Canticles for the Choir of Christ the King, Frankfurt, especially after the huge success of the *Versicles and Responses* he had written for the same choir in 1994. He had allocated an Opus number (23) to the new **Evening Canticles – Frankfurt**, but unfortunately had moved away from Germany before starting on the work, and this, together with a change of personnel on the music staff at the church, meant that the idea fell into abeyance.

The composer returned to the idea in earnest in 2013, by which time he had moved to Johannesburg, and Kathleen Bird (who had been Director of Music at the church in Frankfurt and had originally commissioned the work) was now living in Berlin and had formed The English Choir there.

Thus, it was that The English Choir, Berlin, gave the first performance of the new unaccompanied **Evening Canticles** at Schloss Wittenberg, Germany, on 14th September 2014, since when the work has appeared on the music list of a number of Oxford and Cambridge College chapel choirs.



**Nocturnus VI** (Op.90, No.6), here arranged by the composer for Flugelhorn and String Orchestra, is the final work in the series of six instrumental and ensemble compositions written by the composer whilst living in South Africa (see also *Nocturnus I*, above). It was originally composed for organ solo and was completed on 4th December 2016. It is sub-titled “...4th December 1976” as it is dedicated to the composer’s mentor, Benjamin Britten, who died on that day.

It is a sombre and reflective work, combining rhythmic discrepancies in an uneasy rocking motion for much of the time. There are some oblique references to themes by Britten, in a manner similar to that used by the composer (more extensively) in an earlier work for organ (the *Passacaglia on a Theme of Benjamin Britten*, written in 2013).

The first performance of *Nocturnus VI* was given by Gerrit Jordaan on the organ of St. George’s Anglican Church, Johannesburg, on 2nd April 2017.

**Litany to the Holy Spirit** (Op.19) is the earliest work on this disc and is the second to use words by one of the great English metaphysical poets, George Herbert (1593-1633). It was originally scored for Tenor solo and organ but is here arranged for Tenor solo and string orchestra.

The work was composed in May 1994, in response to a request from the tenor, Ronald Bird, for a new work to be performed at the baptism of his son, William. It is a short meditation on very profound and personal words. The repetition of thematic material in the accompaniment adds to the idea of the litany and gives the work its sense of flow.

It was premiered by Ronald Bird in the Episcopal Church of Christ the King, Frankfurt, at Pentecost, 22nd May 1994, at which service William Bird was baptized.

Another special and very personal dedication surrounds the unaccompanied anthem **Crown with love, Lord, this glad day** (Op.90, No.2), as it was composed

for the marriage of the composer's daughter, Sarah, to Noel Radcliffe-Marrs, in Christ Church Cathedral, Oxford, on 10th May 2014.

Ian Fraser's words speak of the way in which the couple's marriage vows reflect the enduring nature of God's love.

In mid-2013, the composer was approached by a friend of his, Josef Langermann, who wished to commission a new anthem in honour of his wife's birthday. They settled upon the words of Psalm 91 as the text, in which the characteristics of faithfulness in God, and His response to humankind, are expressed.

The resulting work, **Psalm 91 – 'Qui Habitat'** (Op.90, No.1) is a large-scale anthem, written in October and November 2013, and is scored for SATB choir and organ. It was premiered in St. George's Anglican Church, Johannesburg, on 4th May 2014 in the presence of the work's dedicatee, conducted by the composer, with Marnus Greyling at the organ. In 2019, the composer arranged the accompaniment for string orchestra, which is the version appearing on this recording.

Michael Waldron



### **Richard Pantcheff**

Richard Pantcheff is internationally renowned as one of the finest contemporary British composers of Choral, Organ, Chamber and Instrumental music. He was trained in choral music and composition from an early age, starting at Ripon Cathedral, and thereafter reading music at Christ Church, Oxford, under Simon Preston and Francis Grier. He was mentored in composition by Benjamin Britten in the last years of Britten's life. Since then, he has been commissioned to write new works for the leading performers in their field.

From 2012-2019 he was Director of Music at St. George's Anglican Church, Johannesburg, South Africa, where he remains as Composer in Residence. He is



a Patron of the London Festival of Contemporary Church Music, and Founder-Director of the Akorina Consort, a new choir comprising young professional singers in London.

All of his music has been published, and features regularly in major international music festivals, as well as in concerts, recitals, and church services worldwide. There are currently eleven commercially released CDs in the catalogue featuring his music.

His compositions are performed and broadcast all over the world, and have received wide acclaim from performers, critics and audiences for their originality, technical brilliance and emotional power.

More information can be found on his website: [www.richardpantcheff.com](http://www.richardpantcheff.com)

### **London Choral Sinfonia**

The London Choral Sinfonia was formed for a concert in the chapel of Trinity College, Cambridge, in 2008. Since then, the LCS has secured a reputation as one of the highest-regarded and critically acclaimed chamber choir and orchestral ensembles, performing a broad repertoire throughout the season. 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 championing many of the major cornerstones of the repertoire, the LCS 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. The group's realisation of Francis Grier's epic *Sword in the Soul* was premiered in 2010 and featured poet Sir Geoffrey Hill and librettist Alice Goodman.

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 *Requiem* with Duncan Rock (bass), Mozart *Exsultate Jubilate* with Mary Bevan (soprano), Britten *St Nicolas* with Nick Pritchard (tenor), and Brahms *Ein Deutsches Requiem* with Matthew Brook (baritone).

## **Michael Waldron**

### *Conductor*

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.

Since graduating, Michael has quickly established himself as one of the most dynamic and versatile conductors of his generation, enjoying a busy concert career. He has worked with the Philharmonia Orchestra, Hamburg Symphony Orchestra, Royal Philharmonic Orchestra, Britten Sinfonia, Academy of Ancient Music, Orchestra of the Age of Enlightenment, Polyphony, London Mozart Players and Tonbridge Philharmonic, including appearances at the Royal Albert Hall, Royal Festival Hall, Queen Elizabeth Hall, Cadogan Hall, Wigmore Hall and BBC Proms.

Michael enjoys 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.

He is currently Artistic Director of the London Choral Sinfonia, London Lyric Opera, Islington Choral Society, Epworth Choir, and has also held posts with Guildford Choral Society and University of West London Chamber Choir.

[www.michael-waldron.com](http://www.michael-waldron.com)

Charlotte Machin



Nick James



## Nick Pritchard

*Tenor*

Born in West Sussex, Nick Pritchard read music as a choral scholar at New College, Oxford and studied with Russell Smythe at the Royal College of Music. From 2017-2019 he was a member of the Orchestra of the Age of Enlightenment's 'Rising Stars' scheme, and in 2017, he won the Whatsonstage Opera Poll award for Breakthrough Artist in UK Opera.

Opera highlights include **Ferrando** *Così fan tutte* for Opéra National du Rhin and Opera Holland Park, **Acasis** *The Indian Queen* for the Opéra de Lille under Emmanuelle Haïm, **Tamino** *Die Zauberflöte* for Irish National Opera, **Lysander** *A Midsummer Night's Dream* for The Aldeburgh Festival, **Amphinomus** *The Return of Ulysses* under Christian Curnyn for The Royal Opera House, and **Telemaco** *The Return of Ulysses* and **Mercurio** *La Calisto* for English Touring Opera.

Concert highlights include Bach's *St. John Passion* (Evangelist) for Stephen Layton, the OAE and Polyphony, and the RTÉ National Symphony Orchestra under David Hill, Bach's *St. Matthew Passion* (Evangelist) for the OAE and John Butt, Bach's *Mass in B Minor* for Sir John Eliot Gardiner, The Monteverdi Choir and EBS, and for Harry Bicket and The English Concert, Handel's *Messiah* with The RPO at The Royal Albert Hall, Bach's *Easter Oratorio* and *Magnificat* for Christophe Rousset and Les Talens Lyrique and Handel's *Il Trionfo del Tempo e del Disinganno* with Concerto Köln.



## **Peter Mankarious**

### *Trumpet / Flugelhorn*

Peter Mankarious studied with scholarship at the Royal College of Music as a postgraduate with Alistair Mackie, Mark Calder, Neil Brough and Michael Laird. As an undergraduate he read for an academic Music degree at Royal Holloway, University of London, where he was taught by Simon Munday. Originally from Oldham, Peter was brought up around the legendary brass tradition there and started playing the cornet in group music lessons. His main musical interests lie within the Baroque and symphonic orchestral genres, both of which feature heavily in his schedule.

Peter performs on both modern and historical trumpets and has performed with groups such as the BBC Symphony Orchestra, Philharmonia, National Symphony Orchestra, Academy of Ancient Music, The English Concert, Dunedin Consort, Hanover Band, Orchestre Révolutionnaire et Romantique, and many others at home and abroad. He has also appeared as Principal trumpet with groups such as the Orchestra of the Age of Enlightenment, Gabrieli Consort, The King's Consort, La Nuova Musica, Armonico Consort and the Australian Chamber Orchestra. Whilst a student, Peter was selected to be the trumpet participant on the Orchestra of the Age of Enlightenment's Ann and Peter Law young players scheme for outstanding young period instrumental players.

As a soloist Peter has given numerous recitals and has appeared performing Haydn's famous *Trumpet Concerto*, Bach's *Cantata 51*, the J.F Fasch *Trumpet Concerto in D*, the Vivaldi *Concerto for 2 Trumpets*, and many of the numerous Torelli concertos. He has also appeared with La Serenissima giving a concert of 18th century trumpet sinfonias by Albinoni, Porta and Pollaro.



## **1 A Prayer of St. Columba**

*St. Columba of Iona (521-597AD)*

Be, Lord Jesus, a bright flame before me,  
A guiding star above me,  
A smooth path below me,  
A kindly shepherd behind me,  
Today, tonight and for ever.  
Amen.



## **2 Laudem dicite**

*Revelation 19, vv 5-7, and I Peter 2, v9.*

Laudem dicite Deo nostro omnes sancti eius, et qui timetis Deum, pusilli et magni; quoniam regnavit Dominus Deus noster omnipotens.

Gaudeamus, exultemus, et demus gloriam ei. Genus electum, gens sancta, populus acquisitionis, memores memorum laudate Deum.

Gloria Patri et Filio, et Spiritui Sancto.

*Speak praise to our God all you who are his saints, and all who fear God, both small and great; for our Lord God Almighty is king.*

*Let us rejoice, exult, and give him the glory. O chosen race, O holy nation, O people purchased at a price, be mindful of God and praise him.*

*Glory be to the Father and to the Son, and to the Holy Ghost.*

## **Missa Brevis:**

### **3 I Kyrie eleison**

*Mass Ordinary*

Kyrie eleison.

Christe eleison.

Kyrie eleison.

*Lord, have mercy.*

*Christ, have mercy.*

*Lord, have mercy.*

### **4 II Gloria**

*Mass Ordinary*

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,  
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 on high, and in earth peace, good will towards men.  
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.  
Thou only, O Christ, with the Holy Ghost,  
art the most high in the glory of God the Father.  
Amen.*

## **5 III Sanctus**

*Mass Ordinary*

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.

Hosanna in excelsis.

*Holy, Holy, Holy, Lord God of Hosts.*

*Heaven and earth are full of Thy glory.*

*Hosanna in the highest.*

## **6 IV Benedictus**

*Mass Ordinary*

Benedictus qui venit

in nomine Domini.

Hosanna in excelsis.

*Blessed is He that cometh*

*in the name of the Lord.*

*Hosanna in the highest.*

## **7 V Agnus Dei**

*Mass Ordinary*

Agnus Dei,

qui tollis peccata mundi,

miserere nobis.

Agnus Dei.

qui tollis peccata mundi,

dona nobis pacem.

*O Lamb of God,*

*that takest away the sins of the world,*

*have mercy upon us.*

*O Lamb of God.  
Grant us peace.*

### **8 The Sun's arising**

*Henry Vaughan (1621-1695)*

When the fair year of your deliverance comes,  
And that long frost which now benumbs your hearts shall thaw;  
When angels here shall yet to man appear,  
When the bright dove which now these many, many springs  
Hath kept above, shall with spread wings  
Descend, and living waters flow  
To make dry dust, and dead trees grow;

So by all signs our fullness too is now come in,  
And the same Sun which here declines and sets,  
Will few hours hence begin to rise on you again.

### **10 Domine exaudi**

*Psalm 102, vv1-2*

Domine exaudi orationem meam;  
Et clamor meus ad te perveniat.  
Non avertus faciem a me;  
In quacumque die tribulo  
Inclina a me aurem tuam.

*Hear my prayer O Lord:  
And let my crying come unto thee.  
Hide not thy face from me  
In the time of my trouble:  
Incline thine ear unto me.*

**11 Phos Hilaron** ('O beauteous light')

*Greek, 3rd century (trans. Robert Bridges, 1844-1930)*

O beauteous light,  
O grace of God the Father's face,  
The eternal splendour wearing;  
Celestial, holy, blest,  
Our Saviour Jesus Christ,  
Joyful in thine appearing.

Now ere day fadeth quite,  
We see the evening light,  
Our wonted hymn outpouring,  
Father of might unknown,  
Thee his incarnate Son,  
And Holy Spirit adoring.

To thee of right belong  
All praise of holy songs,  
O Son of God, life-giver,  
Thee therefore O most High,  
The world doth glorify  
And shall exalt for ever. Amen.

**12 Remember, O Lord**

*Greek Orthodox Divine Liturgy*

Remember, O Lord,  
Those who have fallen asleep  
In hope of resurrection to eternal life,  
Our fathers and mothers, brothers and sisters,  
And all who have died in piety and faith;

And pardon them every offence, willing and unwilling,  
In word or deed or thought, by which they have offended.

Settle them in places of light, places of green pasture, places of rest  
From which all sorrow, grief, and sighing have fled,  
Where the presence of your face  
Gives joy to all your Saints in every age.

For you are the life, the resurrection and the repose  
Of all your servants who have fallen asleep, Christ our God,  
And to you we give glory together with your Father,  
Who is without beginning, And your all-holy, good, and life-giving Spirit,  
Now and forever, and to the ages of ages.

### **13 The 'Frankfurt' Evening Canticles – Magnificat**

*Book of Common Prayer*

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.



#### **14 The 'Frankfurt' Evening Canticles – Nunc dimittis**

*Book of Common Prayer*

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.

#### **16 Litany to the Holy Spirit**

*George Herbert (1593-1633)*

Teach me thy love to know;  
That this new light, which now I see  
May both the work and the workman show:  
Then by a sunbeam I will climbe to thee.

#### **17 Crown with love, Lord, this glad day (Wedding Anthem)**

*Ian M Fraser (1917-2018)*

Crown with love, Lord, this glad day,  
Love to humble and delight,  
Love which until death will stay,  
Testing all life's depth and height;  
Such a love as took our part,  
Spendthrift in its generous art.

Crown with peace, Lord, this glad day,  
Peace the world may not invent,  
Nor misfortune strip away  
From two hearts in you content,  
Knowing love will never cease  
From that source who is our peace.

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### **18 Psalm 91 – ‘Qui habitat’**

*Psalm 91, vv1-6, 11-16*

Whoso dwelleth under the defence of the most High:  
Shall abide under the shadow of the Almighty.  
I will say unto the Lord, Thou art my hope and my stronghold:  
My God, in him will I trust.

For he shall deliver thee from the snare of the hunter:  
And from the noisome pestilence.  
He shall defend thee under his wings, and thou shalt be safe under his feathers:  
His faithfulness and truth shall be thy shield and buckler.  
Thou shalt not be afraid for any terror by night:  
Nor for the arrow that flieth by day:  
For the pestilence that walketh in darkness:  
Nor for the shadow that destroyeth in the noon-day.  
For he shall give his angels charge over thee:  
To keep thee in all thy ways.  
They shall bear thee in their hands:  
That thou hurt not thy foot against a stone.

Thou shalt go upon the lion and adder:  
The young lion and the dragon shalt thou tread under thy feet.

Because he hath set his love upon me, therefore I will deliver him:  
I will set him up, because he hath known my Name.  
He shall call upon me and I will hear him:  
Yea, I am with him in trouble, I will deliver him and bring him to honour.  
With long life will I satisfy him:  
And shew him my salvation.



**Violin I**

Jamie Campbell (leader)  
Michael Trainor  
Rob Yeomans  
Jamie Hutchinson  
Laura Rickard  
Robin Martin  
Lucia D'Avanzo-Lewis  
Sophie Williams

**Violin II**

Ciaran McCabe  
Charlie MacClure  
Anna Bringham  
Libby Croad  
Laure Chan  
Julian Fish

**Viola**

John Crockatt  
Rachel Robson  
Jenny Coombes  
Fran Gilbert  
Angharad Smith

**Cello**

Steffan Rees  
Kirsten Jensen  
Sophie Haynes  
Edward Furse

**Double Bass**

Sophie Roper  
Siret Lust

**Soprano**

Eloise Irving  
Gwendolen Martin  
Bethany Partridge  
Louise Prickett  
Katy Hill  
Rosemary Galton  
Angela Hicks  
Jennifer Cearn

**Alto**

Amy Blythe  
Lissie Paul  
Nathan Mercieca  
Jessica Dandy  
Helena Cooke  
Guy James

**Tenor**

Tom Kelly  
Rob Jenkins  
Matt Howard  
Will Wright  
Gareth Treseder  
Will Balkwill

**Bass**

Laurence Williams  
Simon Gallear  
Edmund Danon  
Owain Park  
Mike Craddock  
Ben Rowarth  
Chris Webb



Adrian Peacock (producer), Richard Pantcheff (composer),  
Michael Waldron (conductor)

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