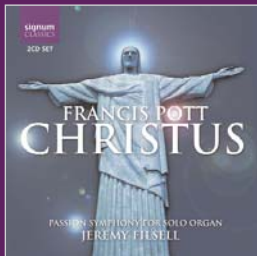
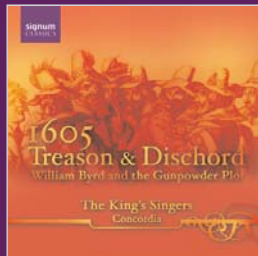


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CLASSICS

# MEDITATIONS & REMEMBRANCES



## FRANCIS POTT

THE CHOIR OF CHRIST CHURCH CATHEDRAL, DUBLIN  
JUDY MARTIN

# MEDITATIONS & REMEMBRANCES

FRANCIS POTT

1.	A Meditation	[3.58]
2.	Turn our Captivity [Psalm 126]	[13.18]
3.	Kyrie from <i>Mass in five parts</i>	[4.02]
4.	Gloria from <i>Mass in five parts</i>	[6.02]
5.	Jesu Dulcis Memoria Introduction, Toccata & Fugue	[4.50]
6.	Introduction & Toccata	[7.03]
7.	Fugue	[7.54]
8.	Sanctus from <i>Mass in five parts</i>	[2.36]
9.	Benedictus from <i>Mass in five parts</i>	[1.36]
10.	A Remembrance	[7.40]
11.	Agnus Dei from <i>Mass in five parts</i>	[7.51]
12.	O Lord, Support us all the Day Long	[3.57]
	Total Time	[70.52]

THE CHOIR OF CHRIST CHURCH CATHEDRAL, DUBLIN  
JUDY MARTIN DIRECTOR / TRISTAN RUSSCHER ORGAN

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This recording is dedicated to the memory of Dickon Peschek, 1957-2005  
Recorded at Christ Church Cathedral, Dublin, Ireland, 21-23 October 2005

Producers - Francis Knights and Judy Martin  
Editor and Engineer - Limo Hearn

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## MEDITATIONS & REMEMBRANCES

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### TRISTAN RUSSCHER

Born in Perth, Western Australia, Tristan Russcher has been playing the piano since he was three years old. At the age of seven he was the youngest participant in the West Australian Conservatorium of Music exhibition programme. He won a full music scholarship to Guildford Grammar School, Perth, and at the age of 14, at the time the youngest ever in Western Australia, he was awarded his Associate Diploma in Music (A.Mus.A), along with the Australian Music Education Board award for outstanding piano recital and best A.Mus.A performance.

In 1996 he began to study the organ with Ian Hockley and in 1997 obtained a full music scholarship to study at Ampleforth College, York, where he gained his A-Levels. In October 1999 he gained an unconditional entry to Worcester College, Oxford to take up the position as Organ Scholar, where he studied the organ with David Goode and was tutored by Dr. Robert Saxton. He graduated in 2003 with an Upper Second class BA in Music. In February 2003 Tristan was awarded the Organ Scholarship at Christ Church Cathedral and St Patrick's Cathedral, Dublin for the period 2003-2005. In June 2005, Tristan was awarded second prize in the Pipeworks International Organ Festival, a prestigious tri-annual competition held at Christ Church. He has recently been appointed Organist at Christ Church Cathedral for the period 2005-2006. He is a Fellow of the Royal College of Organists and has an active recital and teaching programme in Dublin.



It seems that there are many composers who can trace an awakening of creativity directly back to the Anglican 'chorister experience'. Certainly that link between singing and my own first tentative attempts to put dots on paper now figures in the memory as the most natural of evolutionary steps, even if there was also a specific moment of revelation, of which more anon. In the late 1960s I was a chorister at New College, Oxford, under Dr (later Sir) David Lumsden. What we sang (a diet rich in the fibre of Byrd, Purcell and Stanford, with Leighton additives) was forbidden to make its way in physical form back to the choir school after evensong, having to do so instead in the minds and fingers of its treble executants.

Playing by ear and memory became a matter of peer prestige, exhibited for better or worse on a clapped-out upright in the boarder choristers' 'day room' and usually subjected at once to a cheerfully brutal critical response. At the same time the blithe stylistic innocence of extreme youth blinded us to what separated more conservative parts of the twentieth century from the radical tendency of the sixteenth. I remember ending some infantile choral setting with a late-Tudor 'English cadence' disfigured by a final chord where Leightonesque major second supplanted conventional major third.

Leighton was 'cool' (the term has undergone a recent recycling): he had come to a recording, smoked a pipe between sessions and brought a taboo pint of beer into the vestry from the College bar, to the delicious consternation of the Chaplain (Stravinsky's description of Diaghilev post-*Pulcinella* as embodying 'the offended eighteenth century' springs to mind). Leighton was also charmingly approachable, self-deprecatingly signing autographs for his star-struck exponents. I think I already sensed that his *sound* - translated into parallel terms - was like some strange meeting of the works of El Greco and Jacob Epstein, both of whom

graced New College chapel or antechapel: angularly and astringently of its time, yet embodying the ageless virtues of contrapuntal, polyrhythmic mastery and much else drawn from a centuries-older, more mellifluous sensibility. (As I think Bacon wrote, '*there is no excellent beauty that hath not some strangeness in the proportion*'.) Here was the bedrock of a dawning critical objectivity upon which I draw with gratitude to this day.

Homesickness was seldom far from those chorister years. Sunday evensong concluded with the sublime Amen from Byrd's *O God, whom our offences have justly displeased*. For God I substituted the equally terse nickname of our formidable headmaster (loved and feared like any deity), and still trembled suitably in my weekend shoes. More poignantly, as it now seems, I thought of my parents. With the later passing of both and of a childhood's home, the thread of a 'homesickness' of the spirit takes on the metaphorical resonance of some inarticulate apprehension of faith - of actual 'homing' like some migratory bird (or Byrd?), as rites of passage carry one further into - and, one day, beyond - life. Both verbally and musically Campion conveys this as succinctly as anyone in his *Never weather-beaten sail*... But it is to Byrd, that venerable, artistically transcendent and yet vulnerably human face of enduring Englishness, that I return; never more so than since the death of my mother in 1995 preceded the birth of my first child by five months. In her awareness of another grandchild forever unseen, I like to fancy that some momentary clasp of fingers took place before me; that we shall go whence we came and, ultimately, that the newborn will prove to have been our clearest messengers of grace in what Yeats dubbed *the uncontrollable mystery*. It is for reasons such as these that the sensibility of Byrd has remained a guiding kindly light, however far short may fall the compositional 'hints and guesses' on this disc of igniting even the dimmest candle beside him.

On a more dispassionate level, the separation of sensibility from technique would be idle, and doomed. Therefore I have found myself testing the limits of that balance which must exist in all music between the melodically linear and the harmonically vertical: no easy task, given that these work generally in mutually inverse proportion and the richest miracles of Tudor polyphony flower from the ostensibly sterile soil of the humble, static triad. This requires a rethinking of what can be accepted as 'incidental' dissonance or as a kind of *de facto* 'new consonance', and also a fresh approach to the harmonic 'suspension' technique which is the *sine qua non* of Byrd *et al.* Moreover, the relatively questing harmonic language of my instrumental and orchestral music has here required toning down in the interests of feasible pitch orientation for singers, even though many of these pieces were commissioned by choirs among this country's finest.

I said I would return to 'the chorister experience': amongst my slightly older contemporaries, a boy named Dickon Peschek one day got up with his fiddle in a school concert and performed something he had written, accompanied by the Director of Music. It was unashamedly a palm court waltz - and a good one: *Fawley Towers* before its time. Its tune lives with me still and I recall the thunderous applause, but think I forgot to join in; for the bolt from the blue had arrived: great composers (*pace* Honegger's remark) did not have to be dead. They might be not only alive, but nine or ten years old, with one sock at half mast and standing in our midst with a smile of owlishly shy delight upon their face. My path was set, and for ever Dickon stands there in mind's and memory's eye, bow in hand and something in heart which he had just unwittingly passed to me to share. Later, he left composition behind and prospered in television. I continued to meet him at occasional reunions, a huge and amiably self-deprecating presence still, to whom, alas, I never declared my debt. His premature and tragic death during 2005 closes another door behind me. To his happy and kindly memory this recording - with the blessing of its participants - stands dedicated. Fortuitously or not, the lineaments of some kind of life's narrative emerge here from the placing of

texts in a particular order, starting with Traherne's words for baptism and ending with Newman's for leave-taking, remembrance and *peace at the last*. Certain musical corners (particularly conclusions) are recognisably revisited in the course of the music heard here, perhaps mirroring the perennial acceptance implicit in a verbal 'Amen' or the interaction of prayer with memory.

Below appear some brief details of each work, several of these having some other memorial purpose of their own.

I gladly add my tribute and my gratitude to a choir, a director of music and an organist to rival the most illustrious boasted by the United Kingdom. Their quality enjoys a certain splendid isolation in a nation lacking the ancient choral tradition of this island; may it come as the happiest of revelations far and wide.

#### ***A Meditation:***

I chose this text and composed this work at the invitation of Peter and Sarah Butterfield, the former a fellow member of the Choir of Winchester Cathedral, 1991-2001. It was first performed at the baptism of their son, Felix, on a date which also marked both their wedding anniversary and my own. The music seeks to respond to the touching felicities of Traherne's prose (from his *Centuries of Meditations*) with a simple candour of its own, and needs no further introduction.

#### ***Turn our Captivity (Psalm 126):***

This setting was commissioned for the 1993 Southern Cathedrals Festival. Accordingly it was both conceived for and sung then by the united Cathedral Choirs of Winchester, Salisbury and Chichester under the direction of David Hill. Making intensive and dramatic use of SSAATTBB forces and deploying a *virtuoso* organ part, the piece contrasts mystical retrospection in the first section with first the malevolent envy of 'the heathen' and then devout

## JUDY MARTIN

Judy was organ scholar of Selwyn College, Cambridge between 1986 and 1989, where she studied conducting under Dr Andrew V. Jones. On graduating, she worked as an organist and conductor with posts at Exeter College, The Queen's College and Christ Church Cathedral in Oxford. At this time, she founded the nine-voice professional vocal ensemble, Voces Sacrae, a group she continues to direct. Voces Sacrae has recorded for BBC Radios 2, 3 and 4 and on national television in Australia, and has performed at venues both at home and abroad. The group has recorded seven compact discs, most of which feature first recordings of contemporary sacred music, including the music of Michael Finnis, Gabriel Jackson, Michael Berkeley, Edmund Rubbra, Bob Chilcott and Magnus Williamson.

In 1991 Judy spent six months in Sydney, as part of the Music Department at Christchurch St Laurence, conducting, teaching and playing the organ. She also holds a PGCE (Secondary) Music qualification and in 1995, after two years of teaching, she was appointed Head of Music at The Abbey School, Reading, UK. Having relinquished this post in order to pursue a career as a conductor and teacher, Judy co-founded the professional eight-voice choir at the church of St Mary Magdalen in Oxford, with whom she performed and recorded regularly in association with Oxford University Press, promoting contemporary choral repertoire. In 2001, she was appointed Director of Chapel Music at Worcester College, Oxford, where, in addition to maintaining the college's chapel choir of men and boys, she also founded a new mixed choir which rapidly gained an excellent reputation both within the university and further afield.

Judy is actively involved with Royal School of Church Music choirs and courses. She was, until recently, Assistant Director of the RSCM Southern Cathedral Singers. She has also been a tutor of the RSCM Millennium Youth Choir, which performed in London's Millennium Dome on New Year's Eve 1999.



Judy was appointed to the post of Director of Music at Christ Church Cathedral, Dublin in 2003. Her work there centres on the provision of music for the five choral services held in the Cathedral each week during term time. She maintains a high profile in the musical life of the city and is in demand as an adjudicator for choral competitions both in Dublin and around the country. She directs both the Cathedral Choir and the Cathedral's Girls' Choir. This work, together with her enthusiasm for the promotion of contemporary choral music, maintains the educational ethos which has been part of the life of the Cathedral for the past 500 years.

## THE CHOIR OF CHRIST CHURCH CATHEDRAL, DUBLIN

Christ Church Cathedral Choir enjoys an enviable reputation as one of Ireland's most outstanding choirs, and is constantly in demand to perform in concerts, on tours and on radio broadcasts nationwide.

Tracing its origins back to 1493 with the founding of the choir school by Prior David Wynchester, the Cathedral Choir has always been highly regarded in Dublin's musical life and, together with the choir of neighbouring St Patrick's Cathedral, took part in the first performance of Handel's Messiah in 1742. With the closure of the choir school in 1972, a new mixed-voice choir was formed and this remains the Cathedral's principal Choir today.

Under the direction of Judy Martin, Director of Music at the cathedral, the present choir is a mixed ensemble of 20 adult singers. In 1995, a second choir was established in the cathedral: an ensemble of eighteen girl choristers which, together with the Lay Vicars Choral of the Cathedral Choir, sings Evensong once a week and a main weekend service every month.

In addition to the full part it plays in the worship in the cathedral, singing at least five choral services every week, the Cathedral Choir is also highly active with concerts, tours and regular broadcasts on both the RTÉ and BBC networks. The choir has, in recent years, also recorded a number of CDs, and has toured extensively in Ireland, England and France. Most recently it has performed in concerts and at services in New Zealand, Germany, Croatia, Slovenia and London's Westminster Abbey. In the summer of 2005 the choir undertook a week's residency at St Paul's Cathedral in London. In February 2006, will tour the East coast of the United States of America.



### Sopranos

Fiona Cullen  
Judith Gannon  
Sue Hemmens  
Aisling Kenny  
Gráinne Stafford  
Elaine Whitehouse

### Altos

Lynda Byrne  
Felicity McElroy  
Áine Mulvey  
Michelle Whelan

### Tenors

Dan Apalaghie  
Cian Elliot  
Richard Griffiths  
Vladimir Kapov  
Dermot Kierman  
Jack Kinkead  
Stuart Kinsella  
Kieran Tully

### Basses

Simon McHale  
Ian Lahiffe  
Peter Parshall  
Gerald Rogers  
Ian Russell  
Paul Thomas

celebration of God's mercies in the agitated central passage. An immense climax (featuring the return of the opening verbal invocation) heralds a lengthy 'epilogue' (*They that sow in tears shall reap in joy*). This ends in with a spacious polyphonic Amen, returning to the opening tonality of E minor only very shortly before the conclusion.

### Mass in five parts:

This work was commissioned by Christopher Batchelor for the 2004 London Festival of Contemporary Church Music. It strives less than 16th century antecedents to unify its separate movements through overarching tonality and thematic content (though the *Osanna* concluding the *Benedictus* movement serves as a weightless echo of that in the preceding *Sanctus*: for some reason the image of flying snowflakes had come to me and is duly reflected); but perhaps it goes further than most modern settings in espousing intensive, sometimes rigorous motivic counterpoint. Its dispersal to various points in the present programme alludes loosely to one's experience of the Mass in a liturgical context while serving a plausible purpose regarding tonal continuity between successive 'tracks'.

The Mass is dedicated 'to the happy memory of Peter McCrystal and his conducting within the Edington Festival of Church Music and the Liturgy'. His premature death a few years ago shocked and saddened his many friends. An inveterately gleeful leg-puller, he had never allowed me to forget one occasion in Edington [Wiltshire] when a friend of his failed to identify me as perpetrator of a piece to which she had taken exception during a concert. She denounced the culprit at length to us both before fatal eye contact occurred and all composure was loudly lost in the same instant. A Dublin resident, he sang at St Patrick's Cathedral, and it was a poignant experience to hear this tribute brought to life a mere stone's throw from where he had been best known and loved. *Ave atque vale*.

### Jesu Dulcis Memoria:

This short piece was composed at the request of Oxford University Press for inclusion in *Cantica Nova*, an anthology of contemporary Latin motets. It bears also a dedication to the memory of Anne Coggan, daughter of the late Archbishop, a much loved member of the Cathedral community at Winchester and also family friend. The strophic arrangement of the text is mirrored by a loosely variation-based form, beginning with monody, passing through more exultant moments and eventually placing a solo soprano voice in front of a hushed chorus.

### Introduction, Toccata & Fugue [2001]:

This is a general homage to two major figures in 20th century French organ music, Jehan Alain (1911-1940) and Maurice Duruflé (1902-1986). Alain may perhaps be detected through the melodic shape forming a secondary episode in the Toccata. This bears passing resemblance to the germinal motif in Alain's celebrated *Litanies*, to which overt reference occurs here in the Fugue's final chord. Duruflé is evoked more extensively in the contours of the Fugue, which embodies a kind of approximate echo of his own *Prélude et Fugue sur le Nom d'Alain*. The Toccata's secondary episode carries a faint suggestion also of the *In Paradisum* plainchant, and hence of the conclusion to Duruflé's *Requiem*. However, the present work's more general character has roots in several places, some of them centuries older. Structurally it is relatively simple. The Introduction presents material which recurs at later stages, most notably between the Toccata and the Fugue and at the very end. The Toccata is based upon free use of irregular rhythms, but adheres ostensibly to sonata principle in presenting a melodic secondary paragraph and then a development. After the climax of this, however, the recapitulation is attenuated and inconclusive, leading to a reflective passage before the Fugue. The Fugue deliberately hints at the sectional design of Duruflé's (in turn borrowed from Bach, BWV 552, 'St Anne'). Its subject is an inversion of the Toccata's secondary theme, but is not restored to

that form until a new section of the Fugue begins with running semiquavers. This serves as a recapitulation denied in the Toccata. It leads to a recurrence of the Toccata's rhythms and chordal figurations before the Introduction reasserts itself in the closing stages. Toccata and Fugue are thus indivisible and could not be played separately even were they not linked by continuous music.

The Fugue features free use of *stretto* (overlapping of the subject with itself) both with and without augmentation, including a final canonic statement of the subject simultaneously in its original form and in inversion. The work was privately commissioned for James Sherlock, to whom it is dedicated.

#### **A Remembrance:**

This anthem was commissioned for the 40th anniversary of the Foundation of Guildford Cathedral in 2000. No Christian writer articulates as poignantly as Traherne that sense of Christian faith's journey from cradle to grave and of a spiritual innocence kept pristine by mystical, grateful and often retrospective intimations of a kindly shaping providence. Following Finzi's wise example, therefore, I returned to *Centuries of Meditations* in order to find something expressive of a particular place dedicated to and beloved of God, such as Eliot evokes [*Four Quartets*] in the much-quoted phrase 'You are here to kneel / Where prayer has been valid'. Traherne did not disappoint, though the text here is collated from a number of disparate points in *Centuries*. The music seeks to preserve the sense of a quiet meditative centre despite a few expansive moments, and to maintain some consistency in its deployment of polyphonic vocal freedom against an organ part which remains both discreet and discrete.

#### ***O Lord, Support us all the Day Long:***

Like other works on this disc, this setting is a specific commemoration. It is dedicated to the memory of Alan Gravill (1955-1991), one of this country's most gifted pianists and a prize winner in the Carnegie Hall Competition of 1985. A close neighbour in London during the couple of years leading up to his death, he had been preparing some of my piano works for performance when tragically he was involved in a road accident which claimed his life a month later. Quiet, studious, kindly and hospitable, he was a grievous loss both to his profession and to those who loved him. While a piano work might (and may yet) be a more fitting tribute, the present piece embodied a spontaneous reaction and a moment when a longstanding fondness for a particular text suddenly found its purpose. The music is simple in essence (though more so to listen to than to sing) and takes a natural place at the end of this disc thanks to its twilight leave-taking of all we hold most dear. Both here and in other memorial works I have found myself reminded of Matthew Arnold's

*'...friends to whom we had no natural right,  
The homes that were not destined to be ours.'*

It is to these, as much as to things known and loved, that I think the homesick choirboy (father to the man) first wanted to speak. For that, Byrd, Leighton and a diminutive violinist with wayward socks bear more or less equal responsibility.

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## BIOGRAPHIES

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### FRANCIS POTT

Francis Pott was born in 1957 and began his musical life as a chorister at New College, Oxford. He held open music scholarships at Winchester College and Magdalene College, Cambridge, studying at the latter with Robin Holloway and Hugh Wood while also pursuing piano studies as a private pupil of Hamish Milne in London. For many years John Bennett Lecturer in Music at St Hilda's College, Oxford, he was appointed administrative Head of Music at London College of Music & Media in 2001, subsequently becoming its Head of both Composition and Research Development in Music, Media and Creative Technologies. He was also a member of Winchester Cathedral Choir under David Hill from 1991 until 2001, touring the USA, Brazil, France, Germany, the Netherlands and Norway and participating in many CD releases and televised concerts during that period.

Francis Pott has received many national awards as a composer and in 1997 gained First Prize in the second S.S.Prokofiev International Composing Competition in Moscow. His works have been heard in at least eighteen countries worldwide, broadcast in Britain, the USA, Canada and the Czech Republic, issued extensively on CD and published by four major houses in the UK. His monumental Organ Symphony *Christus* was described in the national press in 1992 as 'one of the most important organ works of our century', and again in *The Times* in 1999 as 'an astonishingly original composition, compelling in its structural logic and exhilarating in performance: a stupendous achievement'. In the same year and in the same columns his oratorio *A Song on the End of the World*, named after a Czeslaw Milosz poem from Nazi-occupied Warsaw and written as the last pre-millennial Elgar Commission of the Three Choirs Festival at Worcester, was hailed as 'thrilling, apocalyptic and profoundly affecting'. His piano music is extensively championed by the Russian-Canadian virtuoso, Alexander Tselyakov, and his organ works by the internationally acclaimed British artist, Jeremy Filsell.



Francis remains active as a pianist and accompanist, uniting this with both composition and academic research. He is currently writing a major critical study of the works of the Russian composer Nikolai Medtner, under contract to Ashgate Press, and is the only Medtner scholar ever to have examined the major manuscript sources in both Ottawa and Moscow as well as London.

Francis lives just outside Winchester with his wife and two children.

## Introduction, Toccata & Fugue [2001]

*Organ*

### A Remembrance

A remembrance of all the joys I had from my birth ought always to be with me.

By the gift of God they attended me into the world, and by His special favour I remember them till now.

Had I been alive in Adam's stead, how should I have admired the Glories of the World!

What a confluence of ...wonders, ...joys ...and thanksgivings would have replenished me in the sight of...so bright a dwelling place; so great a temple, ...raised out of nothing.

O what love must that needs be, that prepared such a palace!

...Such Heavens, and such an Earth!

As it becometh you to retain a glorious sense of the world, ...so are you to remember always the unsearchable extent ...of your own soul.

...because it is the House of God, a Living Temple, and a Glorious Throne of the Blessed Trinity.

...Did men perceive this of themselves, ...how full of peace... would the world become,

...because God when he is known is all Love.

Text: extracted in slightly amended form from  
*Centuries of Meditations* by Thomas Traherne [1637-1674].

Line 1: **III: xxiii**

Lines 2-3: **III:i**

Lines 4-7: **I:lxv**

Line 8: **I:lxiv**

Lines 9-12: **II:xcii**

Line 13: **II:xciii**

Lines 14-15: **II:xciv**

## O Lord, Support us all the Day Long

O Lord, support us all the day long of this troublous life, until the shades lengthen and the evening comes, the busy world is hushed, the fever of life is over and our work is done; then Lord, in thy mercy, grant us safe lodging, a holy rest, and peace at the last, through Jesus Christ our Lord. Amen.

Text: a collect by Cardinal J.H. Newman [1801-1890].  
'Kyrie' & 'Gloria' conducted by Tristan Russcher.

## TEXTS

### A Meditation

An empty book is like an Infant's Soul, in which anything may be written. **[I: i]**

Do you not feel yourself drawn by the expectation and desire of some Great Thing? **[I:ii]**

Things strange yet common, incredible, yet known; most high, yet plain; Infinitely profitable, but not esteemed.

Is it not a great thing that you should be Heir of the World? **[I:iii]**

To conceive aright and enjoy the world is to conceive the Holy Ghost, And to see His Love: **[I:x]**

Love that is deeper than at first it can be thought. Love never ceaseth But in endless things. **[I:xi]**

To cease is to draw upon ourselves infinite darkness: **[II:Lxxxvii]**

Which now I unlearn, and become... a little child again,  
That I may enter into the Kingdom of God. **[III:iii]**

Text: extracted in slightly amended form from *Centuries of Meditations* by Thomas Traherne [1637-1674]. Upper case Roman numerals indicate from which of the four completed 'Centuries' the extracts are taken. Lower case numerals denote the paragraph or meditation number within the given Century.

### Turn our Captivity (Psalm 126)

When the Lord turned again the captivity of Sion,  
Then were we like unto them that dream.  
Then was our mouth filled with laughter,  
And our tongue with joy.

Then said they among the heathen,  
The Lord hath done great things for them.

Yea, the Lord hath done great things for us already,  
Whereof we rejoice.

Turn our captivity O Lord,  
As the rivers in the south.  
They that sow in tears shall weep in joy.  
He that now goeth on his way weeping,  
And beareth forth good seed,  
Shall doubtless come again with joy,  
And bring his sheaves with him.

## Mass in five parts

- I** Kyrie eleison. Kyrie eleison. Kyrie eleison.  
Christe eleison. Christe eleison. Christe eleison.  
Kyrie eleison. Kyrie eleison. Kyrie eleison.
- II** Gloria in excelsis Deo.  
Et in terra pax hominibus bonae 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 dexteram Patris, miserere nobis.  
Quoniam tu solus sanctus. Tu solus Dominus. Tu solus  
Altissimus, Jesu Christe.  
Cum Sancto Spiritu, in gloria Dei Patris. Amen.
- III** Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.  
Pleni sunt coeli et terra Gloria tua.  
Osanna in excelsis.
- IV** Benedictus qui venit in nomine Domini.  
Osanna in excelsis.
- V** Agnus Dei, qui tollis peccata mundi:  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi:  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi:  
dona nobis pacem.

'Kyrie' & 'Gloria' conducted by Tristan Russcher  
Soloists in 'Gloria' - Soprano: Judith Gannon, Alto: Áine Mulvey, Tenor: Dan Apalaghie  
Soloists in 'Benedictus' - Sopranos: Gráinne Stafford & Áine Mulvey



## Jesu Dulcis Memoria

Jesu dulcis memoria,  
Dans vera cordis gaudia:  
Sed super mel et omnia  
Eius dulcis praesentia.

Nil canitur suavius,  
Nil auditur jucundius,  
Nil cogitatur dulcius  
Quam Jesus Dei Filius.

Jesu spes paenitentibus,  
Quam pius es petentibus!  
Quam bonus te quaerentibus!  
Sed quid invenientibus?

Nec lingua valet dicere,  
Nec littera exprimere;  
Expertus potest credere,  
Quid sit Jesum diligere.

Sis Jesu nostrum gaudium,  
Qui es futurus praemium:  
Sit nostra in te Gloria,  
Per cuncta semper saecula.

Text: attributed to St Bernard of Clairvaux (1090-1153).

Jesus' sweet memory imparts  
A true rejoicing to our hearts.  
Sweeter than honey and all things  
Is the joy his presence brings.

Nothing is sung with softer tone  
Or greater joy than this alone,  
No sweeter contemplation known  
Than Jesus Christ, God's only Son.

Hope to sinners who confess,  
To them that seek, what holiness;  
To them that strive, what power to bless,  
-But what to those who find thy face?

No tongue nor speech may ever say,  
Letters nor scholarship convey;  
Who comprehend are only they  
Who, prizing Jesus, count their joy.

Jesu, be Thou our joy outpoured,  
Who art our future great reward.  
All glory be in Thee adored,  
For ever our eternal Lord.

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Soprano soloist: Áine Mulvey