

Lumen Christi

A sequence of music for the Easter Vigil



The Choir of Westminster Cathedral
Simon Johnson





SERVICE OF LIGHT (LUCERNARIUM)

GREGORIAN CHANT

- 1 Lumen Christi 0' 37
- 2 Exsultet 7' 24

LITURGY OF THE WORD

ORLANDO DE LASSUS (1532–1594)

- 3 Iubilate Deo 1' 44

ANDREW REID (b.1971)

- 4 Exodus Canticle 2' 57

TOMÁS LUIS DE VICTORIA (1548–1611)

- 5 Laudate Dominum 3' 41

G. P. DA PALESTRINA (c.1525–1594)

- 6 Sicut cervus 3' 42

CLAUDIO MONTEVERDI (1567–1643)

- 7 Gloria (Missa Ave Domine Iesu Christe) 5' 28

GREGORIAN CHANT

8 Solemn Alleluia: *Confitemini Domino* 3' 29

LITURGY OF BAPTISM

GREGORIAN CHANT

9 Litany of the Saints 3' 26

MATTHEW MARTIN (b.1971)

10 Vidi aquam 3' 58

LITURGY OF THE EUCHARIST

JEAN L'HÉRITIER (c.1480–c.1551)

11 Surrexit pastor bonus 5' 20

GREGORIAN CHANT

12 Sanctus (Mass I) 1' 32

13 Agnus Dei (Mass I) 1' 45

GIOVANNI PIERLUIGI DA PALESTRINA

14 Angelus Domini descendit 8' 33

GREGORIAN CHANT

15 Communio: *Alleluia: Psalm 117* 6' 27

GREGORIAN CHANT

16 Pontifical Blessing & Dismissal 1' 28

MARTIN BAKER (b.1967)

17 O filii et filiae 4' 32

JEAN LANGLAIS (1907–1991)

18 Incantation pour un jour saint 5' 30

THE CHOIR OF WESTMINSTER CATHEDRAL

SIMON JOHNSON | *director*

PETER STEVENS | *organ*

THE EASTER VIGIL AT WESTMINSTER CATHEDRAL

The Easter Vigil is the climax of Holy Week, but also of the whole liturgical year; indeed, it commemorates the high point of the entirety of salvation history. All of time can be divided in two, on either side of Christ's Resurrection. The magnitude of what is celebrated on Holy Saturday evening cannot be overstated; and so the Church invites us to renew our baptismal identity as Christians in the most solemn and important liturgy of all.

The Easter Triduum begins with the Evening Mass of the Lord's Supper on Maundy Thursday, a service which ends in silence with the watching at the Altar of Repose until midnight, as we remember the Lord's agony in the Garden of Gethsemane. The Celebration of the Lord's Passion on Good Friday both begins and ends in silence. And so, on Holy Saturday evening, we gather in silence and in darkness, recalling on one hand the sudden darkness and the desolation

that accompanied Christ's death, but also anticipating the hope-filled silence of the empty tomb. The bells have been silent since the Gloria on Maundy Thursday, so only the sound of distant shuffling indicates that the solemn vigil has begun. As the procession of choir and clergy leaves the sacristy and makes its way – carefully! – down the south aisle of the nave, the congregation numbering nearly two thousand people can be heard standing up, sounding almost like a distant drumroll. Once the procession has reached the back of the nave, the first of the four parts of the Easter Vigil liturgy can begin: the *Lucernarium*, or Service of Light.

A small fire is lit just inside the west door of the Cathedral and solemnly blessed by the Cardinal Archbishop. A large and beautifully decorated candle – the paschal candle – represents the Risen Christ; the Greek letters of alpha and omega, the beginning and the end, are traced on the candle, and between these letters the digits of the calendar year are traced around the arms of a cross. We live in an in-between





*Cardinal Vincent
Nichols inserts
the grains of
incense into the
paschal candle*



time; the boundaries of our existence have been blown open by the Resurrection, but for now we remain in a world affected by time, suffering, death, and decay. Although we must wait patiently for Christ's return at the end of time, our waiting is joyful and rich with the hope that comes from the Lord's Resurrection.

Five grains of incense, representing Christ's five sacred wounds, are inserted into the candle. These symbols of his suffering remind us that the wounds of the Passion did not disappear from Christ's body after his Resurrection, but he lives as sacrificed, carrying forever the wounds he suffered for all humanity. It is impossible to look at the paschal candle without seeing that it bears the marks of the Passion; a sobering reminder that the Lord's victory came only after a hard-fought battle between death and life, and the wounds of the Victor remain as signs of his love.

The paschal candle is then lit from the blessed fire, and held up high, just as the Cross was held up the previous

afternoon; the deacon or priest bearing the candle sings *Lumen Christi*, and the people respond *Deo gratias*. The procession makes its way slowly forward through the still-dark nave. Once the candle has reached the very centre of the building, the sung dialogue is repeated again at a higher pitch. There then follows one of the most spectacular moments of the liturgical year. Each member of the vast congregation carries a candle. Those nearest the centre have their candles lit from the paschal candle, and then pass the light to their neighbours. A great wave of light spreads out across the Cathedral's nave until the building is filled with the warm glow of candlelight. Darkness turns to light; a new and everlasting day dawns; Christ, who is the True Light, enters our broken world. The Cathedral's soot-blackened domes overhead appear to contain shadows and shapes from the gently flickering light, as the procession continues its way to the sanctuary. There, *Lumen Christi* is sung for a third time, at an even higher pitch than before. (This joyful ascent finds a beautiful parallel later in the service.) Finally, the deacon or



A great wave of light spreads out across the Cathedral's nave until the building is filled with the warm glow of candlelight



priest places the candle on a stand, and asks for a blessing from the Cardinal Archbishop. He censes the book and the candle before singing the Easter Proclamation, or *Exsultet*, which ecstatically explains the significance both of the candle and of the night itself.

The *Exsultet* being completed, we move into the second part of the Easter Vigil: the Liturgy of the Word. In all, the Church provides nine readings for this part of the service, seven of which are taken from the Old Testament. We go back to the very beginning of Creation, to the opening words of Genesis: ‘In the beginning...’ The familiar stories of God’s care for his people take on a new meaning on this night; the presence of the paschal candle, placed next to the ambo, reminds us that the scriptures are to be read – on this occasion, literally – in the light of the Risen Christ. Each reading is followed by the singing of a prescribed text, reflecting the action we have just heard. The first reading, the story of Creation, which has just been powerfully mirrored



in the Service of Light, is followed by *Iubilate Deo*; God’s promise to pour clean water over his people and put a new spirit in them, in a prefiguring of Baptism, is followed by *Sicut cervus*, speaking of mankind’s thirst for God. Between these readings, we hear of the journey of Moses and the Israelites through the Red Sea. This reading is followed immediately by a responsorial canticle from the Book of Exodus, containing the first mention in the Bible of the act of singing. The Israelites rejoice because they have been freed from slavery, and they celebrate their deliverance by singing; on this night, the Church sings because Christ has passed over from death to life, leading his people from slavery and freeing them from the bonds of death. At the Easter Vigil we learn again the reason behind all singing in the Christian liturgy: we have been redeemed, and so we sing.

Following the completion of the final Old Testament reading and its accompanying canticle, the Cardinal intones the *Gloria*, the great hymn of praise sung by the angels at the Lord’s Nativity, and now sung once again as he completes his

work of redemption. Immediately, the Cathedral bells are rung; servers carrying hand bells ring them with unbridled enthusiasm for a full minute, while the organ erupts in a jubilant cacophony; all of the lights in the building are suddenly switched on, and the whole Cathedral is flooded with light in an uninhibited expression of joy. During the singing of the *Gloria*, servers light the candles on the High Altar, and many other candles around the sanctuary and the apse.

Following a collect and the reading of an epistle, for the first time since before the start of Lent, the word Alleluia is sung. This being Easter, however, it is sung seven times in all (think of the seven days of Creation, the seven sacraments...), beginning with three pairs of Alleluias, each one sung by a priest and repeated by the congregation, with each pair sung to a higher pitch than the last. The verse *Confitemini Domino* is sung before one final Alleluia. After the proclamation of the Gospel and the homily, we move into the third part of the Vigil: the Liturgy of Baptism.



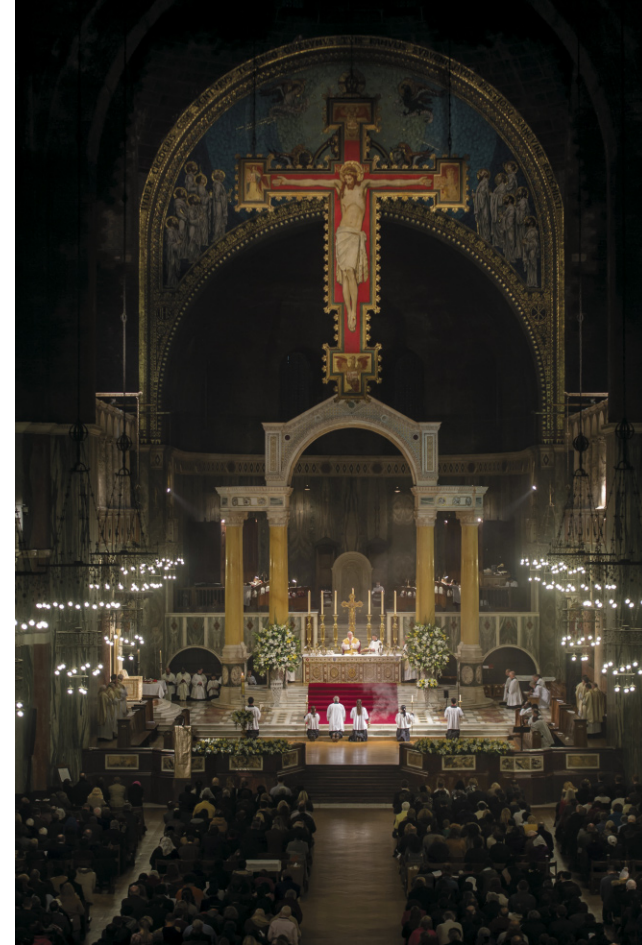
With the prophetic words of the Old Testament still fresh in our minds – the people of God being led through the waters to freedom; the pouring of clean water; the gift of a new spirit within us – we come to the baptismal font. As Christians we are never alone; in the Communion of Saints we are at one with those in Heaven, as well as with those on their way there, in Purgatory. And so, as we approach the moment of Baptism, we ask for the prayers of the saints to accompany us, and especially those about to be baptised, on our journey. The *Litany of the Saints* is a powerful expression of the unity of the Church, and the cumulative effect of its singing, shuttling between cantors and the whole assembly, is overwhelming, as a great cloud of heavenly witnesses is summoned and their intercession is sought. The water is blessed, and the paschal candle is lowered into it as a sign of Christ's descent into death and his rising out of the tomb. Alongside those about to be baptised, the whole congregation renews their baptismal promises, and the baptismal water is carried through the Cathedral and used to

sprinkle the congregation. The *Vidi aquam* is sung as this takes place. We are reminded of the water flowing from the right side of the temple in the Book of Revelation, and its parallel with the blood and water flowing from the side of Christ, whose body is the New Temple – solemnly proclaimed in the Passion only the previous day – is striking.

From this point, the fourth part of the service – the Liturgy of the Eucharist – follows the familiar pattern of the Mass. Yet this time we approach it with fresh eyes: having traced salvation history from the very beginnings of Creation earlier in the Mass, we have passed through the waters of Baptism on our way to the Altar, accompanied by the saints whose prayers we have invoked. As the culmination of the entire Triduum, the Easter Vigil helps us to see the Mass as something that looks back and yet also looks forward; it is the crucified and risen Lord whom we meet in the Mass, the Eternal One who entered time, who gave himself in the Eucharist on Maundy Thursday, who died once for all time on Calvary, and who will return again at the end of time.



*The Liturgy of
the Eucharist*



The chants of *Mass I* are specific to Eastertide, and their first appearance of the year at the Easter Vigil is a wonderful musical marker of the season, in a similar way to hearing the first Christmas carol of the year. The Communion chant for this Mass is known to congregations around the world and widely used as a Gospel Acclamation throughout the year. Its liturgical origin, the sacred moment of Holy Communion on this night, is a reminder, perhaps, of St John Paul II's famous paraphrasing of St Augustine, that 'we are the Easter people, and Alleluia is our song'. At Westminster, the chant is sung towards the end of Communion, following a motet; the refrain is sung by the whole congregation between verses sung by the choir.

The Solemn Blessing at the end of Mass is followed by the Easter Dismissal, with its joyful double Alleluia – the first time that a service has had a formal conclusion since the three-act drama of the Triduum began on Maundy Thursday. The procession travels the full length of the Cathedral's nave,



the widest in Britain, on its triumphant – if slightly exhausted – journey back to the sacristy.

The Easter Vigil, then, takes us back to our roots as believers. It unfolds the history of salvation, and of God's love for his people; it gives us the opportunity to renew the promises of our Baptism; and in many ways, above all in the Eucharist, it is an encounter with the Risen Christ himself. We sing in praise and thanksgiving because we have been redeemed. United with our brothers and sisters as the Church in this world and the next, we sing the praises of him who has called us out of darkness, into his own glorious Easter light.

PETER STEVENS



*The Choir of
Westminster
Cathedral during a
recording session at
Buckfast Abbey*

ABOUT THE MUSIC

Lumen Christi heralds the opening of the Easter Vigil. The simple four-note call and response rises twice through the interval of a minor third. This sets up the *Exsultet*, an ecstatic and extended outpouring for solo voice, punctuated near its start by a responsorial *Sursum corda* and at its end by a simple Amen.

Lassus was the musical darling of his generation. His reputation in Italy was immense, and his Italianised name (Orlando di Lasso) is testament to that. His birth name, Roland de Lassus, shows his family's French roots, but his spiritual home became Munich, where supportive colleagues and patrons – along with his beloved garden – took him away from the bright lights of Rome. Lassus was bipolar (then labelled '*melancholia hypochondriaca*'), and the condition often lent an unpredictable, sometimes even frenetic, character to Lassus' music, as in the insistent four-voice *Iubilate Deo*.

In Andrew Reid's blistering *Exodus Canticle* the choral refrain becomes the accompaniment around which the organ directs proceedings. When eventually the choir assumes full melismatic prominence (at the words 'reign for ever and ever'), the musical space is filled to completeness. To finish, the organ proffers a full stop comprising a paschal bonfire of prominent reeds.

Victoria was always at home writing antiphonal polychoral music. In *Laudate Dominum*, two four-voice choirs are pitted against each other. There is some pretence at writing imitative lines within each choir, but essentially this is homophonic music that rejoices in the competition between the two choirs and their glorious reconciliation as the choirs sing together at the ends of phrases. The triple-time doxology, with its muscular hemiolas, regains its duple metre at the words 'as it was in the beginning' – an obvious yet effective gesture.

Palestrina's *Sicut cervus* has often been billed as the archetypal High Renaissance four-voice motet. Firstly, its



The original manuscript of the Exodus Canticle written for the Cathedral by Andrew Reid



imitative points progress from long to shorter note values, the lengths of the notes setting up a fluidly unreplicative rhythmic pattern. Secondly, the melodies undulate from a low pitch through rising nodal points, the peaks corresponding to the the natural word stresses; and thereafter downwards to each melody's conclusion. Thirdly, the combination of these imitative points conspires to direct the harmony mellifluously, in line with the yearning of the psalmist's words. In this late-sixteenth century gem, form and content are inseparable, the shape of the performance entirely directed by the coherence of the polyphonic texture.

The preface to Monteverdi's *Fifth Book of Madrigals* outlined the state of composition in Italy at the turn into the seventeenth century. Two styles were identified: the first and second practices, otherwise known as the old and new styles. In the new style the words dictated the harmony, whereas the old style was described as a soundworld where the musical style existed without emotional recourse to word painting. Monteverdi's *Gloria* encompasses the old style, progressing

very much along sixteenth-century lines, although the ecstatic high-voiced textures point the way to the enlightenment of musical style, which was much later labelled Baroque.

By repetition and transposition, the eighth-mode *Alleluia: Confitemini Domino* here becomes an extended paschal paean, whose intensity builds as it progresses. Starting with the lone voice of the cantor and the simplest organ accompaniment, the Alleluia is repeated by the full choir. A semitone wrench takes the cantor one step higher, and thereafter the whole choir, now with a fuller organ texture. Yet another semitone higher and the cantor hands over to the choir with a yet fuller organ sound. By using the basic building blocks of pitch (becoming higher), dynamics (becoming louder), and texture (becoming thicker), the chant moves from darkness to light. Thus the *Confitemini* is set on its musical pedestal and, with its seventh and final repetition, the Alleluia resounds triumphantly to greet the Easter vision.



The *Litany of the Saints* is deliberately mesmeric, but with tonal shifts that define its five sections: Aeolian, Ionian, Lydian, and a short pair of Ionian blocks to finish. Each of the cantors' invocations is answered by the full choir in order to authenticate each plea.

Matthew Martin's setting of the baptismal text *Vidi aquam* is a miniature, but one which expresses profound ideas in musical space. Beginning with a compactly resonant four-voice texture, Ezekiel's font begins as a shimmering trickle, before flowing more broadly and ultimately cleansing all in its path. The motet is not a paraphrase of the eighth-mode plainchant, and yet the chant is clearly the ideological root of the composition. And for all of its medieval harmonic influence (particularly evident at the words '*Et omnes ad quos pervenit*'), the musical language is that of the early twenty-first century, not least in its refusal to end with a simple consonant chord. Indeed the expansive final ten bars are an object lesson in how to draw out an ending in a deliberately fluid

way, thereby maintaining the flow of water through time and space.

The soundworld of L'Héritier's *Surrexit pastor bonus*, with its minor modality, gut-wrenching false relations, fulsome six-voice texture, and reserved tempo, challenges the joyous nature of Easter, reminding the listener of the dark events that came before. There are scintillating passages too, such as the two moments at 'pastor' and 'nostrum', where the stretched sixth degree of the mode temporarily floods the stage with light. But at root, this is a dark response to the Easter message: a product of a composer who was a pupil of the great Josquin des Prez, and who disseminated a pan-European musical style which bore its sweetest fruit in the music of Palestrina.

Mass I is so classed because it is the plainchant Ordinary of the Paschaltide Mass. Whereas most liturgical collections of chant begin with Advent, the ordering of plainchant Masses begins with Easter. There is a grandeur and solidity associated with this fourth-mode *Sanctus* and *Agnus Dei*, which plainchant



is uniquely able to offer, especially when supported with harmonies as firmly rooted in the organ pedals as they are here. The depths of Christ's tomb are thus audibly vanquished by the soaring melodies above.

Angelus Domini is an expansive five-voice motet in two parts. First published in Venice in 1575, it was published again 15 years later in Nuremberg as part of an anthology comprising almost 20 composers, of whom Palestrina is the best represented. The contemporaneous respect for this motet is understandable: it is an essay in word painting. There are plenty of obvious devices such as the descent of the angel at the opening of the piece, the static harmony as the tombstone is sat upon, and the ebullient triple-time Alleluias at the end of both halves. But there are also musical gestures of considerable subtlety, which speak more of faith and emotional investment than specifically of words being represented in purely pictorial melodies, harmonies, and rhythms.

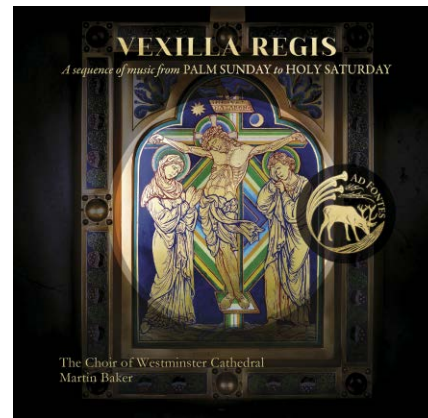
Martin Baker's arrangement of the second-mode hymn tune *O filii et filiae* is colourful and grandiose. The choir presents the melody in a variety of harmonic guises to which the congregation responds with a threefold Alleluia as appropriate. The organ adopts a bombastic French tone, in keeping with the late-fifteenth century Gallic melody, but propelling the musical setting into the mid-twentieth century.

Incantation pour un jour saint is a tour de force of liturgical feasting by the Breton organist Jean Langlais; indeed Langlais is one of the models on which Martin Baker's organ fireworks in *O filii et filiae* is based. In his *Incantation*, Langlais takes the ascending plainchant *Lumen Christi* and clothes it in incense-ridden French robes. Thereafter, Langlais riffs ecclesiastically on the *Litany of the Saints* and alternates between that and *Lumen Christi* with kaleidoscopic ecstasy.

JEREMY SUMMERLY



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TEXTS & TRANSLATIONS

1 Lumen Christi
Deo gratias.

*The light of Christ.
Thanks be to God.*

2 Exult, let them exult, the hosts of heaven, exult, let Angel ministers of God exult, let the trumpet of salvation sound aloud our mighty King's triumph! Be glad, let earth be glad, as glory floods her, ablaze with light from her eternal King, let all corners of the earth be glad, knowing an end to gloom and darkness. Rejoice, let Mother Church also rejoice, arrayed with the lightning of his glory, let this holy building shake with joy, filled with the mighty voices of the peoples.

Ÿ. The Lord be with you.

Ŕ. And with your spirit.

Ÿ. Lift up your hearts.

Ŕ. We lift them up to the Lord.

Ÿ. Let us give thanks to the Lord our God.

Ŕ. It is right and just.

It is truly right and just, with ardent love of mind and heart and with devoted service of our voice, to acclaim our God invisible, the almighty Father, and Jesus Christ, our Lord, his Son,

his Only Begotten. Who for our sake paid Adam's debt to the eternal Father, and, pouring out his own dear Blood, wiped clean the record of our ancient sinfulness.

These then are the feasts of Passover, in which is slain the Lamb, the one true Lamb, whose Blood anoints the doorposts of believers.

This is the night, when once you led our forebears, Israel's children, from slavery in Egypt and made them pass dry-shod through the Red Sea.

This is the night that with a pillar of fire banished the darkness of sin. This is the night that even now, throughout the world, sets Christian believers apart from worldly vices and from the gloom of sin, leading them to grace and joining them to his holy ones.

This is the night, when Christ broke the prison-bars of death and rose victorious from the underworld.

O wonder of your humble care for us! O love, O charity beyond all telling, to ransom a slave you gave away your Son!

O truly necessary sin of Adam, destroyed completely by the Death of Christ!

O happy fault that earned so great, so glorious a Redeemer!

The sanctifying power of this night dispels wickedness,
washes faults away, restores innocence to the fallen,
and joy to mourners.

O truly blessed night, when things of heaven are wed
to those of earth, and divine to the human.

On this, your night of grace, O holy Father, accept this candle,
a solemn offering, the work of bees and of your servants'
hands, an evening sacrifice of praise, this gift from your most
holy Church.

Therefore, O Lord, we pray you that this candle, hallowed to
the honour of your name, may persevere undimmed,
to overcome the darkness of this night. Receive it as a pleasing
fragrance, and let it mingle with the lights of heaven.

May this flame be found still burning by the Morning Star:
the one Morning Star who never sets, Christ your Son, who,
coming back from death's domain, has shed his peaceful light
on humanity, and lives and reigns for ever and ever.

℞. Amen.

- 3 Iubilare Deo, omnis terra,
servite Domino in lætitia.
Intrate in conspectu eius in
exultatione, quia Dominus
ipse est Deus.

*Sing joyfully to God, all the earth,
serve the Lord with gladness.
Come in before his presence with
exceeding great joy, for the Lord
is himself God.*



- 4 ℞. I will sing to the Lord, glorious his triumph!

I will sing to the Lord, glorious his triumph!
Horse and rider he has thrown into the sea!
The Lord is my strength, my song, my salvation.
This is my God and I extol him,
my father's God and I give him praise. ℞.

The Lord is a warrior! The Lord is his name.
The chariots of Pharaoh he hurled into the sea,
the flower of his army is drowned in the sea.
The deeps hide them; they sank like a stone. ℞.

Your right hand, Lord, glorious in its power,
has shattered the enemy.
In the greatness of your glory you crushed the foe. ℞.

You will lead your people and plant them on your mountain,
the place, O Lord, where you have made your home,
the sanctuary, Lord, which your hands have made.
The Lord will reign for ever and ever. ℞.

- 5 Laudate Dominum, omnes gentes, laudate eum, omnes populi. Quoniam confirmata est super nos misericordia eius, et veritas Domini manet in æternum.
- O praise the Lord, all ye nations: praise him, all ye people. For his mercy is confirmed upon us: and the truth of the Lord endures forever.*

Gloria Patri, et Filio, et Spiritui
Sancto Sicut erat in principio,
et nunc, et semper, et in sæcula
sæculorum. Amen.

- 6 Sicut cervus desiderat ad fontes
aquarum, ita desiderat anima
mea ad te, Deus.
- 7 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 cælestis,
Deus Pater omnipotens.
Domine Fili unigenite,
Iesu Christe.
Domine Deus, Agnus Dei,
Filius Patris,
qui tollis peccata mundi,

*Glory be to the Father, and to the
Son, and to the Holy Spirit. As it
was in the beginning, is now, and ever
shall be, world without end. Amen.*

*Like the deer that yearns for running
streams, so my soul is yearning
for you, my God.*

*Glory to God in the highest,
and on earth peace to people
of good will.
We praise you,
we bless you,
we adore you,
we glorify you,
we give you thanks
for your great glory.
Lord God, heavenly King,
O God, almighty Father.
Lord Jesus Christ,
Only Begotten Son,
Lord God, Lamb of God,
Son of the Father,
you take away the sins of the world,*



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,
Iesu Christe,
cum Sancto Spiritu,
in gloria Dei Patris.
Amen.

- 8 Alleluia.
Confitemini Domino, quoniam
bonus: quoniam in sæculum
misericordia eius.
- 9 Lord, have mercy.
Christ, have mercy.
Lord, have mercy.
- Holy Mary, Mother of God,
Saint Michael,
Holy Angels of God,

*have mercy on us;
you take away the sins of the world,
receive our prayer;
you are seated at the right hand
of the Father,
have mercy on us.
For you alone are the Holy One,
you alone are the Lord,
you alone are the Most High,
Jesus Christ,
with the Holy Spirit,
in the glory of God the Father.
Amen.*

*Alleluia.
O give thanks unto the Lord,
for he is good: for his mercy
endures forever.*

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

pray for us.
pray for us.
pray for us.

Saint John the Baptist,	pray for us.
Saint Joseph,	pray for us.
Saint Peter and Saint Paul,	pray for us.
Saint Andrew,	pray for us.
Saint John,	pray for us.
Saint Mary Magdalene,	pray for us.
Saint Stephen,	pray for us.
Saint Ignatius of Antioch,	pray for us.
Saint Lawrence,	pray for us.
Saint John Southworth,	pray for us.
Saint Perpetua and Saint Felicity,	pray for us.
Saint Agnes,	pray for us.
Saint Gregory,	pray for us.
Saint Augustine,	pray for us.
Saint Athanasius,	pray for us.
Saint Basil,	pray for us.
Saint Martin,	pray for us.
Saint Benedict,	pray for us.
Saint Francis and Saint Dominic,	pray for us.
Saint Francis Xavier,	pray for us.
Saint John Vianney,	pray for us.
Saint Catherine of Siena,	pray for us.



Saint Teresa of Jesus,	pray for us.
All holy men and women,	
Saints of God.	pray for us.
Lord, be merciful,	Lord, deliver us, we pray.
From all evil,	Lord, deliver us, we pray.
From every sin,	Lord, deliver us, we pray.
From everlasting death,	Lord, deliver us, we pray.
By your Incarnation,	Lord, deliver us, we pray.
By your Death and Resurrection,	
By the outpouring of the Holy Spirit.	Lord, deliver us, we pray.
Be merciful to us sinners,	Lord, we ask you, hear our prayer.
Bring these chosen ones to new birth through the grace of Baptism.	Lord, we ask you, hear our prayer.
Jesus, son of the living God,	Lord, we ask you, hear our prayer.
Christ, hear us,	Christ, hear us.
Christ, graciously hear us.	Christ, graciously hear us.

10 Vidi aquam egredientem de templo, a latere dextro, alleluia.	<i>I saw water flowing from the temple, from the right side, alleluia.</i>
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Et omnes, ad quos pervenit
aqua ista, salvi facti sunt et
dicent, alleluia.

11 Surrexit pastor bonus qui
animam suam posuit pro
ovibus suis, alleluia, et pro
grege suo mori dignatus est,
alleluia, et enim pascha
nostrum immolatus est
Christus. Alleluia.

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

13 Agnus Dei,
qui tollis peccata mundi:
miserere nobis.
Agnus Dei,
qui tollis peccata mundi:

*And all to whom this water came
have been saved, and they will
say, alleluia.*

*The good shepherd has risen,
who laid down his life for
his sheep, alleluia, and for his
flock deigned to die,
alleluia, and for our Passover
Christ was sacrificed.
Alleluia.*

*Holy, holy, holy
Lord God of Hosts.
Heaven and earth
are full of your glory.
Hosanna in the highest.
Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.*

*Lamb of God,
you take away the sins of the world:
have mercy on us.
Lamb of God,
you take away the sins of the world:*

miserere nobis.
Agnus Dei,
qui tollis peccata mundi:
dona nobis pacem.

14 Angelus Domini descendit
de caelo, et accedens revolvit
lapidem, et super eum sedit.
Et dixit mulieribus: Nolite
timere: scio enim quia
crucifixum quaeritis.
Iam surrexit: venite, et videte
locum, ubi positus erat
Dominus. Alleluia.
Et introeuntes in
monumentum, viderunt
iuvenem sedentem in dextris
coopertum stola candida,
et obstupuerunt, qui dixit illis:
Nolite timere: scio enim quia
crucifixum quaeritis.
Iam surrexit: venite et videte
locum, ubi positus erat
Dominus. Alleluia.

*have mercy on us.
Lamb of God,
you take away the sins of the world:
grant us peace.*

*The angel of the Lord descended
from heaven, and came and rolled
back the stone, and sat upon it.
And the angel said to the women:
do not be afraid: for I know
that you seek the crucified.
He has risen: come and see
the place where the Lord
was laid. Alleluia.
And entering into
the tomb, they saw a
young man sitting on the right,
clothed in white robes,
and they were shocked. He said to them:
Do not be afraid: for I know
that you seek the crucified.
He has risen: come and see
the place where the Lord
was laid. Alleluia.*

15 **R.** Alleluia, alleluia, alleluia.

Confitemini Domino, quoniam bonus, quoniam in sæculum misericordia eius. **R.**

Dicat nunc Israel, quoniam bonus, quoniam in sæculum misericordia eius. **R.**

De tribulatione invocavi Dominum, et exaudivit me educens in latitudine Dominus. **R.**

Bonum est confugere in Domino, quam confidere in homine. **R.**

Omnes gentes circuierunt me, et in nomine Domini excidi eos. **R.**

Circumdantes circumdederunt me, et in nomine Domini excidi eos. **R.**

Impellentes impulerunt me, ut caderem, et Dominus adiuvit me. **R.**

Alleluia, alleluia, alleluia.

Give thanks to the Lord for he is good, for his love endures for ever.

Let the sons of Israel say: 'his love endures for ever.'

I called to the Lord in my distress; he answered and freed me.

It is better to take refuge in the Lord than to trust in men:

The nations all encompassed me; in the Lord's name I crushed them.

They compassed me, compassed me about; in the Lord's name I crushed them.

I was hard-pressed and was falling but the Lord came to help me.



Fortitudo mea et laus mea Dominus, et factus est mihi in salutem. **R.**

Vox iubilationis et salutis in tabernaculis iustorum: Dexteram Domini fecit virtutem! **R.**

Dexteram Domini exaltata est: dexteram Domini fecit virtutem! **R.**

Non moriar, sed vivam, et narrabo opera Domini. **R.**

Confitebor tibi, quoniam exaudivisti me, et factus es mihi in salutem. **R.**

16 **V.** Dominus vobiscum. **R.** Et cum spiritu tuo.

V. Sit nomen Domini benedictum.

R. Ex hoc nunc et usque in sæculum.

V. Adiutorium nostrum in nomine Domini.

The Lord is my strength and my song; he is my saviour.

There are shouts of joy and victory in the tents of the just.

The Lord's right hand has triumphed; his right hand raised me.

I shall not die, I shall live and recount his deeds.

I will thank you for you have answered and you are my saviour.

The Lord be with you. And with your spirit.

Blessed be the name of the Lord.

Now and for ever.

Our help is in the name of the Lord.

℞. Qui fecit caelum et terram. *Who made heaven and earth.*
Ÿ. Benedicat vos omnipotens *May almighty God*
Deus: Pater, et Filius, *bles you, the Father, and the Son,*
et Spiritus Sanctus. *and the Holy Spirit.*
℞. Amen. *Amen.*
Ÿ. Ite, missa est, *Go forth, the Mass is ended,*
alleluia, alleluia. *alleluia, alleluia.*
℞. Deo gratias, alleluia, alleluia. *Thanks be to God, alleluia, alleluia.*

17 Alleluia, alleluia, alleluia!

Ye sons and daughters of the King,
whom heavenly hosts in glory sing,
today the grave hath lost its sting,
Alleluia!

On that first morning of the week,
before the day began to break,
the Marys went their Lord to seek,
Alleluia!

An angel bade their sorrow flee,
for thus he spake unto the three,
'Your Lord is gone to Galilee.'
Alleluia!



On this most holy day of days,
to God our hearts and voices raise
in laud, jubilee and praise.

And we with Holy Church unite,
as evermore is just and right,
in glory to the King of Light.



The Choir of Westminster Cathedral during a recording session at Buckfast Abbey

THE CHOIR OF WESTMINSTER CATHEDRAL

Westminster Cathedral Choir is acclaimed as one of the world's great choirs. Since its foundation in 1901, the Choir has occupied a unique and enviable position at the forefront of English church music, not least because of the groundbreaking work of Sir Richard Terry, who revived the great works of the English and continental Renaissance composers. Innovation continued under George Malcolm who pioneered the development of the choir's sound along continental lines, resulting in a choir that was truly revolutionary in both what and how it sang. The choir continues these traditions today, and it remains the only Catholic cathedral choir in the world to sing daily Mass and Vespers. More recent Masters of Music have included Colin Mawby, Sir Stephen Cleobury, David Hill, James O'Donnell, Martin Baker and, since September 2021, Simon Johnson.

The choir's reputation is ever-expanding and it continues

to reach new audiences through its series of acclaimed recordings. In 1998 the choir was awarded the Gramophone Awards for 'Best Choral Recording of the Year' and 'Record of the Year' for the performance of Frank Martin's *Messe* and Pizzetti's *Requiem*.

The choir has a history of commissioning and performing new music, famous examples being Britten's *Missa brevis* for boys' voices, the *Mass in G minor* by Vaughan Williams and compositions by Wood, Holst and Howells. Within the last decade the choir has commissioned new Masses from Sir James MacMillan, Sir Peter Maxwell Davies, Judith Bingham, Sir John Tavener, Matthew Martin and Sir Stephen Hough, all of which were first performed in the context of the regular liturgies at Westminster Cathedral.

Westminster Cathedral Choir features frequently on radio and television. When its busy liturgical schedule permits, it takes its music further afield. In addition to regular concerts around the UK, recent tours have included Hungary, Norway, Germany, Belgium, Italy and the USA.



TREBLE

Ntseyep Njopa-Kaba
Lorcan Connolly
Lucius Phillips
Ewan Christian
Dean Fernandes
Henry Harland
Leo Roberts
Elie de Juglart de Lardinie
Milo Harland
Alexander Palamarchuk
Leonardo Sastri
Ethan Tairo
Agostino-Nelson Leotta
Zak Roberts
Finn Shields
Edward Thompson

ALTO

Christian Hammond
Dominic Padgham
Matthew Farrell
Edward McMullan

TENOR

David de Winter
Nicholas Keay
Henry Laird
Tom Robson
Edward Woodhouse

BASS

Stephen Alder
Colin Campbell
Thomas Lowen
Laurence Williams



SIMON JOHNSON

Simon Johnson became Master of Music at Westminster Cathedral in September 2021, following thirteen years at St Paul's Cathedral. Described by *Gramophone* magazine as 'A brilliant and sensitive musician', he was involved in all of the national occasions that took place at St Paul's, and an active recital schedule takes him regularly to the USA and to many of the great venues in Europe, including a Royal Festival Hall debut in 2017. At Westminster he directs the world famous choir in concerts, tours, recordings and in the daily *Opus Dei*. He has performed with groups such as the LSO, RPO, City of London Sinfonia, and The Sixteen, recorded for Decca, Coro, Hyperion and Chandos, been published by OUP and Peters, collaborated with NASA and the International Space Station, and also worked on the Oscar-winning soundtrack for *The Grand Budapest Hotel*. His most recent recording, *B-A-C-H Anatomy of a motif*, has attracted widespread critical acclaim.

PETER STEVENS

Peter Stevens is Assistant Master of Music at Westminster Cathedral. Born in Lancashire in 1987, he was educated at Chetham's School of Music, subsequently holding organ scholarships at Manchester Cathedral, St George's Chapel, Windsor Castle, and King's College, Cambridge. He came to Westminster Cathedral in 2010, taking up his present position the following year. In addition to accompanying the Cathedral Choir in their daily services, recordings and concerts, he has given solo recitals across the UK and Europe. In 2013 Peter became Director of the Schola Cantorum of the Edington Festival, following three years as Festival Organist. His teachers have included Thomas Trotter, David Briggs, and Colin Walsh.





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Recording Engineer DAVID HINITT

Recording Producer ADRIAN PEACOCK

Executive Producer MATTHEW SEARLES

Booklet Proofreader AARON KIELY

Organ maintained by GARY OWENS

Front illustration: The paschal candle at Westminster Cathedral

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*The Choir of
Westminster Cathedral
during a recording session at
Buckfast Abbey*

LUMEN CHRISTI

A sequence of music for the Easter Vigil

The Choir of Westminster Cathedral

Simon Johnson *director* | Peter Stevens *organ*

Lassus | Reid | Victoria | Palestrina | Monteverdi | Martin | L'Héritier | Baker

The Choir of Westminster Cathedral is the crowning jewel of Catholic church music and has been at the forefront of English sacred music since its foundation in 1901. This disc draws us into the mystery of the Paschal Vigil, the very apex of the Church's liturgical year, transporting us on a journey from darkness into light through a sequence of plainsong and polyphony. It is the first album under the choir's current director, Simon Johnson, picking up where *Vexilla Regis* (AF002) left off, and immerses the listener in the Cathedral's own unique treasury of liturgical music, including compositions crafted by its former musicians, as well as repertoire at the heart of the choir's work, represented here in polyphony by Victoria, Monteverdi and L'Héritier's glorious *Surrexit pastor bonus*.



Total running time: 71' 36

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