

Passiontide at St Paul's

BRITTEN *Te Deum in C* · BAIRSTOW *In Exitu Israel* · FARRANT *Call to remembrance, O Lord*
MENDELSSOHN *I waited for the Lord* · CHAPPLE *Ecce lignum Crucis* · BRUCKNER *Christus factus est*
BAIRSTOW *The Lamentation* · WOOD *This joyful Eastertide* · GIBBONS *Drop, drop, slow tears*
PHILIPS *Ecce vicit Leo* · LOTTI *Crucifixus* · SANDERS *The Reproaches*

THE CHOIR OF ST PAUL'S CATHEDRAL

ANDREW LUCAS organ

JOHN SCOTT



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THE CHOIR OF ST PAUL'S CATHEDRAL

ANDREW LUCAS organ

JOHN SCOTT Director of Music

THIS SEQUENCE OF MUSIC for Lent, Passiontide and Easter represents a journey through perhaps the most dramatic part of the Church's year. It is a season which has inspired many composers to write some of their most potent pieces, and contrasts the seriousness of intent and poignancy found in, say, Lotti's *Crucifixus* with the exuberance of music such as Philips's *Ecce vicit Leo*.

The texts are taken from a variety of sources. Of the Lenten anthems, Farrant's text is from Psalm 25, and Mendelssohn's from Psalm 40. Bairstow uses a text selected from the Lamentations of Jeremiah; the setting was intended to be sung as an alternative to the Benedicite at Matins in Lent.

The texts of the Passiontide music presented here are mostly liturgical: the Reproaches are sung during the Veneration of the Cross on Good Friday, and *Ecce lignum Crucis* is an invitation to that Veneration. *Christus factus est* is the gradual for Maunday Thursday and is contrasted with the hymn *Drop, drop, slow tears* by Phineas Fletcher (1582–1650). The text of the *Crucifixus* is from the central section of the Credo—the statement of faith for all Christians.

Of the Easter texts, *This joyful Eastertide* is a hymn by George Ratcliffe Woodward (1849–1934) and is now often used as an introit on Easter Day, whilst Psalm 114 is sung at Vespers. The words *Ecce vicit Leo* are taken from the Book of Revelation and are used as the responsory for Matins in Easter week, whilst the *Te Deum* is the triumphant Matins canticle sung on Easter morning (here to a setting by Britten) in *tonus solemnis* when in plainsong.

1 A Lent Prose

JONATHAN ARNOLD bass

CONNOR BURROWES, EDWARD BURROWES trebles

The first piece heard on this recording is the plainsong responsory *Hear us, O Lord (Attende Domine)* which is traditionally sung during Lent and known in the English liturgy as the 'Lent Prose'. It is to be found in the *Liber usualis* (in its Latin version) as one of the *cantus varii*, and appears in an

English translation in the *English Hymnal* (1906), having been adapted by W J Birkbeck.

Hear us, O Lord, have mercy upon us: for we have sinned against thee.

To thee, Redeemer on thy throne of glory: lift we our weeping eyes in holy pleadings: listen, O Jesu, to our supplications. O thou chief Cornerstone, Right Hand of the Father: Way of Salvation, Gate of Life Celestial: cleanse thou our sinful souls from all defilement.

God, we implore thee, in thy glory seated: bow down and hearken to thy weeping children: pity and pardon all our grievous trespasses.

Sins oft committed, now we lay before thee with true contrition, now no more we veil them: grant us, Redeemer, loving absolution.

Innocent, captive, taken unresisting, falsely accused and for us sinners sentenced, save us, we pray thee, Jesu our Redeemer.

adapted by W J BIRKBECK (1869–1916)

2 RICHARD FARRANT Call to remembrance, O Lord

In William Shakespeare's play *Hamlet* (Act 2, Scene 2), Rosencrantz says to Hamlet: 'There is, sir, an eyrie of children, little eyases, that cry out on the top of question, and are most tyrannically clapp'd for't. These are now the fashion, and so berattle the common stages—so they call them—that many wearing rapiers are afraid of goose quills and dare scarce come thither.' The 'little eyases' to which Shakespeare (1564–1616) alludes are in all probability the choirboys of St Paul's, the Chapel Royal and St George's Chapel in Windsor. Richard Farrant (?1525–1580) leased a building in 1564 of 'six upper chambers, loftes, lodgynges or Romes lying together within the precinct of the late dissolved house or priory of the Black ffryers'. Here he 'rehearsed' the boys in public, effectively staging musical and theatrical events.

Farrant became a wealthy man through this venture and the boys were much in demand at the court of Elizabeth I. He was one of the Gentlemen of the Chapel Royal in the 1550s and

sang there during the reign of Mary Tudor, taking up the post of Master of the Choristers at St George's Chapel in 1564. In 1569 he became Master of the Choristers of the Chapel Royal. Each winter from 1567 he presented them to the Queen and produced a play.

Farrant exercised an important influence on church music. His association with the stage (using his choristers) must have led him to compose anthems in a new idiom—now known as the 'verse' style. He may well have been the first to introduce soloists to sing the verses. Few of his compositions survive, and the anthem *Call to remembrance*—although written in quite the opposite of the verse style—shows considerable sensitivity in the setting of the words. This, too, betrays his association with the stage. Consider, for example, the restrained trumpet calls of the opening of this anthem, and the changes of style at 'thy tender mercies', 'which hath been ever of old', 'O remember not the sins' and 'but according to thy mercy'. These all reveal the hand of a skilful composer and musician.

Call to remembrance, O Lord, thy tender mercies and thy loving kindness, which hath been ever of old. O remember not the sins and offences of my youth: but according to thy mercy think thou on me, O Lord, for thy goodness.

PSALM 25: 5–6

[3] FELIX MENDELSSOHN I waited for the Lord

CONNOR BURROWES, EDMUND HILL trebles

Felix Mendelssohn (1809–1847) wrote a substantial number of Psalm settings and sacred cantatas. He was born into a Jewish family, but his father, Abraham, took his brother's advice and had his children baptized in 1816. One reason for this lies in the quest for social equality which the Jewish people of Germany sought after the French Revolution. Mendelssohn's grandfather Moses Mendelssohn (1729–1786) was 'the philosopher of the Enlightenment' and his views helped formulate Felix's own. The civil rights which went with that revolution were slow in coming to members of the Jewish

community. A quick way to enjoy the fruits of the developing social structure, therefore, was simply to convert to Christianity. It was at this stage in his life that Felix added 'Bartholdy' to his surname. In his case the conversion was highly significant and a large number of religious works flowed from his pen.

The anthem recorded here forms part of the composer's Symphony No 2, Op 52. This symphony-cantata is known as *Lobgesang* or the 'Hymn of Praise'. Mendelssohn almost certainly attempted to emulate the effect of Beethoven's Choral Symphony. It is the choral section of Mendelssohn's work which has kept it in the repertoire. The sixth principal section is the delightful duet 'I waited for the Lord'. The work was commissioned by the town council of Leipzig and first performed on 25 June 1840. That year was the 400th anniversary of the invention of printing, and Leipzig was the centre of the German book trade. Mendelssohn was one of the best-known 'Leipzigers' and hence the commission was made. The first performance was in the open air to mark the unveiling of a statue to Johannes Gutenberg who was considered the inventor of movable type.

I waited for the Lord, he inclined unto me, he heard my complaint.

O bless'd are they that hope and trust in the Lord.

O bless'd are they that hope and trust in him.

after PSALM 40: 1, 5

[4] SIR EDWARD CUTHBERT BAIRSTOW The Lamentation

Dr Francis Jackson's book (*Blessed City*, York, 1996) on Sir Edward Bairstow (1874–1946) contains the five chapters of Bairstow's incomplete autobiography together with letters to Jackson during the Second World War. One letter, dated 6 August 1942, reads as follows: 'I have just done a "Lamentation", the words from the Lamentations of Jeremiah selected by the Dean [of York, the Very Reverend E M Milner-White]. It is just a few chants of irregular pattern, and a refrain; but it is effective.'

It is interesting that this approach to composition is quite different to the complexities of his earlier pieces (*If the Lord had not helped me*, for example, written in 1910). An extract from his autobiography in the days when he was articulated to Sir Frederick Bridge at Westminster Abbey in the 1890s records the funeral of Gladstone held there in 1898: 'Gladstone's funeral gave me a grand opportunity of seeing a host of celebrated personages. The choir was a union of all the most celebrated London choirs, together with St George's Chapel, Windsor. The wonderfully solemn yet simple burial sentences of William Croft (1678–1727) sung unaccompanied by that great choir impressed me very deeply.'

Could it be that, subconsciously, Bairstow was seeking something of the simplicity of Croft's burial sentences in *The Lamentation*? Certainly this straightforward approach has a strong effect.

How doth the city sit solitary, that was full of people: how is she become as a widow!
She that was great among the nations, and princess among the provinces: how is she become tributary!
She weepeth sore in the night, and her tears are on her cheeks: among all her lovers, she hath none to comfort her.
The ways of Zion do mourn, because none come to the solemn assembly: all her gates are desolate, and she herself is in bitterness.
The Lord hath afflicted her for the multitude of her transgressions: her children are gone into captivity before the enemy.
All they that go by clap their hands at her: they hiss, and wag their head at the daughter of Jerusalem saying,
'Is this the city that men called the perfection of beauty; the joy of the whole earth?'
Jerusalem, Jerusalem, return unto the Lord thy God.
For these things I weep: mine eye runneth down with water.
From on high hath the Lord sent fire into my bones, and it prevaieth against them: he hath made me desolate and faint all the day.

My flesh and my skin hath he made old: he hath broken my bones.
He hath builded against me; and compassed me with gall and travail.
He hath made me to dwell in dark places: as those that have been long dead.
I am become a derision to all my people: and their song all the day.
Let him give his cheek to him that smiteth him: let him be filled full with reproach.
Is it nothing to you, all ye that pass by: behold and see if there be any sorrow like unto my sorrow.
Remember mine affliction and my misery: the wormwood and the gall.
Jerusalem, Jerusalem, return unto the Lord thy God.
Remember, O Lord, what is come upon us: behold and see our reproach.
The joy of our heart is ceased: our dance is turned into mourning.
The crown is fallen from our head: woe unto us, for we have sinned.
For this our heart is faint: for these things our eyes are dim.
Let us search and try our ways: and turn again unto the Lord.
Turn thou us unto thee, O Lord, and we shall be turned: renew our days as of old.
It is of the Lord's mercies that we are not consumed: because his compassions fail not.
They are new every morning: great is thy faithfulness.
The Lord is my portion, saith my soul: therefore will I hope in him.
O Lord, thou hast pleaded the causes of my soul: thou hast redeemed my life.
Jerusalem, Jerusalem, return unto the Lord thy God.
Words selected from THE LAMENTATIONS OF JEREMIAH
by The Very Rev E M MILNER-WHITE

5 JOHN SANDERS **The Reproaches**

After completing his studies at the Royal College of Music and Cambridge University, John Sanders (1933–2003) was appointed Assistant Organist at Gloucester Cathedral and Director of Music at the King's School in 1958. Five years later

he became Organist and Master of the Choristers at Chester Cathedral where he also revived the city's Music Festival. He returned to Gloucester in 1967 to direct the Cathedral's music and the Three Choirs Festival. He was awarded a Lambeth DMus in 1990, the FRSM in 1991 and the OBE in 1994. He retired from his cathedral post in that year to concentrate mainly on composition and directing the music at Cheltenham Ladies' College.

The Reproaches was written in 1984 when part of the revised liturgy for Good Friday was introduced at Gloucester Cathedral. The work received its first broadcast performance on Good Friday 1987 on BBC Radio 4 and was recorded in the same year. The form and atmosphere take as a point of reference Allegri's *Miserere*, with its use of plainsong contrasted with harmony in the verses, although the harmonies used perhaps have more in common with Gesualdo, which the composer said 'gives the music a sense of timelessness'.

O my people, what have I done to you? How have I offended you? Answer me!

I led you out of Egypt, from slavery to freedom, but you led your Saviour to the cross.

O my people, what have I done to you? How have I offended you? Answer me!

Holy is God! Holy and strong! Holy immortal One, have mercy on us.

For forty years I led you safely through the desert. I fed you with manna from heaven, and brought you to a land of plenty; but you led your Saviour to the cross.

Holy is God! Holy and strong! Holy immortal One, have mercy on us.

What more could I have done for you? I planted you as my fairest vine, but you yielded only bitterness: when I was thirsty you gave me vinegar to drink, and you pierced your Saviour's side with a lance.

Holy is God! Holy and strong! Holy immortal One, have mercy on us.

I opened the sea before you, but you opened my side with a spear.

I led you on your way in a pillar of cloud, but you led me to Pilate's court.

O my people, what have I done to you? How have I offended you? Answer me!

I bore you up with manna in the desert, but you struck me down and scourged me.

I gave you saving water from the rock, but you gave me gall and vinegar to drink.

O my people, what have I done to you? How have I offended you? Answer me!

I gave you a royal sceptre, but you gave me a crown of thorns. I raised you to the height of majesty, but you have raised me high on a cross.

O my people, what have I done to you? How have I offended you? Answer me!

6 BRIAN CHAPPLE **Ecce lignum Crucis**

TIMOTHY JONES bass

Brian Chapple (b1945) studied piano and composition at the Royal Academy of Music with Henry Isaacs and Sir Lennox Berkeley, winning several major prizes for composition and musicianship. Chapple's compositional output is varied: he has experimented with minimalism, serialism, neo-classicism and electroacoustic textures. His list of works includes a Piano Concerto (1977), a number of other important piano works, the Little Symphony (1982) and some substantial works for chorus and orchestra, including *Cantica* (1978) and *Magnificat* (1986).

Chapple was a chorister at Highgate School and has never lost touch with liturgical choral music. A renewed interest in the Church and church music followed the death of his parents in the 1980s which he has described as 'a rekindled awareness of mortality'. This led to two works, the *Lamentations of Jeremiah* (1984) in memory of his father, and *In Memoriam* (1989) in memory of his mother. Beneath Chapple's experiments with avant-garde forms lies a conservatism which has had further expression in recent sacred choral works. The most recent of these pieces are the Evening Canticles, the St Paul's Service written for St Paul's Tercentenary celebrations in 1997.

The composer has kindly supplied the following note for this recording:

Ecce lignum Crucis was first performed on Good Friday (during the Three Hours Devotion), 9 April 1993 in St Paul's Cathedral by the choir conducted by John Scott and has been performed there on subsequent Good Fridays. John Scott had earlier (in 1991) commissioned my *Missa Brevis* for male voices and *Ecce lignum* was written with both the choir of St Paul's and the acoustic of the building in mind. It was intended to be part of a larger Holy Week work which never came to fruition. The other remnants of that project are *Miserere Mei* and *Ubi Caritas* (both associated with Maundy Thursday) which became numbers 1 and 2 of *Three Motets* (1992). *Ecce lignum* uses the simple refrain-chorus repetition technique which I employed in *Ubi Caritas*. The threefold repetition gives the effect of a step-by-step closer approach to the Cross. This is achieved by progressively adding doublings in thirds, sixths and octaves, and also by lengthening the phrases and pauses of the final choral adoration. The first piece of mine to be inspired by my rediscovery of Renaissance church music was *Lamentations of Jeremiah* (1984): *Ecce lignum* and *Three Motets* are more influenced by the intensity and colour of Victoria and Byrd (than Palestrina).

Ecce lignum Crucis,
in quo salus mundi pependit.
Venite, adoremus.

*Behold the wood of the Cross,
on which the salvation of the world hung.
Come, let us worship.*

7 ANTON BRUCKNER **Christus factus est**

Anton Bruckner (1824–1896) is well known as one of the greatest symphonic composers to have lived. Born in Upper Austria, he was acquainted with the organ and church music

at an early age. He was a chorister at the Augustinian monastery of St Florian after his father's death (returning there in 1845 as first assistant teacher) and left in 1855 to study with Simon Sechter (1788–1867). Bruckner unsuccessfully applied to be organist of St Florian and was appointed organist of Linz Cathedral in the same year, staying for thirteen years. In 1868 he moved to Vienna as teacher of counterpoint and organ at the Conservatory and provisional organist of the Imperial Chapel. It was in this period that Bruckner achieved widespread fame as an organ recitalist. He visited London in 1871 to play at the Royal Albert Hall and gave five organ recitals at the Crystal Palace. In 1870 he became teacher of theory, organ and piano at the teacher training college of St Anna, resigned in 1874 and was appointed lecturer in harmony and counterpoint at the University of Vienna.

Bruckner continued to write church music amidst the varying degrees of success of his symphonic works. Interestingly, it was only with the Seventh Symphony in 1884 that he achieved real public recognition, and this was the year, after a visit to Prague, that the composer wrote his third and finest setting of the motet *Christus factus est*.

This gradual moves through a number of keys with apparent ease. The key of D minor gives way to D flat major in a mere nineteen bars. The exploitation of the expressive range of the voices shows a mature composer at work; of particular interest is the magnificent handling of the dominant (and later, tonic) pedal note at the words 'quod est super', as the complex harmonies move above it. Bruckner's ability to enliven a texture through polyphony, colour and sense of forward tread enabled the late Arthur Hutchings to pronounce this composer 'the greatest church composer of the romantic century ... if this description is misapplied, who is Bruckner's rival?'

Christus factus est pro nobis obediens
usque ad mortem, mortem autem crucis.
Propter quod et Deus exaltavit illum
et dedit illi nomen quod est super omne nomen.

*Christ was made obedient for us
even up to death, death on the cross indeed.
For this reason God himself exalted him
and gave to him that name which is above all names.*

PHILIPPIANS 2: 8–9

8 ORLANDO GIBBONS **Drop, drop, slow tears**

ANTHONY WAY treble

Orlando Gibbons (1583–1625) is one of the giants of early church music. He sang in the choir of King's College, Cambridge, between 1596 and 1598 at the same time that his brother Edward was Master of the Choristers. He became a student at the University in 1599 and by 1603 was singing in the Chapel Royal in the reign of James I. By 1615 he was an organist there; by 1625 he had become the main organist (his assistant being Tomkins) and was listed as such at the funeral of James I in that year. He was also noted as being organist at Westminster Abbey, having succeeded Parsons in 1623.

On 1 May 1625 Charles I married Henrietta Maria by proxy—this had happened in Paris and the King had been in London. Once married, Henrietta set sail for England with four thousand courtiers and servants. James, not wishing to appear to meet her on anything less than an equal footing moved his whole court to Canterbury where the two courts were to meet. The court included all the choir, vestments, books and ornaments from the Chapel Royal. Whilst waiting for Henrietta and James I to arrive back from Dover, Gibbons died of 'an apoplectic seizure'. His death is recorded in the Chapel Royal cheque-book as follows: 'Mr Orlando Gibbons organist, died the 5th of June, being then Whitsunday at Canterbury, where the King was then to receive Queen Mary, who was then to come out of France and Thomas Warwick was sworn in his place organist the first day of July following.' Gibbons was buried in Canterbury Cathedral the next day. It was rumoured that he had died of the plague—a story denied by the doctors, but which was quite likely, the denial probably being to protect the retinue from desertion in the face of a

major state event.

The hymn *Drop, drop, slow tears* is the first strain of the tune known as 'Song 46', the beautiful words being by Phineas Fletcher.

Drop, drop, slow tears,
And bathe those beauteous feet,
Which brought from heaven
The news and Prince of peace.

Cease not, wet eyes,
His mercies to entreat;
To cry for vengeance
Sin doth never cease.

In your deep floods
Drown all my faults and fears;
Nor let his eye
See sin, but through my tears.

PHINEAS FLETCHER (1582–1650)

9 Antonio Lotti **Crucifixus a 8**

One might be forgiven, when listening to the church music of Antonio Lotti (c1667–1740), for thinking that he was a Venetian composer contemporary with Palestrina in the High Renaissance. His music sounds as if he were writing in the late 1600s when he was, in fact, a contemporary of J S Bach. Lotti may even have been born in Hanover; his father had been *Kapellmeister* there. Antonio Lotti studied in Venice with Legrenzi (1626–1690)—who was *maestro di capella* at St Mark's church—sang in the choir there and by 1689 was regularly singing alto; he became an assistant to the second organist a year later. By 1704 he had become first organist and in 1736 *maestro di capella*, a position he held until his death. Thus Lotti lived and breathed the life at St Mark's and its music. He must have absorbed the style of the Renaissance composers through his exposure to the music through the choir of St Mark's.

Lotti also composed twenty-eight stage works. He was granted leave in 1717 to go to Dresden to write an opera, completing three in a period of two years. When he returned

after his final trip to that city in 1719, he kept the carriage and horses given to him for his return trip to remind him of his success. After this he remained in Venice. As composer he was clearly able to adapt to the stylistic demands placed upon him. He wrote in the Baroque idiom of the late seventeenth century, adjusting his style to the new, leaner harmony of the approaching Classical era. Above all, his love and mastery of contrapuntal and imitative writing dominates in his later years, and the composer became very highly regarded. Burney was moved to tears on hearing his music at St Mark's in 1770, and reported that 'Hasse regarded Lotti's compositions as the most perfect of their kind'. That 'kind' is perhaps best regarded as a *stile antico* in which the composer imitated the style of a bygone age.

Lotti wrote many versions of the *Crucifixus*, for 4-, 5-, 6-, 7-, 8-, 9- and 10-part choirs. This version is written in 8 parts; the basses begin and the music unfolds organically towards an impressive cadence. The pungency of the music is obtained through the suspension, dissonance and resolution of the long slow lines. This gives way to quaver movement before moving back to the slow sustained harmonies of the opening.

Crucifixus etiam pro nobis
sub Pontio Pilato.
Passus et sepultus est.

*He was indeed crucified for us
at the hands of Pontius Pilate.
He died and was buried.*

[10] CHARLES WOOD This joyful Eastertide

The compositions of Charles Wood (1866–1926) have firmly held their place in the music lists of cathedrals and parishes in England; a considerable number of his pieces have become standard repertoire. Much of his work was published posthumously and his string quartets are awaiting revival.

Wood was Irish and having studied at the Royal College of Music took up residence at Selwyn College, Cambridge, prior to

being elected to a fellowship. A portion of his church music was written for the excellent college choirs and this explains the profusion of pieces for double choir.

Wood's harmonization of the tune *Hoe groot de vrugten zijn* (from *David's Psalmen*, Amsterdam, 1685) is sung as the anthem or hymn *This joyful Eastertide*.

This joyful Eastertide,
Away with sin and sorrow!
My Love, the Crucified,
Hath sprung to life this morrow.
*Had Christ, that once was slain,
Ne'er burst his three-day prison,
Our faith had been in vain:
But now hath Christ arisen.*

My flesh in hope shall rest,
And for a season slumber:
Till trump from east to west
Shall wake the dead in number.

Death's flood hath lost his chill,
Since Jesus cross'd the river:
Lover of souls, from ill
My passing soul deliver.

GEORGE RATCLIFFE WOODWARD (1849–1934)

[11] SIR EDWARD CUTHBERT BAIRSTOW In Exitu Israel

The same straightforward approach seen in *The Lamentation* can be found in Bairstow's setting of Psalm 114 *In Exitu Israel*, where the conventional Anglican psalm-chant undergoes modification with dramatic results. In this case a single chant undergoes a series of variants. These include the dramatic fortissimo at the words 'Tremble, thou earth', together with a 32-foot pedal reed stop and the unusual treatment of the words 'springing well'. This psalm-chant first appeared in the York Minster chant book in 1929. One of Bairstow's favourite devices is employed to good effect in both *The Lamentation* and Psalm 114—that of a sudden excursion into the flats: in *The Lamentation* the key of A flat major was used at the words

‘Remember, O Lord, what is come upon us’, and in Psalm 114 this takes the form of an unexpected harmonic shift at the words ‘What ailest thee, O thou sea, that thou fleddest’.

When Israel came out of Egypt: and the house of Jacob from
among the strange people,
Judah was his sanctuary: and Israel his dominion.
The sea saw that, and fled: Jordan was driven back.
The mountains skipped like rams: and the little hills like young
sheep.
What aileth thee, O thou sea, that thou fleddest: and thou
Jordan, that thou wast driven back?
Ye mountains, that ye skipped like rams: and ye little hills, like
young sheep?
Tremble, thou earth, at the presence of the Lord: at the
presence of the God of Jacob;
Who turned the hard rock into a standing water: and the flint-
stone into a springing well.
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.

PSALM 114

12 PETER PHILIPS **Ecce vicit Leo**

Another composer working in the early seventeenth century was Peter Philips (c1561–1628). Philips was English, although he fled abroad in 1582. He was a chorister at St Paul’s in 1574 and is mentioned in the will of Sebastian Westcote, who was Almoner there. Westcote died in 1582, had been appointed to this post in the reign of Queen Mary and enjoyed ‘a measure of royal protection’. His will left £5 to each of four boys (including Philips); perhaps he had been protected by Westcote who was an ardent Roman Catholic. Philips was also a Catholic, and his certificate of residence in Brussels states that he fled ‘pour la foy Catholique’.

Philips went to Rome and studied with Anerio. In 1585 Lord Thomas Paget stayed at the English College in Rome where Philips was organist, leaving with Paget on 19 March of that year, now in his employ. With Paget, Philips toured Europe, settling in Brussels in 1589, later moving to Antwerp after his

lord’s death. Roger Walton, discovering the composer to be in Amsterdam in 1593, announced to the Dutch authorities that Philips had been involved in a plot to murder Queen Elizabeth. Philips was arrested, imprisoned and subsequently acquitted. In 1597 he was employed in the household of Archduke Albert (who married Isabella of Spain) and went on to spend the rest of his life working in the Spanish Netherlands. Until recently it had been assumed that Philips had been ordained priest, but this seems now to be untrue. He did, however, devote his life after 1603 almost exclusively to sacred music. Certainly, apart from William Byrd, Philips was the most published composer of the age, and he too became well known and highly regarded.

The anthem *Ecce vicit Leo* comes from the collection *Cantiones Sacrae* of 1613, a collection of thirty double-choir motets. It is said of Philips that he deliberately cultivated the *stile antico* of his forebears. If this is true, then his assimilation of the style must have been thorough as his mastery of the double-choir idiom is so complete. Some of the effects are quite breathtaking, for example at the words ‘accipere virtutem’ where the vigorous exchange of material reaches a climax.

Ecce vicit Leo de tribu Juda,
radix David aperire librum,
et solvere septem signacula eius. Alleluia.
Dignus est Agnus qui occisus est
accipere virtutem, et divinitatem,
et sapientiam, et fortitudinem, et honorem,
et gloriam, et benedictionem. Alleluia.

*Behold, the Lion of the tribe of Judah,
the root of David, hath prevailed to open the book,
and to loose the seven seals thereof. Alleluia.
Worthy is the Lamb that was slain
to receive power, and riches,
and wisdom, and strength, and honour,
and glory, and blessing. Alleluia.*

REVELATION 5: 5, 12

13 BENJAMIN BRITTEN *Te Deum* in C

CONNOR BURROWES treble

Benjamin Britten (1913–1976) made a small but highly significant contribution to liturgical music. His two settings of the *Te Deum* could not be more different. The earlier setting in C major is the one recorded here. It was written for Maurice Vinden and the choir of St Mark's, North Audley Street, in London in 1934 and was first performed on 27 January 1936. It is usually paired with the setting of the *Jubilate Deo* in the same key, but these works are separated by some thirty-three years.

The energy-laden opening is effectively a dialogue between the détaché pedal part and the choir. This builds up to an impressive climax at the words 'Holy, Holy, Holy, Lord God of Sabaoth'. This dialogue continues as bass, tenor, alto and treble in turn join the organ's response to the three-part chorus. After another climax the mood changes and a treble soloist sings in dialogue with the chorus (at the words 'Thou art the king of glory, O Christ'). This substantial solo occupies almost a third of the piece before the opening mood returns at 'O Lord, save thy people'; the initial material is reworked with a new word underlay and moves to a new climax at 'and we worship thy name'. A section marked 'animato' recalls the energy of the opening of the work. The final section marked 'più lento' brings to a close a work which is remarkable for its tight thematic integrity. The role of the organ is reminiscent of Stanford's great *Te Deum* in B flat, which, it should be recalled, was significant for the substantial organ part which enters into a dialogue—as Britten's does here—with the choral parts.

We praise thee, O God, we acknowledge thee to be the Lord.
All the earth doth worship thee, the Father everlasting. To thee all angels cry aloud, the heav'ns and all the powers therein. To thee cherubin and seraphin continually do cry, Holy, Holy, Holy, Lord God of Sabaoth; heav'n and earth are full of the majesty of thy glory. The glorious company of the apostles praise thee. The goodly fellowship of the prophets praise thee. The noble army of martyrs praise thee. The holy Church throughout all the world doth acknowledge thee; the Father of an infinite majesty; thine honourable, true and only Son; also the Holy Ghost, the comforter.

Thou art the king of glory, O Christ. Thou art the everlasting Son of the Father. When thou tookest upon thee to deliver man, thou didst not abhor the virgin's womb. When thou hadst overcome the sharpness of death, thou didst open the kingdom of heav'n to all believers. Thou sittest at the right hand of God in the glory of the Father. We believe that thou shalt come to be our judge. We therefore pray thee, help thy servants, whom thou hast redeemed with thy precious blood. Make them to be number'd with thy saints in glory everlasting.

O Lord, save thy people, and bless thine heritage. Govern them, and lift them up for ever. Day by day we magnify thee, and we worship thy name, ever world without end. Vouchsafe, O Lord, to keep us this day without sin. O Lord, have mercy upon us, have mercy upon us. O Lord, let thy mercy lighten upon us, as our trust is in thee. O Lord, in thee have I trusted, let me never be confounded.

DR WILLIAM R McVICKER © 1997



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Recording Producer MARK BROWN
Executive Producers JOANNA GAMBLE, NICK FLOWER
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Front illustration: Fresco: *Two Haloed Mourners* (Fragment from *The Burial of St John the Baptist*)
by Aretino Spinello (active 1373, died c1410)
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