THE ENGLISH ANTHEM
Volume 4

MATHIAS  Let the people praise thee, O God
BAIRSTOW  Jesu, grant me this, I pray
JACKSON  Alleluia, laudate pueri Dominum
HOWELLS  A Hymn for St Cecelia
HARRIS  Bring us, O Lord God
ORR  They that put their trust in the Lord
STANFORD  Coelos ascendit hodie
BULLOCK  Give us the wings of faith
HARVEY  I love the Lord
ATTWOOD  Teach me, O Lord
WOOD  O Thou, the central orb
GRIER  Let us invoke Christ
PARRY  Hear my words, ye people

THE CHOIR OF
ST PAUL'S CATHEDRAL
ANDREW LUCAS organ
JOHN SCOTT conductor

hyperion
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The music of the Welsh composer WILLIAM MATHIAS (1934-1992) was represented in the second volume of Hyperion’s series \textit{The English Anthem} with \textit{As truly as God is our Father}, a work which was specially written for a Royal visit to St Paul’s Cathedral. Mathias wrote an anthem for another Royal occasion, the marriage of HRH The Prince of Wales and Lady Diana Spencer, which took place in St Paul’s Cathedral on 29 July 1981; \textit{Let the people praise thee, O God}, Op 87, is a setting of the \textit{Deus misereatur}, Psalm 67.

Over the past few decades there have been many composers who have studiously avoided writing works for liturgical use, but Mathias always found a place in his compositional output for church music, and therefore amateur music-making. As with the work of John Joubert, it is this approach to his music which assured him a place in the choral repertoire. Mathias was Professor of Music for many years at University College, Bangor, and was showered with awards and honours, including a CBE in 1985.

\textbf{LET THE PEOPLE PRAISE THEE, O GOD}

\textit{Let the people praise thee, O God; yea, let all the people praise thee. O let the nations rejoice and be glad, for thou shalt judge the folk righteously, and govern the nations upon earth. Then shall the earth bring forth her increase, and God, even our own God, shall give us his blessing.}

\textit{God shall bless us, and all the ends of the world shall fear him. God be merciful unto us, and bless us: and show us the light of his countenance, and be merciful unto us. That thy way may be known upon earth, thy saving health among all nations.}

\textit{Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now and evershall be: world without end. Amen.}

\textit{Psalm 67 (order of verses rearranged)}

SIR EDWARD BAIRSTOW (1874-1946) was organist at York Minster for thirty-three years from 1913 until his death and was the composer of some of the most impressive anthems in the Cathedral repertoire. His music is to be found in every cathedral music library, if not every parish choir library in the land; scarcely a month in the life of any choral foundation will pass without Bairstow’s music being represented in the music lists. Why is this so? The answer is partly to be found in this short anthem. Bairstow was able to create a sense of atmosphere in his music and generally allows the great spaces of a cathedral to be evoked by dramatic or intimate musical gestures which reflect his immaculate attention to the expression of
the text he has set. Examples of this are the ‘alleluias’ of Let all mortal flesh or the series of
cadences and tempo changes in Blessed City.

The seventeenth-century Latin hymn, Jesu, grant me this, I pray, set to music by ORLANDO
GIBBONS (1583-1625) and sometimes known as ‘Song 13’, is sung here in an arrangement
by Bairstow. The treatment is that of ‘fauxbourdon’, originally involving a wide variety of
specific technical devices but latterly implying a series of variations on the initial melody.
Bairstow’s craftsmanship is evident: his sweeping independent phrases in verse 3 expressing
the temptation of flesh but coming to rest in Christ’s ‘wounded side’ at the end of the verse.
The darkness created in verse 4 (with the melody sung by the basses) is counter-balanced by
rich harmony matching the sentiment expressed in the text. In essence these are simple devices,
but handled by a craftsman and exponent of the miniature.

JESU, GRANT ME THIS, I PRAY

If the flesh, more dangerous still,
Tempt my soul to deeds of ill,
Naught I fear when I abide,
In my heart and wounded side.

Death will come one day to me;
Jesu, cast me not from thee.
Dying, let me still abide
In my heart and wounded side.

A 17th-century Latin hymn, Dignare me, O Jesu, rogo te, translated by Sir H W Baker (1821-1877)

After Bairstow’s death in 1946, FRANCIS JACKSON (b1917)
succeeded him as organist of York Minster. Dr Jackson had been one of
Bairstow’s pupils and was to remain organist at York until his retirement
in 1982. He has been awarded honorary Fellowships of the Royal
School of Church Music, the Royal Northern College of Music and
Westminster Choir College in Princeton. He was awarded an OBE in
1978 and in addition to his D.Mus from the University of Durham
(gained in 1957) he was awarded the Doctorate of York University and
the Order of Saint William of York.

As an organ recitalist, Dr Jackson has travelled widely, both in this
country and abroad. He has composed extensively for the organ and his
musical output also includes an organ concerto, a symphony, an overture, two monodramas,
and much choral music. The double-choir anthem Alleluia, laudate pueri Dominum was
composed in October 1971 for Andrew Carter and the Chapter House Choir at York.
Following the opening rhythmic fanfare, the syllables of 'alleluia' are split up and sung by each of the voices in turn; this device is used in a number of different ways throughout the work. There are also dramatic key changes and a simple but energetic melody is used for the words 'laudate nomen Domini'. This melody is passed through the voices, gathering strength before its final triumphal appearance towards the end of the anthem.

**ALLELUIA, LAUDATE PVERI DOMINUM**


*Alleluia. Praise the Lord, ye servants: O praise the name of the Lord.*

Psalm 113, v 1

HERBERT HOWELLS (1892-1983) was articled to Herbert Brewer as a pupil at Gloucester Cathedral in 1905. In 1912 he won an open scholarship to the Royal College of Music where he studied with Stanford and Wood. Howells himself taught at the Royal College of Music from 1920 and was to become almost as well-known as a teacher, examiner and adjudicator as he was as a composer. He succeeded Holst in 1936 as Director of Music at St Paul’s Girls’ School in Hammersmith, a post he retained until 1962. In 1950 he was appointed King Edward VII Professor of Music at London University.

The lesser-known work *A Hymn for Saint Cecilia* was commissioned by The Livery Club of The Worshipful Company of Musicians to mark the composer’s Mastership of the Company (1959-1960). The inspired text by Ursula Vaughan Williams is complemented by Howells’s graceful and sweeping phrases, the climaxes being liberally sprinkled with the composer’s inimitable melodic gestures and harmonic twists.

**A HYMN FOR ST CECILIA**

[3] Sing for the morning’s joy, Cecilia, sing,
    in words of youth and praises of the Spring,
    walk the bright colonnades by fountains’ spray,
    and sing as sunlight fills the waking day;
    till angels, voyaging in upper air,
    pause on a wing and gather the clear sound
    into celestial joy, wound and unwound,
    a silver chain, or golden as your hair.
Sing for your loves of heaven and of earth,
in words of music, and each word a truth;
marriage of heart and longings that aspire,
a bond of roses, and a ring of fire.
Your summertime grows short and fades away,
terror must gather to a martyr's death;
but never tremble, the last indrawn breath
remembers music as an echo may.
Through the cold aftermath of centuries,
Cecilia's music dances in the skies;
leak us a fragment of the immortal air,
that with your choralizing angels we may share,
a word to light us thro' time-fettered night,
water of life, or rose of paradise,
so from the earth another song shall rise
to meet your own in heaven's long delight.

URSULA VAUGHAN WILLIAMS

SIR WILLIAM HARRIS (1883-1973) was represented in volume 3 of Hyperion's *The English Anthem* with his well-known double-choir setting of Spencer's text *Faire is the heaven*. His anthem *Bring us, O Lord God* is also written for double choir and is of a similar scale. Harris was organist of St George's Chapel in Windsor and had been a pupil of Sir Walter Parratt, Charles Wood and Sir Henry Walford Davies. It is no surprise that Harris's own compositions should bear the hallmarks of Wood's style. Harris was not as prolific a composer as some of his colleagues in cathedral posts and wrote only a few works. His skills as a choir-trainer are reflected in his anthem-writing in that the complexities of good tuning and skills of independence of both sides of the cathedral choir are taken for granted.

*Bring us, O Lord God* is a setting of a prayer by John Donne, who was appointed dean of St Paul's Cathedral in 1621 and vicar of St Dunstan's-in-the-West in 1634. Donne secretly married his master's niece (Anne More) which incurred her father's wrath. This impetuous act ensured that Donne was to struggle to find employment worthy of his talents and caused him to sign a letter to his wife 'John Donne, Anne Donne, undone'. It is easy to imagine this prayer, set to music by Harris, as a plea by Donne for equality in the world to come, having suffered discrimination during much of his life.
BRING US, O LORD GOD

[5] Bring us, O Lord God, at our last awakening into the house and gate of heaven to enter into that gate and
dwell in that house, where there shall be no darkness nor dazzling, but one equal light; no noise nor
silence, but one equal music; no fears nor hopes, but one equal possession; no ends nor beginnings, but
one equal eternity, in the habitation of thy glory and dominion, world without end. Amen.

JOHN DONNE (1572-1631)

ROBIN ORR was born in Brechin in 1909 and studied at the Royal
College of Music, Cambridge University and with Nadia Boulanger
and Alfredo Casella. From 1938 to 1956 he was Organist and Director
of Music at St John’s College, Cambridge. He has taught at the
University of Cambridge, the Royal College of Music, and at the
University of Glasgow where he was Professor of Music, subsequently
becoming the first Chairman of Scottish Opera, a post which he held
for fifteen years. In 1965 he was appointed Professor of Music at the
University of Cambridge. He retired in 1976. Among his many
honours are Honorary Fellowships at St John’s College and Pembroke
College, Cambridge, and he was made CBE in 1972.

Professor Orr has written three symphonies, three operas, and has received important
commissions from Peter Pears and Dame Janet Baker. He has also made a significant
contribution to Anglican church music. The anthem They that put their trust in the Lord was
composed in memory of those members of St John’s College, Cambridge, who lost their lives
in the Second World War. The mood of the work is traditional in outlook, although the key
structure is unusual, which lends an original quality to the profound calm of the work.

THEY THAT PUT THEIR TRUST IN THE LORD

[5] They that put their trust in the Lord shall be even as the mount Sion, which may not be removed, but
standeth fast for ever. The hills stand about Jerusalem: even so standeth the Lord about his people, from this
time forth for evermore.

Psalm 125, vv 1 and 2

The music of SIR CHARLES STANFORD has been represented on all of the three previous
volumes of The English Anthem. Volumes 1 and 2 included the motets Beati quorum via and
Justorum animae from the Three Motets, Op 38. Coelos acendit hodie is the second of these
three pieces and completes the recording of this set. The motets were published in 1913
although they were probably written in 1892.
It has been written of Stanford that ‘he wore his nerves so near his upper skin that they were easily exposed and his temper celtically aroused’. He was fun-loving and full of wit, but with little sense of humour. This had the unfortunate effect of enabling his wit to become overly acerbic.

Stanford’s compositional output for the church is vast and a series of recordings devoted to his choral music could only begin to do him justice. His church music has never been absent from the cathedral repertoire and it is almost tempting to see this fact as confirmation of the quality of his other compositions, particularly in the light of renewed (and long deserved) interest in his seven symphonies.

COELOS ASCENDIT HODIE

Today Jesus Christ, the King of Glory, has ascended into the heavens, Alleluia!
He sits at the Father’s right hand, ruling heaven and earth, Alleluia!
Now are David’s songs fulfilled; now is the Lord with His Lord, Alleluia!
He sits upon the royal throne of God, in this His greatest triumph, Alleluia!
Let us bless the Lord.
Let the Holy Trinity be praised.
Let us give thanks to the Lord, Alleluia! Amen.

SIR ERNEST BULLOCK (1890-1979) was not primarily a composer. He is remembered today chiefly as an educationalist and organist. He was born in Wigan where Bairstow had begun his musical career as organist of the parish church, became one of his pupils and went on to become his assistant organist at Leeds Parish Church in 1907. In 1912 he became assistant organist at Manchester Cathedral. After demobilisation he became organist at St Michael’s College, Tenbury, before moving almost immediately to Exeter as cathedral organist in 1919. Bullock succeeded Sir Sydney Nicholson (to whom he had been Assistant Organist at Manchester Cathedral) as Master of the Choristers at Westminster.
Abbey in 1928. It was during his time at the Abbey that he provided the music for the
coronation of King George VI in 1937. He wrote most of the fanfares both for that event and
for the coronation of Queen Elizabeth II in 1953.

In 1941 Bullock went to Glasgow to take up the Gardiner Professorship in Music at the
University, a post which also involved being principal of the Scottish Academy of Music and
Drama. In 1952 he succeeded Sir George Dyson as director of the Royal College of Music. He
was knighted in 1951 and retired in 1960.

Bullock composed only twelve anthems, two settings of the Te Deum and two settings of the
Evening Canticles. The anthem *Give us the wings of faith* is for a saint’s day and sets part of a
hymn by Isaac Watts. It is written in a pleasing arch form rising to a central climax before
ending much as it began.

**GIVE US THE WINGS OF FAITH**

1. Give us the wings of faith to rise
   Within the veil, and see
   The Saints above, how great their joys,
   How bright their glories be.
   We ask them whence their victory came,
   They, with one united breath,
   Ascribe the conquest to the Lamb,
   Their triumph to his death.
   They mark’d the footsteps that he trod,
   His zeal inspir’d their breast;
   And, following their incarnate God,
   They reach’d the promis’d rest.
   ISAAC WATTS (1674-1748)

JONATHAN HARVEY (b1939) (a chorister at St Michael’s College,
Tenbury, between 1949 and 1952) has been inspired by many
composers and theorists: Erwin Stein, Hans Keller, Schoenberg, Babbit,
Schenke, Britten, Tippett and Maxwell Davies. In his early career
Harvey embraced a wide range of styles; he is not bound by a stifling
artistic credo and is still able to respond to a commission in a variety of
ways. Harvey has also written for the electro-acoustic medium where
there are few contraints on technique as there are with physical
performance. Harvey has been quick to recognise that in order to
establish a place in any repertoire, music cannot constantly push
performance technique to the limit. Such music is often performed only a handful of times. That is not to say that the present work, *I love the Lord*, is not without its technical demands, but it is sufficiently approachable to have established itself firmly in the choral repertoire.

*I love the Lord* was written for Martin Neary and the Choir of Winchester Cathedral and was completed in July 1976. It is scored for 8-part choir and five soloists. At the outset, three of the soloists sing a chord of G major to the words 'I love the Lord'. The chorus symbolically superimpose their own chord (initially the same chord of G major) sung at different times, before they deviate from it in classic bitonality — to stunning effect. Thereafter, following two impassioned pleas, the harmony grows in complexity, the soloists being more insistent with the constancy of their text. Following a section in more restrained mood (at the words 'return unto thy rest'), and a final impassioned repetition of the opening text, the chorus and soloists join together in a sonorous chord of G major before the final mysterious cadence.

**I LOVE THE LORD**

[9] I love the Lord, because he hath heard my voice and my supplications.
Because he hath inclined his ear unto me, therefore will I call upon him as long as I live.
The sorrows of death compassed me, and the pains of hell gat hold upon me;
I found trouble and sorrow.
Then called I upon the name of the Lord; O Lord, I beseech thee, deliver my soul.
Return unto thy rest, O my soul; the Lord hath dealt bountifully with thee.
For thou hast delivered my soul from death, mine eyes from tears, and my feet from falling.
I will walk before the Lord in the land of the living.
Psalm 116, vv 1-4, 7-9

THOMAS ATTWOOD (1765-1838) was appointed organist of St Paul’s Cathedral in 1796 and is buried there. One of his short anthems, *Come, Holy Ghost*, was featured in volume 3 of this series. The present anthem, *Teach me, O Lord*, shares with that work a successful simplicity which has stood the test of time. But this is not always the case with Attwood’s works. In the earlier part of his life he was particularly interested in music for the stage; his output includes thirty-two operas.

At the end of the eighteenth century the deteriorating taste of English church music was reflected in the introduction of over-ornate solos in verse anthems, which, stylistically, were borrowed wholesale from opera. This is documented in *A Short Account of Organs Built in Britain* (1847) by Sir John Sutton who writes:
[the cathedral organist] considers himself as a first-rate performer, and persuades other people that he is so too, and on the strength of this he inflicts upon the congregation long voluntaries, interludes, &c. which consist either of his own vulgar imagination, or selections from the last new opera.

Attwood was part of this tradition, although he had the sense to write simpler music too. The orchestral introduction to his coronation anthem *I was glad* contains the national anthem as a counter-melody, whilst that of *O grant the king a long life* contains more than a nodding acquaintance with Dr Arne’s *Rule, Britannia!*

Attwood had many friends and was widely known as a gentleman. He was a pupil of Mozart and owned a large house on Beulah Hill, Upper Norwood in South London, where Mendelssohn, a good friend, was a visitor.

**TEACH ME, O LORD**

Teach me, O Lord, the way of thy statutes; and I shall keep it unto the end.

Psalm 119, verse 33

CHARLES WOOD (1886-1926) wrote a considerable amount of church music and most of it is still in use today simply because it is well written and enjoyable to sing. Much of it is skilfully crafted, and this is amply demonstrated in the anthem *O Thou, the central orb* where the organ part which accompanies the melody sung by the basses shows careful handling of the chromatic counter-melody.

Wood spent much of his life in Cambridge at the University and wrote the chimes for the Gonville and Caius College clock. Like Stanford, Wood collected and published Irish folksong (both were Irish), and he succeeded Stanford to the post of Professor of Music at the University of Cambridge in 1924. Wood only began church music towards the end of his life and much of it was published posthumously. In his earlier years he composed much larger works for stage, oratorios, and three string quartets.

**O THOU, THE CENTRAL ORB**

O Thou, the central orb of righteous love,  
Pure beam of the most High, eternal Light,  
Of this our wintry world, Thy radiance bright  
Awakes new joy in Faith, hope soars above.  
Come, quickly come, and let thy glory shine,
Gilding our darksome heaven with rays divine,
Thy saints with holy lustre round Thee move,
As stars about Thy throne, set in the height.
Of God's ordaining counsel, as Thy sight
Gives measured grace to each, Thy power to prove.
Our nature all shall feel eternal day,
In fellowship with Thee, transforming day
To souls erewhile unclean, now pure within. Amen.

H R BRAMLEY

After an organ scholarship at King’s College Cambridge, FRANCIS GRIER became assistant organist at Christ Church Cathedral, Oxford, succeeding Simon Preston as organist in 1981. He rapidly established himself as a recitalist and appeared at the Henry Wood Promenade Concerts as an organ soloist in 1985. In the same year he resigned his posts in Oxford and studied music, meditation and theology in India, working with people with learning difficulties in London and Bangalore. Since 1989 he has been based in England and performs and composes as well as working in the field of mental health.

As a composer he has received many commissions in recent times, and 1993 saw the premiere of his opera St. Francis at Eton College. He has written instrumental and chamber music and many choral works including the anthem Let us invoke Christ. The composer has kindly provided the following note:

A commission to write for St Paul’s was a most welcome challenge, not only because of my long-standing admiration for John Scott and his work with the choir, but also because of the extraordinary acoustics of the cathedral. I wished to come up with a work which would be enhanced by the reverberations swirling around the dome and the length of the nave, and it also needed to have an air of celebration befitting its first performance during the opening service of the 1993 City of London Festival. By a happy coincidence I found an inspiring ancient eucharistic text which I hope has evoked just this mood, and the musical setting of which will, I hope, sound glorious in the unique sound-world of St Paul’s.

LET US INVOKE CHRIST

Let us invoke Christ.
The sacred body of Christ!
The lamb of God,
the sacred Body of him
who died for our salvation!
The sacred Body of him who revealed the mystery of grace of the new covenant to his disciples.
The sacred Body which washed with water the feet of the apostles, and with the Spirit washed their souls.
The sacred Body which pardoned the penitent woman; the sacred Body whose blood makes us clean.
The sacred Body which received the kiss of betrayal; the sacred Body which loved the world so much as to accept even death, death on the cross.
We bless and glorify your name.

SIR C HUBERT H PARRY (1848-1918) wrote the anthem *Hear my words, ye people* for the Festival of the Salisbury Diocesan Choral Association in 1894. The format follows that of the sixteenth- and seventeenth-century verse anthem, but on a grander scale. It was originally scored for orchestra, soloists and festival chorus but is now generally sung as an anthem using the two groups of singers in a cathedral choir — Cantoris and Decani.

The introduction promises a work of symphonic proportions, although much of the anthem is of a more intimate nature in that there are bass and soprano arias as well as quartets bringing variety to the various sections of this work. The promise of the introduction is, of course, fulfilled in the most splendid fashion with a setting of Baker’s hymn ‘O praise ye the Lord’ which rounds off the work. This final section was so popular that it became a hymn in its own right and is now to be found in most hymn books. Baker’s hymn is so familiar to our ears today in Parry’s setting that it is difficult for the listener to imagine how the first audiences heard the final section of this anthem.
HEAR MY WORDS, YE PEOPLE

Hear my words, ye people, give ear unto me, all ye that have knowledge. Let us choose to us judgement, let us know among ourselves what is good. Behold, God is mighty, and despiseth not any. He is mighty in strength and in wisdom. Behold, He is great, and we know Him not, neither can the number of His years be searched out. The Lord's seat is in heaven.

Clouds and darkness are round about Him. Righteousness and judgement are the habitation of His seat. He decketh Himself with light as with a garment, and spreadeth out the heavens like a curtain. He layeth the beams of His chambers in the waters, and maketh the clouds His chariots, and walketh upon the wings of the wind. He bowed the heavens, and came down, and it was dark under His feet. He rode on the Cherubim and did fly, and came flying upon the wings of the wind.

Behold the eye of the Lord is on them that fear Him, and upon them that put their trust in His mercy. To deliver their soul from death, and to feed them in a time of dearth our soul hath patiently tarried for the Lord, for He is our help and our shield.

He delivered the poor in his affliction, the fatherless and him that hath none to help him. He shall bind up the broken-hearted and proclaim liberty to the captives, and comfort to those that mourn. He shall give them beauty for ashes, the garment of praise for the spirit of heaviness. For as the earth bringeth forth her bud, and as the garden causeth things that are sown to spring forth, so the Lord God will cause righteousness and peace to spring forth before all nations.

The Lord is full of compassion and mercy, He hath not dealt with us after our sins, nor rewarded us according to our wickedness; for look how high the heaven is in comparison of the earth, so great is His mercy toward them that fear Him; look how wide also is the east from the west, so far hath He set our sins from us.

O praise ye the Lord!
Praise Him in the height;
Rejoice in his word,
Ye Angels of Light.
Ye Heavens adore Him
By whom ye were made
And worship before Him
In brightness array'd.

O praise ye the Lord!
Praise Him upon earth
Ye sons of new birth;
Praise Him who hath brought you
His grace from above.
Praise Him who hath taught you
To sing of his love.

O praise ye the Lord!
Thanksgiving and song
To Him be outpoured
All ages along:
For love in creation,
For Heaven restored,
For grace of salvation,
O praise ye the Lord! Amen.

Passages from scripture with the hymn by Sir H W Baker (1821-1877)

Notes by WILLIAM R McVICKER ©1994
‘The English Anthem’ Series and other English cathedral music recorded by St Paul’s Cathedral Choir

The English Anthem – 1
BAIRSTOW Blessed city, heavenly Salem; Let all mortal flesh keep silence; FINZI God is gone up; BALFOUR GARDINER Evening Hymn; HADLEY My beloved spake; IRELAND Greater love hath no man; NAYLOR Vox dicentis: Clama; STAINER I saw the Lord; STANFORD Beati quorum via; WESLEY Blessed be the God and Father; WOOD Hail! gladdening Light
Compact Disc CDA66374 / Cassette KA66374
"Serene beauty that heals the spirit and calms the troubled soul. They sing with perfect unity and a rare vigour. Hyperion has captured the famed acoustics of St Paul’s to perfection. There is no finer collection available."
(American Record Guide)

The English Anthem – 2
BAINTON And I saw a new heaven; BAIRSTOW Save us, O Lord; BATTISHILL O Lord, look down from heaven; FINZI Lo, the full, final sacrifice; GOWERS Viri Galilaei; HOLLOWAY Lord, what is man?; JOUBERT O Lorde, the maker of al thing; MATHIAS As truly as God is our Father; OUSELEY O Saviour of the world; STAINER How beautiful upon the mountains; STANFORD Justorum animae
Compact Disc CDA66519 / Cassette KA66519
"Spellbinding performances of some of the great classics of the repertoire. Buy this one; you’ll enjoy every moment."
(Organists’ Review)

The English Anthem – 3
ATTWOOD Come Holy Ghost; ELGAR Give unto the Lord (Psalm 29); HARRIS Faire is the heaven; HARWOOD O how glorious; HOLST Turn back O man; HARRIS How beautiful upon the mountains; STAINER The Lord is my shepherd; STANFORD The Lord is my shepherd; WALTON Set me as a seal; TAVENER Hymn to the Mother of God; S WESLEY In exitü Israel; WOOD Expectans expectavi
Compact Disc CDA66618 / Cassette KA66618

The English Anthem – 4
ATTWOOD Teach me, O Lord; BAIRSTOW Jesu, grant me this I pray; BULLOCK Give us the wings of faith; GRIER Let us invoke Christ; HARVEY I love the Lord; HARRIS Bring us, O Lord God; HOWELLS Hymn for St Cecilia; JACKSON Alleluia, laudate pueri; MATHIAS Let the people praise thee; ORR They that put their trust in the Lord; PARRY Hear my words, ye people; STANFORD Coelos ascendit hodie; WOOD O Thou the central orb
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Hear my Prayer
with JEREMY BUDD treble
MENDELSSOHN Hear my Prayer; ROSE Feast Song for St Cecilia; STANFORD Evening Canticles in G; BRAHMS Ye now are sorrowful; TAVENER I will lift up mine eyes (Psalm 121); WISE The ways of Zion do mourn; ALLEGRI Miserere; HARVEY Come, Holy Ghost; BRITTEN Festival Te Deum in E, op 32
Compact Disc CDA66439 / Cassette KA66439
"The control, range, purity, accurate placing and intelligent musicianship of his singing are totally admirable."
(Gramophone)
My soul doth magnify the Lord
Best loved settings of the Magnificat and Nunc dimittis – 1
STANFORD in C; BLAIR in B minor; WESLEY in E; WALMISLEY in D minor; BREWER in D; WOOD in F
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“This rich anthology is presented with breathtaking skill and soul-stirring animation by one of the world’s greatest choirs” (Gramophone) “Superlatively beautiful” (The American Organist)

My spirit hath rejoiced
Best loved settings of the Magnificat and Nunc dimittis – 2
NOBLE in B minor; HARWOOD in A flat; MURRILL in E; SUMSION in G; DARKE in F; DYSON in D;
HOWELLS Gloucester Service
Compact Disc CDA66305 / Cassette KA66305
“The performances of this lovely music are uniformly superb” (Fanfare, USA)

Praise to the Lord: Hymns from St Paul’s Cathedral
with ENGLISH BRASS ENSEMBLE, CHRISTOPHER DEARNLEY organ
Praise my soul the King of Heaven; O worship the King; There is a green hill far away; Immortal, invisible; O for a closer walk with God; Praise to the Lord, the Almighty; Faithful shepherd; Praise to the hothest; Sun of my soul; Ye holy angels bright; He who would valiant be; Angel voices; The day thou gavest; Dear Lord and Father of mankind; Lord Jesus, think on me; Now thank we all our God
Compact Disc CDH88036 / Cassette KH88036
“Exemplary” (Gramophone)

Psalms from St Paul’s
Psalms 1 to 17
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THE ENGLISH ANTHEM
Volume 4

1. William Mathias
   Let the people praise thee, O God [5'04]
2. Sir Edward Bairstow
   Jesu, grant me this, I pray [4'01]
3. Francis Jackson
   Alleluia, laudate pueri Dominum [3'12]
4. Herbert Howells
   A Hymn for St Cecilia [3'14]
5. Sir William Harris
   Bring us, O Lord God [4'46]
6. Robin Orr
   They that put their trust in the Lord [2'41]
7. Sir Charles Stanford
   Coelos ascendit hodie [2'08]
8. Sir Ernest Bullock
   Give us the wings of faith [3'17]
9. Jonathan Harvey
   I love the Lord [5'50]
10. Thomas Attwood
    Teach me, O Lord [2'14]
11. Charles Wood
    O Thou, the central orb [4'31]
12. Francis Grier
    Let us invoke Christ [7'11]
13. Sir Hubert Parry
    Hear my words, ye people [16'40]

THE CHOIR OF ST PAUL'S CATHEDRAL
ANDREW LUCAS organ
JOHN SCOTT conductor