



# *Hail, gladdening Light*

Music of the English Church

The Cambridge Singers  
directed by John Rutter

*Collegium*  
RECORDS

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The Cambridge Singers are a young mixed-voice choir of around 28 voices, formed in 1981 by their director, John Rutter. The nucleus of the group was provided by former members of the chapel choir of Clare College (where John Rutter was Director of Music from 1975–79), supplemented by former members of other Cambridge collegiate choirs. Their recordings range from the Fauré *Requiem* in the composer's chamber version of 1893 (winner of a Gramophone Award) to English part-songs of Elgar, Vaughan Williams and their contemporaries (a *Hi-Fi News* Record of the Month).

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# Hail, gladdening Light

## Music of the English Church

This recording, made in the inspiring acoustic setting of the Lady Chapel of Ely Cathedral, gathers together twenty-three examples of English sacred *a cappella* choral music drawn from several centuries. The title 'Music of the English Church' has been freely interpreted to include music that has become part of the choral repertory of the English Church, whether or not its composers intended it for church performance. Some pieces, such as the Taverner *Christe Jesu, pastor bone* or the Howells *Nunc dimittis*, were written to adorn the Catholic liturgy; most of the English anthems were for the Anglican rite; but, among the earlier pieces, Tomkins's *When David heard*, Morley's *Nolo mortem peccatoris* and Amner's *Come, let's rejoice* were published in collections also containing secular pieces and so were probably intended primarily for domestic performance, a reminder that dividing-lines between sacred and secular music should never be too rigidly drawn. In a later era, the Elgar and Walton pieces were most likely thought of by their composers as part-songs that had sacred texts. Other confusions of form and function exist: does an anthem (definable as a sacred choral piece in English for the Anglican liturgy) become a motet if, like Stanford's *Justorum animae*, its text is in Latin? Does an introit (a brief piece intended for use at the opening of a service) become an anthem if it is more than a certain length? Fortunately such distinctions are unimportant when the aim is simply to enjoy the words and music in their own right. It is worth stressing 'words', because the richness and variety of the texts to be found even among the pieces of this album is extraordinary, ranging from the serene confidence of the Cantic of Simeon to the visionary yearning of John Donne's *Bring us, O Lord God*, so unforgettably set to music by William Harris.

The music of this album has purposely not been grouped chronologically. In allowing composers normally thought of as divided by the centuries to mingle together, some illuminating affinities emerge. Do the Tudor Taverner and the living Tavener not share a similar feeling for sonorously towering and impressive choral textures? For that matter, does not Tavener fit with unexpected ease between Wood and Elgar? Might Morley not have recognized the aching grief of Walton's *Litany* as akin to his own *Nolo mortem peccatoris*? Is it purely accidental that Harris's prayer to be received into the hands of God follows on so naturally from Sheppard's written four centuries earlier? One of the glories of a building such as the Ely Lady Chapel is that it helps the centuries to melt away, its seemingly endless reverberation symbolizing an eternity that we can only fitfully glimpse.

JOHN RUTTER

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# Hail, gladdening Light

## Music of the English Church

The Cambridge Singers directed by John Rutter

Total playing time: 71' 50"

Note: Words credits are given at the end of each text.

### Anthems and Introits

- 1 Rejoice in the Lord (2' 45") Anon., 16th century
- 2 Remember not, Lord, our offences (2' 25") Henry Purcell (1659–95)
- 3 Come, let's rejoice (1' 38") John Amner (1579–1641)
- 4 When David heard (5' 02") Thomas Tomkins (1572–1656)
- 5 I sat down under his shadow (1' 42") Edward Bairstow (1874–1946)
- 6 These are they that follow the Lamb (1' 35") John Goss (1800–80)

### Latin motets

- 7 *Christe Jesu, pastor bone* (3' 30") John Taverner (c. 1490–1545)
- 8 *O beatum et sacrosanctum diem* (2' 16") Peter Philips (1561–1628)
- 9 *Nunc dimittis* (3' 00") Herbert Howells (1892–1983)  
Soprano solo: Karen Kerslake
- 10 *O vos omnes* (5' 25") R. Vaughan Williams (1872–1958)  
Alto solo: Frances Jellard
- 11 *Factum est silentium* (3' 00") Richard Dering (c. 1580–1630)
- 12 *Iustorum animae* (3' 30") C.V. Stanford (1852–1924)

### Settings of hymns and other poetry

- 13 *Hail, gladdening Light* (3' 42") Charles Wood (1866–1926)
- 14 *A Hymn to the Mother of God* (2' 42") John Tavener (b. 1944)
- 15 *Hymn for the Dormition of the Mother of God* (3' 30") John Tavener (b. 1944)
- 16 *They are at rest* (2' 55") Edward Elgar (1857–1934)
- 17 *A litany* (3' 04") William Walton (1902–83)
- 18 *Nolo mortem peccatoris* (2' 55") Thomas Morley (1557/8–1602)
- 19 *O nata lux* (1' 40") Thomas Tallis (c. 1505–85)
- 20 *Loving Shepherd of thy sheep* (3' 18") John Rutter (b. 1945)  
Soprano solo: Caroline Ashton

### Prayer settings

- 21 *The Lord's Prayer* (1' 10") Robert Stone (1516–1613)
- 22 *In manus tuas* (4' 02") John Sheppard (c. 1515–1559/60)
- 23 *Bring us, O Lord God* (4' 05") William Harris (1883–1973)

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Also recorded by the Cambridge Singers on Collegium:

*Faire is the Heaven* (23 English anthems and motets) COLCD I07

*Ave verum corpus* (motets and anthems of William Byrd) CSCD 507

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Note: Words credits are given at the end of each text.

## Anthems and Introits

- [1] **Rejoice in the Lord** (Anon., 16th century)  
(SATB)

This lively piece, formerly ascribed to the mid-sixteenth-century composer John Redford, typifies the concise, syllabic style of the first English anthems; its text is from the 'Great Bible' of 1540.

Rejoice in the Lord alway, and again I say, rejoice. Let your softness be known unto all men: the Lord is e'en at hand. Be careful for nothing: but in all prayer and supplication, let your petitions be manifest unto God with giving of thanks. And the peace of God, which passeth all understanding, keep your hearts and minds through Christ Jesu. Amen.

(*Philippians 4*, vv. 4–7)

- [2] **Remember not, Lord, our offences** (Henry Purcell, 1659–95)  
(SSATB)

Purcell, the greatest English composer of the Baroque period, divided his career between the church and the theatre. As a boy he was a Chapel Royal chorister, and at the age of only 20 was appointed organist of Westminster Abbey. In 1682 was added to this the post of organist to the Chapel Royal, for which much of his large output of church music was written. *Remember not, Lord, our offences* dates from around 1680 when Purcell was still writing in a style influenced by Tudor polyphony, though with a boldness of dissonance and chromaticism that is distinctively his own.

Remember not, Lord, our offences, nor the offences of our forefathers; neither take thou vengeance of our sins, but spare us, good Lord, spare thy people whom thou hast redeemed with thy most precious blood, and be not angry with us for ever. Spare us, good Lord.

(*from the Litany, 1662 Book of Common Prayer*)

- [3] **Come, let's rejoice** (John Anmer, 1579–1641)  
(SATB)

Anmer was organist and choirmaster at Ely Cathedral from 1610 until his death, and a fairly prolific composer of church music. *Come, let's rejoice* comes from his only published collection, *Sacred Hymnes of 3, 4, 5 and 6 parts* (1615). With

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its appealing lightness of texture and dance-like rhythms, it resembles the madrigals of the time, and may in fact have been intended for home rather than church performance.

Come, let's rejoice unto the Lord our God, let us make joy to God our Saviour. Let us approach to his presence in confession, and in psalms let us make joy to him. Alleluia.

(*Paraphrase of Psalm 95*, vv.1, 2)

- [4] **When David heard** (Thomas Tomkins, 1572–1656)  
(SAATB)

Tomkins was the last of the 'Tudor' school of English composers, most of his output in fact dating from the Jacobean era. Believed to have been a pupil of William Byrd, he was organist and choirmaster of Worcester Cathedral from 1596 (with some interruptions) until its organ was dismantled and choral services discontinued in 1646. Also active in London, he was made a Gentleman of the Chapel Royal (i.e. choir member) and later its organist. *When David heard* was published both in his *Songs of 3, 4, 5, & 6, Parts* (1622) and in the posthumous compilation of his church music *Musica Deo Sacra* published by his son in 1668; the two editions are at different pitches, which perhaps tells us something about the relationship between written and performing pitch. Several composers set this text, probably as an expression of the grief at the death of James I's eldest son, Prince Henry, in 1612.

When David heard that Absalon was slain he went up into his chamber over the gate, and wept: and thus he said: O my son, Absalon my son, would God I had died for thee.

(*2 Samuel 18*, v. 33)

- [5] **I sat down under his shadow** (Edward Bairstow, 1874–1946)  
(SATB)

Sir Edward Bairstow, organist of York Minster from 1913 until his death, typifies the English organist-composer of the earlier part of the twentieth century: conservative, craftsmanlike, often imaginative, gifted with a real feeling for choral sonority and word setting. *I sat down under his shadow*, which appeared in 1925, was one of the earliest publications of the then newly-established music department of the Oxford University Press. Its mystic, slightly oriental flavour suggests connections with Bairstow's exact contemporary, Holst.

I sat down under his shadow with great delight, and his fruit was sweet to my taste. He brought me to the banqueting house, and his banner over me was love.

(*Song of Solomon 2*, vv. 3, 4)

6 These are they which follow the lamb (John Goss, 1800–80)  
(SATB)

Goss and his younger contemporary Stainer were the two most prominent Victorian composers of church music. Goss was organist of St Paul's Cathedral from 1838 until his death, and most of his church music dates from his time there. *These are they which follow the Lamb*, written in 1859, gives the lie to the belief that all Victorian church music is sentimental or vulgar: it is simple, chaste, and almost completely diatonic.

These are they which follow the Lamb, whithersoever he goeth. These were redeemed from among men, being the first-fruits unto God and to the Lamb. And in their mouth was found no guile: for they are without fault before the throne of God.

(*Revelation 14, vv. 4, 5*)

## Latin motets

7 *Christe Jesu, pastor bone* (John Taverner, c. 1490–1545)  
(SATBarB)

Taverner and Sheppard represent the final, glorious flowering of English pre-Reformation church music. Significant phases of both their careers were spent in Oxford, Sheppard at Magdalen College, Taverner as choirmaster for the magnificent new Cardinal College (now Christ Church) set up by Henry VIII's chief minister Cardinal Wolsey. Taverner's choir was large for the time, numbering up to forty voices, and his compositions reflect the splendour of this establishment (which was, however, short-lived: opened in 1526, funds were withdrawn on Wolsey's fall from office in 1529 and the choir declined thereafter). The statutes specified the daily singing of certain votive antiphons after Compline (the final service of the day), and *Christe Jesu, pastor bone* is one of these; its text survives only in the Elizabethan adaptation given here, but it is known to have been originally in honour of St William of York.

Christe Jesu, pastor bone, mediator et patrone, mundi nobis in agone confer opem et deponere vitæ sordes, et coronæ celestis da gloriam. Et Elizabetham nostram Angliæ reginæ serva, et ecclesiam piorum tuere custos horum, et utrisque concedatur eternæ vitæ præmium.

(*adapted from the Antiphon of St William of York*)

(*O Christ Jesus, our good shepherd, mediator and guardian in the midst of our earthly toil, grant us grace and wash away the stains of life, and grant us the glory of a heavenly crown. Preserve Elizabeth our Queen of England, guard the church of thy faithful people, and may the reward of eternal life be granted to them.*)

8 *O beatum et sacrosanctum diem* (Peter Philips, 1561–1628)  
(SSATB)

Peter Philips, together with Richard Dering, stands apart from the illustrious group of English composers active at the end of the sixteenth and start of the seventeenth centuries, by reason of exile. After childhood and youth in London as a choirboy at St Paul's Cathedral, Philips (who was firmly Catholic) fled to the continent in 1582. After various European travels, he settled in Antwerp, where he enjoyed a successful career as composer and teacher, later moving to Brussels where he was chapel organist to the Archduke Albert. Philips's musical contacts being more with his continental contemporaries than with his compatriots, it is not surprising that his motets (most of which were published in his lifetime) are generally more Italian than English in style. *O beatum et sacrosanctum diem*, from his *Cantiones Sacrae* of 1612, is a joyful Christmas motet – one which seems, incidentally, to have furnished the model for Swelinc's better-known *Hodie Christus natus est*. The basso continuo part indicates that accompaniment, probably by organ, was expected.

O beatum et sacrosanctum diem, in qua Dominus noster de Virgine Maria pro nobis nasci dignatus est. Gaudet itaque universus orbis, et cantemus illi in sono tubæ, cithara, psalterio et organo. Congratulemur cum multitudine angelorum exercitus semper suas laudes cantantibus, Noë, Noë.

(*Office antiphon for Christmas Day*)

(*O blessed and most holy day, on which our Lord deigned to be born for us of the Virgin Mary. Therefore let the whole world rejoice, and let us sing to him with the sound of the trumpet, strings, harp and organ. Let us rejoice with the multitude of the heavenly host, ever singing his praises.*)

9 *Nunc dimittis* (Herbert Howells, 1892–1983)  
(double choir SATB:SATB)

Herbert Howells is a composer as hard to classify as he is easy to recognize. Despite the influences apparent in his work – Tudor polyphony, the modality of his friend Vaughan Williams, the impressionism of Debussy and Ravel – his style remains individual: subtle and evocatively sensitive, it often has a melancholy flavour strangely akin to the blues. Church music formed an increasingly important part of his work, much of it written for specific cathedral or collegiate choirs. The present *Nunc Dimittis* (which, being in Latin, was intended for the Catholic office of Compline rather than for Anglican Evensong) was written for the choir of Westminster Cathedral. The organist, R.R. Terry, who had been introduced to the work of the young Howells by Stanford, invited Howells and three other composers to write settings of the *Nunc Dimittis* for double choir, all to be performed during Holy Week 1914. Howells' setting was not published at the time and, after Terry's retirement in 1924, was forgotten until after the composer's death, when a manuscript came to light, leading to publication in 1989. The music is altogether remarkable. Richly laid out for double choir, it was perfectly calculated for the very reverberant acoustic of the (in 1914) almost brand-new cathedral.

Its modal, slightly neo-Tudor idiom might suggest the influence of Vaughan Williams's Mass in G minor (also for unaccompanied double choir and written for Westminster Cathedral); but the Mass was not written until eight years later.

Nunc dimittis servum tuum Domine, secundum verbum tuum in pace: Quia viderunt oculi mei salutem tuam: Quod parasti ante faciem omnium populorum: Lumen ad revelationem gentium, et gloriam plebis tuae Israel. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc et semper, et in saecula saeculorum. Amen.

(Canticle of Simeon: Luke 2, vv. 29–32)

(Lord, now lettest thou thy servant depart in peace: according to thy word. For mine eyes have seen thy salvation, which thou hast prepared before the face of all people; to be a light to lighten the Gentiles, and to be the glory of thy people Israel. Glory be to the Father, and to the Son, and to the Holy Ghost; as it was in the beginning, is now, and ever shall be, world without end. Amen.)

[10] **O vos omnes** (R. Vaughan Williams, 1872–1958)  
(SSAATTBB with alto solo)

This deeply-felt and impressive piece was also written for the choir of Westminster Cathedral, in 1922; it could be regarded as a pre-echo of the Mass in G minor of a few months later. R.R. Terry, who was a pioneer in reviving Tudor church music, was also active in promoting the involvement of leading English composers in church music, and may well have encouraged Vaughan Williams (and Howells a few years earlier) to look back at the Tudor legacy in their own writing for his choir. *O vos omnes* certainly has a melodic contour influenced by Tudor polyphony, though its harmonies, made up chiefly of unrelated triads that follow the tune around, are more suggestive of Debussy. Overall, the music's sense of rhapsody and freedom recalls Vaughan Williams's own *Tallis Fantasia* of 1910. With great imagination and effectiveness, the composer uses only the upper voices of the choir, punctuated by eloquent alto solos, for the main part of the motet, reserving the men's voices for the cries of 'Jerusalem, Jerusalem' near the end.

O vos omnes, qui transitis per viam, attendite, et videte si est dolor sicut dolor meus: quoniam vindemiavit me, ut locutus est Dominus in die irae furoris sui.

De excelso misit ignem in ossibus meis, et erudit me: expandit rete pedibus meis, convertit me retrorsum: posuit me desolatum, tota die moerore confectam.

Vigilavit jugum iniquitatum mearum: in manu eius convolutae sunt, et impositae collo meo: infirma est virtus mea: dedit me Dominus in manu, de qua non potero surgere. Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.

(from the Office of Tenebrae for Maundy Thursday: Lamentations of Jeremiah 1, vv. 12–14)

(Is it nothing to you, all ye that pass by? Behold, and see if there be any sorrow like unto my sorrow, which is done unto me, where the Lord hath afflicted me in the day of his fierce anger.

From above hath he sent fire into my bones, and it prevaileth against them: he hath spread a net for my feet, he hath turned me back: he hath made me desolate and faint all the day.

The yoke of my transgressions is bound by his hand: they are wreathed, and come up upon my neck: he hath made my strength to fall, the Lord hath delivered me into their hands, from whom I am not able to rise up.

Jerusalem, Jerusalem, return to the Lord thy God.)

[11] **Factum est silentium** (Richard Dering, c. 1580–1630)  
(SSATTB)

Dering was, like Philips, an English Catholic musician who went into exile in the Spanish Netherlands (or, according to another account, converted to Catholicism while visiting Rome in 1612). By 1617 he was organist to the convent of English nuns in Brussels, and in the same year published his first collection of *Cantiones Sacrae*; the publisher was the noted Phalèse of Antwerp who also published music by Philips. *Factum est silentium* comes from a second collection which appeared in 1618; its declamatory, dramatic style shows clearly the influence of the new Italian Baroque style which Dering's compatriots in England were perhaps slower to embrace.

Factum est silentium in coelo. Dum committeret bellum draco cum Michaele Archangelo. Audita est vox milia milium, dicentium: salus, honor et virtus, omnipotenti Deo. Alleluia.

(Antiphon at Lauds on Michaelmas Day)

(There was silence in heaven. Then the dragon fought with the Archangel Michael. A voice was heard of thousands upon thousands, saying: salvation, honour and strength to the omnipotent God. Alleluia.)

[12] **Justorum animae** (C.V. Stanford, 1852–1924)  
(SATB)

Stanford, born in Dublin, spent most of his life teaching and conducting at Cambridge University; he also taught at the Royal College of Music. After studies in Germany, he rapidly gained a reputation in many branches of composition and was appointed Professor of Music at Cambridge at the early age of 35. His relatively small output of church music has a valued place in the Anglican repertory, thanks to its tunefulness, superior craftsmanship and convincing sense of structure. *Justorum animae*, the first of a set of three motets, was written in 1905 and dedicated 'to Alan Gray (a friend and colleague) and the choir of Trinity College, Cambridge.'

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Justorum animae in manu Dei sunt, et non tanget illos tormentum malitiae. Visi sunt oculis insipientium mori, illi autem sunt in pace.

(*Wisdom 3, vv. 1-3*)

(*The souls of the righteous are in the hand of God, and there shall no torment touch them. In the sight of the unwise they seemed to die, but they are in peace.*)

## Settings of hymns and other poetry

**[13] Hail, gladdening Light** (Charles Wood, 1866–1926)  
(double choir SATB:SATB)

Like Sullivan and Stanford, two other leading figures in the revival of English music which started in the 1880s and gathered strength after 1900, Wood was an Irishman. He taught at Cambridge, becoming Professor of Music on Stanford's death in 1924. As a composer he is remembered chiefly for his fluent and beautifully-crafted church music. *Hail, gladdening Light* is one of the best-loved examples.

Hail, gladdening Light, of his pure glory poured,  
Who is the immortal Father, heavenly, blest,  
Holiest of holies, Jesus Christ our Lord!

Now we are come to the sun's hour of rest;  
The lights of evening round us shine;  
We hymn the Father, Son and Holy Spirit divine.

Worthiest are thou at all times to be sung  
With undefiled tongue,  
Son of our God, giver of life, alone;  
Therefore in all the world thy glories, Lord, they own. Amen.

(*3rd century, Greek; tr. John Keble*)

**[14] A Hymn to the Mother of God** (John Tavener, b. 1944)  
(double choir SATB:SATB)

John Tavener stands out among composers of his generation as an individual and compelling voice. Most of his works, large and small, involve voices and are religious in inspiration; he draws particular nourishment from the musical and

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liturgical traditions of the Greek Orthodox Church. *Two Hymns to the Mother of God* were written in 1985 in memory of the composer's mother, and were first performed by the Choir of Winchester Cathedral. The first of the two hymns uses the medium of double choir to unusual and striking effect: the second choir (placed on the right in this recording) follows the first choir in strict canon at three beats' distance).

In You, O Woman full of Grace, the angelic choirs, and the human race, all creation rejoices. O sanctified Temple, mystical Paradise, and glory of Virgins. In You, O Woman full of Grace, all creation rejoices. All praise be to You.

(*from the Liturgy of St Basil*)

**[15] Hymn for the Dormition of the Mother of God** (John Tavener)  
(SATB)

This hymn, marked 'solemn, quiet and tender, with a broad, flowing line', takes the form of a threefold repetition of a gentle, chant-like melody which is heard first over a sustained G major chord, then in simple three-part harmony, then finally in rich parallel chords for the full choir.

O ye apostles, assembled here from the ends of the earth, bury my body in Gethsemane: and Thou my Son and God, receive my spirit.

(*from the Vigil Service of the Dormition of the Virgin Mary*)

**[16] They are at rest** (Edward Elgar, 1857–1934)  
(SATB)

As a Roman Catholic, Elgar probably felt himself something of an outsider in the musical England of his day, dominated as it was by Anglican composers and organists. Like Parry and Stanford, his two leading contemporaries, he wrote prolifically for choir, but rather little church music either for the Catholic or Anglican liturgies. *They are at rest*, described in the score as an 'elegy for unaccompanied chorus', was written for a service in 1910 at the Royal Mausoleum commemorating the anniversary of Queen Victoria's death. For its text Elgar turned to Cardinal Newman (whose poem *The Dream of Gerontius* had been the basis of Elgar's great oratorio of 1900). The quiet, reverent dignity of the piece bears witness to the seriousness with which Elgar took the choral medium.

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They are at rest, they are at rest;  
We may not stir the heav'n of their repose  
By rude invoking voice, or prayer address  
In waywardness to those  
Who in the mountain grotts of Eden lie,  
And hear the fourfold river as it murmurs by.

And soothing sounds  
Blend with the neighb'ring waters as they glide;  
Posted along the haunted garden's bounds,  
Angelic forms abide,  
Echoing, as words of watch, o'er lawn and grove  
The verses of that hymn which Seraphs chant above.  
They are at rest, they are at rest.

(John Henry Newman, 1801–90)

**17 A litany** (William Walton, 1902–83)  
(SATB)

Church music, although never central in Walton's output, formed a small but valuable part of his life's work. *A litany* was in fact his first published composition, written at Oxford when the composer was only 16, and far more than a precocious trifle. Its craftsmanship is assured, its harmonic language already distinctively Waltonian, its sense of melancholy prophetic of the opening chorus of *Belshazzar's Feast*, written more than ten years later.

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.

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

(Phineas Fletcher, 1582–1650)

**18 Nolo mortem peccatoris** (Thomas Morley, 1557/8–1602)  
(SATB)

Morley is associated more with madrigals and related secular forms than with church music, but he did write a handful of sacred pieces. *Nolo mortem peccatoris* appeared in a collection called *Tristitia Remedium* (*A remedy for sadness*), a manuscript anthology dated 1616 compiled by Stephen Miriell, Rector of the Church of St Stephen Walbrook in London. Technically the piece is a carol, its text being cast in the characteristic macaronic carol form of vernacular alternating with a Latin refrain.

\**Nolo mortem peccatoris;*  
*Haec sunt verba Salvatoris.*

Father, I am thine only Son,  
Sent down from heav'n mankind to save.  
Father, all things fullful'd and done  
According to thy will I have.  
Father, my will now all is this:  
*Nolo mortem peccatoris.*

Father, behold my painful smart,  
Taken for man on ev'ry side;  
Ev'n from my birth to death most tart,  
No kind of pain I have denied,  
But suffer'd all, and all for this:  
*Nolo mortem peccatoris.*

(attributed to John Redford, 16th century)

(\**I desire not the death of a sinner;*  
*These are the words of the Saviour.*)

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[19] **O nata lux** (Thomas Tallis, c. 1505–1585)  
(SSATB)

Tallis's long and distinguished career spanned the Reformation, and he left quantities of both Latin and English church music. *O nata lux*, a miniature jewel, would have been proper to the pre-Reformation monastic office of Lauds, but it is known only from its publication in the book of *Cantiones Sacrae* that Tallis issued jointly with Byrd in 1575, by which time its liturgical use was obsolete and indeed illegal. Tallis may have written it (and his other pieces in the volume) before the Reformation or, if not, may have published with domestic performance in mind, or undercover liturgical use by recusant Catholics – or just for posterity.

O nata lux de lumine,  
Jesu Redemptor saeculi,  
Dignare clemens supplicum  
Laudes precesque sumere.

Qui carne quondam contegi  
Dignatus est pro perditis,  
Nos membra confer effici  
Tui beati corporis.

(10th-century Office Hymn for the Feast of the Transfiguration)

(*O Light of light, by love inclined, / Jesu, Redeemer of mankind, / With loving-kindness deign to bear / From suppliant voices praise and prayer / Thou who to raise our souls from hell / Didst deign in fleshly form to dwell, / Vouchsafe us, when our race is run, / In thy fair Body to be one.*)

[20] **Loving Shepherd of thy sheep** (John Rutter, b. 1945)  
(SATB with soprano solo)

This simple setting of a familiar nineteenth-century hymn text was written especially for the present recording.

Loving Shepherd of thy sheep,  
Keep thy lamb, in safety keep;  
Nothing can thy power withstand,  
None can pluck me from thy hand.

I would bless thee every day,  
Gladly all thy will obey,  
Like thy blessed ones above,  
Happy in thy perfect love.

Loving Shepherd, ever near,  
Teach thy lamb thy voice to hear;  
Suffer not my steps to stray  
From the straight and narrow way.

Where thou leadest I would go,  
Walking in thy steps below,  
Till before my Father's throne,  
I shall know as I am known.

(Jane Leeson, 1807–82)

## Prayer settings

[21] **The Lord's Prayer** (Robert Stone, 1516–1613)  
(SATB)

The long-lived Stone was a Gentleman of the Chapel Royal, known to have sung at the coronation of James I in 1603. His simple setting of the Lord's Prayer, still widely used, first appeared in the collection *Certaine Notes*, published in 1565.

Our Father, which art in heaven, hallowed be thy Name. Thy kingdom come. Thy will be done, in earth as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, as we forgive them that trespass against us. And lead us not into temptation; but deliver us from evil. Amen.

[22] **In manus tuas** (John Sheppard, c. 1515–1559/60)  
(SATB)

The importance and stature of Sheppard has come to be appreciated – and his music widely sung – only comparatively recently. Much of his life is not documented, but he is known to have been choirmaster at Magdalen College, Oxford, from 1543 to 1548 and a Gentleman of the Chapel Royal from about this time until his death. Most of his surviv-

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music is for the Latin rite, some of it dating from the brief period of Catholic revival during the reign of Mary Tudor in the 1550s. *In manus tuas* is among his simplest choral pieces, its polyphonic sections interspersed with plainchant as was typical of the Office music of the time.

In manus tuas Domine, commendo spiritum meum. Redemisti me, Domine, Deus veritatis.

*(Respond from the Office of Compline)*

*(Into thy hands, O Lord, I commend my spirit. Thou hast redeemed me, O God of truth.)*

**23** **Bring us, O Lord God** (William Harris, 1883–1973)  
(double choir SATB:SATB)

For most of his life Sir William Harris was a cathedral organist and teacher; from 1933–61 he was organist at St George's Chapel, Windsor. His published compositions are few, all of them church or organ music. *Bring us, O Lord God*, written in 1959, is similar in style and substance to *Faire is the heaven*, Harris's best-known work, dating from 1925. Both pieces are spacious double-choir anthems in the rich key of D flat, both have exceptionally fine texts that concern the soul's longing for heaven, and both combine an unmistakably English aura with a perhaps rather un-English intensity of passionate emotion overtly revealed. Yet it would be wrong to regard *Bring us, O Lord God* as a mere repeat of an earlier success; its music seems to spring just as spontaneously out of Donne's magnificent text as *Faire is the heaven* did from Spenser's. Both anthems, may it be asserted, are works of stature and vision, these qualities none the less real for being found in what some music critics dismiss as the provincial backwater of English church music.

Bring us, O Lord God, at our last awakening into the house and gate of heav'n 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)*



## The Lady Chapel, Ely Cathedral

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