

The NAXOS logo is a white rectangular box with the word "NAXOS" in a bold, sans-serif font. Above and below the text are horizontal lines with small vertical tick marks, resembling a film strip or a stylized architectural element.

NAXOS

2CD

A CHORAL WEDDING

A SELECTION OF FAVOURITE
CHORAL ANTHEMS AND HYMNS
FOR CHURCH WEDDINGS

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NAXOS

8.578196-97

A CHORAL WEDDING

CD 1: Favourite Wedding Anthems

1. Healey Willan - Rise up my love (from Naxos 8.557037)02:06
2. Gerald Finzi - My lovely one (from Naxos 8.555792).....02:29
3. Samuel Sebastian Wesley - Blessed be the God and Father (from Naxos 8.570318)07:05
4. Maurice Duruflé - Ubi caritas et amor (from Naxos 8.557493)02:35
5. Lennox Berkeley - The Lord is my shepherd (from Naxos 8.557277)04:25
6. César Franck - Panis Angelicus (from Naxos 8.557493).....04:11
7. Wolfgang Amadeus Mozart - Laudate Dominum (from Naxos 8.554158).....04:18
8. Charles Villiers Stanford - Coelos ascendit hodie (from Naxos 8.555794)02:06
9. Anton Bruckner - Locus iste (from Naxos 8.550956)02:43
10. John Stainer - God so loved the world (from Naxos 8.557624)03:38
11. Gabriel Fauré - Cantique de Jean Racine (from Naxos 8.557493).....05:54
12. William Walton - Set me as a seal (from Naxos 8.555793)03:36
13. John Rutter - Wedding Canticle (from Naxos 8.557922)05:46
14. Morten Lauridsen - O magnum mysterium (from Naxos 8.559304)05:49
15. Benjamin Britten - Jubilate Deo (from Naxos 8.554791)..... 02:37
16. Gerald Finzi - God is Gone Up (from Naxos 8.555792)04:22
17. Hubert Parry - I was glad when they said unto me (from Naxos 8.572104).....04:59

Total timing: 70:39

Sung texts for the anthems are available for download at www.naxos.com/libretti/578196.htm

Publishers: Boosey and Hawkes (CD 1, tracks 2 & 15);
Editions Durand/Ricordi & Co. (CD 1 track 4); Oxford University Press (CD 1, tracks 5, 12 & 15);
Hinshaw Music, Inc (CD 1 track 13);
Peermusic (N.Y., Hamburg) (c) 1995 Southern Music Publishing Co.(CD 1 track 14)

Track 9

Tell out, my soul

Words: Timothy Dudley-Smith

Tune: Walter Greatorex - *Woodlands*

Track 10

Christ is made the sure foundation

Words: John Mason Neale

Tune: Henry Purcell - *Westminster Abbey*

Track 11

Come down, O Love divine

Words: Richard Frederick Littledale

Tune: Ralph Vaughan Williams - *Down Ampney*

Track 12

Praise to the Lord, the Almighty, the King of creation

Words: Joachim Neander/Catherine Winkworth

Tune: *Stralsund Gesangbuch* (1665)

Track 13

Jerusalem

Words: William Blake

Tune: Hubert Parry

Track 14

Abide with me

Words: Henry Francis Lyte,

Tune: William Henry Monk - *Eventide*

Track 15

Alleluya, sing to Jesus

Words: William Chatterton Dix

Tune: Rowland Huw Prichard - *Hyfrydol*

(Good Cheer)

Track 16

Ye holy angels bright

Words: Richard Baxter - additions by

John Hampden Gurney

Tune: John Darwall

Track 17

My song is love unknown

Words: Samuel Crossman

Tune: John Ireland

Track 18

Holy, holy, holy! Lord God Almighty!

Words: Bishop Reginald Heber

Tune: John Bacchus Dykes - *Nicaea*

Track 19

Glorious things of thee are spoken

Words: John Newton

Tune: Joseph Haydn *Emperor I*

Cyril Taylor *Abbot's Leigh*

Track 20

O for a thousand tongues to sing

Words: Charles Wesley

Tune: *Arden*

Track 21

Praise, my soul, the King of Heaven

Words: Henry Francis Lyte

Tune: Sir John Goss

Track 22

O praise ye the Lord

Words: Henry Williams Baker

Tune: Henry John Gauntlett - *Laudate Dominum*

*CD 2 is also available as a single 'Abide with me'
(Naxos 8.557578)*

Hubert Parry (1848-1918) composed some of the most masterful and moving choral music of the Victorian and Edwardian eras. One of his best known works is the setting of verses from *Psalm 122* in the *Coronation Anthem I was glad when they said unto me* (track 17). Written for the coronation of Edward VII, it has since become a traditional element in subsequent coronations. It is an opulent choice, and would make rousing and memorable exit music.

CD 2 – Favourite Wedding Hymns

The inspired poetry and musical genius of Anglican hymns down the centuries are all showcased in this wide-ranging collection. At weddings, it is often preferable to pick choices so that many of your guests as possible can sing along. Hymns such as *Come down, O Love divine* (track 11) and *My song is love unknown* (track 17) are often popular choices for their obvious love themes, but hymns such as *Jerusalem* (track 13) and *Praise, my soul, the King of Heaven* (track 21) can often rouse the most reluctant of singers! When you have chosen your hymns, your church organist will need to know the version you would like to have played at your wedding. All you need to do is mention the 'Tune' listed below.

Sung texts for the hymns are available for download at www.naxos.com/libretti/englishhymns.htm

Track 1

All people that on earth do dwell

Words: William Kethe

Tune: *Old Hundredth* from Genevan Psalter

Track 2

Dear Lord and Father of mankind

Words: John Greenleaf Whittier

Tune: Hubert Parry – *Judith*

Track 3

King of glory, King of peace

Words: George Herbert

Tune: J.D. Jones – *Gwalchmai* (Welsh hymn tune)

Track 4

Ye watchers and ye holy ones

Words: Athelstan Riley

Tune: Cologne Geistliche Gesangbuch (1623):
Lasst uns erfreuen

Track 5

Let all mortal flesh keep silent

Words: Gerard Moultrie

Tune: Picardy (French carol)

Track 6

Immortal, invisible, God only wise

Words: Walter Chalmers Smith

Tune: St Denio (Welsh hymn tune)

Track 7

All my hope on God is founded

Words: Robert Bridges

Tune: Herbert Howells - *Michael*

Track 8

The Lord's my shepherd

Words: Psalm 23 from the Scottish Psalter (1650)

Tune: Jessie Irvine

A CHORAL WEDDING

CD 2: Favourite Wedding Hymns

1.	All people that on earth do dwell	04:18
2.	Dear Lord and Father of mankind	02:56
3.	King of glory, King of peace.....	02:15
4.	Ye watchers and ye holy ones.....	03:40
5.	Let all mortal flesh keep silent.....	03:05
6.	Immortal, invisible, God only wise	02:29
7.	All my hope on God is founded.....	03:09
8.	The Lord's my shepherd.....	03:06
9.	Tell out, my soul.....	03:38
10.	Christ is made the sure foundation	04:15
11.	Come down, O Love divine	03:09
12.	Praise to the Lord, the Almighty, the King of creation.....	02:56
13.	Jerusalem	02:33
14.	Abide with me	03:43
15.	Alleluia, sing to Jesus!	04:31
16.	Ye holy angels bright.....	02:28
17.	My song is love unknown	03:03
18.	Holy, holy, holy!.....	02:63
19.	Glorious things of thee are spoken	03:32
20.	O for a thousand tongues to sing	02:42
21.	Praise, my soul, the King of Heaven	02:44
22.	O praise ye the Lord	02:43

Total timing: 71:01

CD 2 is also available as a single 'Abide with me' (Naxos 8.557578).

Sung texts for the hymns are available for download at www.naxos.com/libretti/englishhymns.htm

For all artist details, please refer to www.naxos.com

A CHORAL WEDDING

Introduction

Choosing the music for your wedding can be a daunting task. There are so many choices and so many questions to ask. Where do you start? Whom do you ask for advice? Should you go for your own favourites? Should you satisfy as many guests as possible and choose the expected traditional tunes? Should you try something new? This 2 CD guide is intended to be a helpful compendium for brides and grooms who are planning a church wedding ceremony, complete with church choir. CD 1 is a selection of favourite anthems, many of which stem from the Anglican choral tradition and are popular choices for many good church choirs. CD 2 is a selection of favourite hymns, well-known to many people and will provide either contemplative or rousing fare for your congregation.

CD 1 – Favourite Wedding Anthems

Sung texts for the anthems are available for download at www.naxos.com/libretti/578196.htm

The collection opens with a motet *Rise up my love* by **Healey Willan** (1880-1968). Willan emigrated from England to Canada in 1913 where he composed large numbers of service settings, anthems, introits, hymns, and organ music. *Rise up my love* is often grouped together with two other motets *I beheld her* and *Fair in Face*. The arching opening phrase beautifully matches the words from the lyrical *Song of Solomon*. **Gerald Finzi** (1901-1956) is another composer whose musical response to words often mirrors the essence of a poet's thoughts. *My lovely one* (track 2) with words by Edward Taylor was composed for the marriage of Finzi's sister-in-law in 1946. Its opening and closing sections are set to a lilting rhythm, as the voices enter in turn. In the middle is a change of metre, and a rapt outpouring of emotion that brings the music to its climax at the words 'Lord, melt me all up into Love for thee'. Gerald Finzi similarly sets *God is Gone Up* (track 16) to the words of Edward Taylor. Overall it has an exultant air, with its fanfare-like opening mirroring the words 'The Lord with sounding trumpets' melodies'. **Samuel Sebastian Wesley** (1810-1876) was the pre-eminent organist-composer of the early Victorian era. During his career he worked tirelessly for over forty years to raise the standard of music offered in English cathedrals. One of his best-known anthems is *Blessed be the God and Father* (track 3), from his time at Hereford (c.1835). It includes the exquisite treble solo 'Love one another'.

Maurice Durufé (1902-1986) belongs to a group of French Catholic composers whose career was closely associated with the organ. His *Four Motets on Gregorian Themes* for unaccompanied choir date from 1960. The first of these, '*Ubi caritas et amor*' (track 4), is a meditative setting from the liturgy for Maundy Thursday. French Romantic composer **César Franck** (1822-1890) wrote a number of large scale choral works on Biblical subjects, with smaller scale works for occasional or liturgical use. This last category includes the well known *Panis Angelicus* (track 6), originally for tenor, organ, harp, cello and double bass. It is a deeply felt hymn to the Eucharist, and thus particularly suited to the middle section of a church wedding. As the son of a musician in the service of the ruling archbishop, **Wolfgang Amadeus Mozart** (1756-1791) had an early and inevitable

involvement in church music. One of the most serene and memorable melodies from his choral output includes the well known *Laudate Dominum* (track 7) from his *Solemn Vespers for a Confessor*.

The choral music of **Lennox Berkeley** (1903-1990) is marked by his strong personal faith. *The Lord is my shepherd* (track 5) was the second of Berkeley's works dedicated to Walter Hussey, the remarkable cleric who initiated a series of commissions from composers including Britten and Bernstein. This setting of *Psalm 23* was commissioned to mark the 900th anniversary of the foundation of Chichester Cathedral and was first heard in 1975. The instantly memorable melody of the solo treble would be an unforgettable addition to any wedding ceremony. **Charles Villiers Stanford** (1852-1924) played a major role in the English musical renaissance through his legacy of teaching and composing. The unaccompanied *Three Latin Motets* have justly remained among the most enduring of Stanford's sacred works. *Coelos ascendit hodie* (track 8), the middle motet, is a setting of a medieval hymn whose words describe the glory of the ascended Christ. The music is exultant throughout, and would be a fine contrast to a slower more contemplative choral work included in the wedding service.

Anton Bruckner (1824-1896) wrote various motets, and *Locus iste* (track 9) was written to celebrate the dedication of the votive chapel of the cathedral at Linz. It is used most frequently in Mass services for the dedication of a church although the sentiments can be transferred to the sacrament of marriage, and it is such an evocative piece that it is often sung at weddings. Modelled on the great passion settings of J.S. Bach, *The Crucifixion* by **John Stainer** (1840-1901) is amongst the most popular of all English choral works and vividly portrays the events of the Passion of Christ. Scored for tenor and bass soloists, organ and mixed choir, the piece combines recitatives, solos, and masterful choruses. The ethereally beautiful meditation at the work's centrepiece *God so loved the world* (track 10) would be an apt choice for an Easter wedding.

Over a span of some sixty years, **William Walton** (1902-1983) created a relatively small corpus of choral sacred music which includes some of the finest works in the Anglican canon. His anthems and canticles are still performed and admired in churches and cathedrals throughout the English-speaking world. *Set me as a seal* (track 12) was composed for a wedding service to the famous text from *Song of Solomon* and the drama of the music would add a sense of profundity to any ceremony. **Benjamin Britten** (1913-1976) wrote a large catalogue of choral works which made a great impact on English choral music in the 20th century. *The Jubilate Deo* (track 15) was the first fruit of a proposal from the Duke of Edinburgh to write some music for St George's Chapel at Windsor. It is a joyous, dancing work, with pert rhythms, sparkling organ accompaniment and masterly word-setting.

John Rutter (b. 1943) is one of today's most popular composers of choral music. *Wedding Canticle* (track 13), a setting of one of the psalms used in the Anglican marriage service, was a present for Tim Brown in 2004 to mark his 25th anniversary as Director of Music at Clare College, Cambridge. **Morten Lauridsen** (b. 1943) is America's pre-eminent composer of choral music. *O magnum mysterium, for a cappella chorus*, is a setting of a Christmas text that has been inspired by composers from Victoria to Poulenc. It is now a treasured part of the choral repertoire for the Christmas season, and would add a magical atmosphere to any Christmas wedding.