

# THE SPIRIT OF THE LORD

St. Paul's Cathedral,  
Melbourne

Organist and director of the choir: June Nixon

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The Choir of St. Paul's Cathedral, Melbourne  
Organist and director of the choir: June Nixon

Music by  
**Sir Edward Elgar (1857-1934)**  
**Sir Edward Bairstow (1874-1946)**

- 1 The Spirit of the Lord - Elgar
- 2 O Salutaris Hostia No. 1 - Elgar (ed. June Nixon)
- 3 O Salutaris Hostia No. 2 - Elgar
- 4 O Salutaris Hostia No. 3 - Elgar
- 5 Ecce Sacerdos Magnus - Elgar
- 6 Ave Verum Corpus - Elgar
- 7 Doubt not thy Father's Care - Elgar
- 8 Blessed City Heavenly Salem - Bairstow  
(Solo: Dugald McNaughton)
- 9 The King of Love - Bairstow
- 10 Jesu, Grant me this I Pray - Bairstow
- 11 I Sat Down Under His Shadow - Bairstow  
(Solo: Dugald McNaughton)

## The Spirit of the Lord

*The Apostles were poor men at the time of their calling: perhaps before the descent of the Holy Ghost not cleverer than some of you here.*

These words, said by the young Elgar's schoolmaster, Francis Reeve, remained in Elgar's mind for many years. They bore fruit in the oratorio **The Apostles**, written in 1903. The prologue, which begins this recording, is a setting of the words from Isaiah 61.

*The Spirit of the Lord is upon me, because he hath anointed me to preach the Gospel to the poor. He hath sent me to heal the broken-hearted, to preach deliverance to the captives, and recovering sight to the blind, to preach the acceptable year of the Lord; to give unto them that mourn a garment of praise for the spirit of heaviness; that they might be called trees of righteousness, the planting of the Lord, that he might be glorified. For as the earth bringeth forth her bud, and as the garden causeth the things that are sown in it to spring forth; so the Lord God will cause righteousness and praise to spring forth before the nations.*

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Elgar, like most other composers of his day, served his apprenticeship as an organist; first assisting his father, then later succeeding him at St George's Church, Worcester from 1885 to 1888. A number of Elgar's compositions of this period have survived, some only in manuscript. They show a warmth and sensitivity to a colourful ritual, and their exquisite melodies and harmonic flow are all the more effective by their simplicity.

### **O Salutaris Hostia** (3 settings)

*O salutaris hostia,  
quae coeli pandis ostium:  
bella premunt hostilia,  
darobur, fer auxilium.  
Uni trinoque Domino  
sit sempiterna gloria,  
qui vitam sine termino  
nobis donet in patria, Amen.*

*O saving victim, opening wide  
the gate of Heaven to man below,  
our foes press on from every side:  
Thine aid supply, Thy strength bestow.*

*All praise and thanks to Thee ascend  
for evermore, blest One in Three;  
O grant us life that shall not end  
in our true native land with Thee.*

### **Ecce Sacerdos Magnus**

*Ecce sacerdos magnus qui indiebus suis  
placuit Deo, et inventus est justus.*

*Behold a great high priest who in his  
days, pleased God, and was found to be  
faithful.*

### **Ave verum corpus**

*Ave verum corpus,  
natum ex Maria Virgine,  
vere passum,  
immolatum in cruce pro homine.  
Cujus latus perforatum  
vero fluxit sanguine;  
esto nobis prægustatum,  
mortis in examine.  
O clemens, O pie, O dulcis Jesu,  
fili Mariæ.*

*Jesu, word of God incarnate,  
of the Virgin Mary born,  
on the cross Thy sacred body  
for us men with nails was torn.  
Cleanse us, by the blood  
and water streaming from  
Thy pierced side;  
feed us with Thy body broken, now,  
and in death's agony.*

*O Jesu, O Jesu hear us, Son of Mary.*

### **Doubt not thy Father's care** (from **The Light of Life** 1896)

*Doubt not thy Father's care  
for every grief he finds relief  
and answers every prayer.  
Night comes, the sun is lost;  
Night comes, He doth provide  
in the Heavens wide  
the gleam of a starry host.  
Night comes, the soul is dark;  
all joy is dead, all gladness fled,  
and life has missed its mark.  
Then Thou the wounded soul  
in that sad hour, with healing power  
dost touch, and makest whole.*

### **Blessed city, heavenly Salem**

Bairstow served his apprenticeship at Westminster Abbey under Sir Frederick Bridge. He was appointed to York Minster in 1913, where he remained until 1946.

Although some 20 years younger than Elgar, Bairstow's compositions share his warm romanticism and gift for expressive melody. Each was able to evoke a colourful ritual and fine sense of occasion, while each composer's idiom was peculiarly personal. Many of Bairstow's Church compositions

have been unjustly neglected. He was attracted to the hymn-anthem, and this is one of three contrasting examples on this record.

After a dramatic organ introduction, the plainsong melody “Urbs beata” has been harmonised and put into 4/4 time. There follows a magnificent set of choral variations, exploiting every resource of choir and organ. Like Elgar’s “Ecce Sacerdos Magnus” it displays a fine sense of occasion, together with a meditative ending.

*Blessed City, Heavenly Salem,  
vision dear of peace and love  
who of living stones art builded  
in the height of Heaven above  
and by angel hands apparelled  
as a bride doth earthward move.*

*Out of Heav’n from God descending  
new and ready to be wed  
to thy Lord, whose love espoused thee  
fair adorned shalt thou be led;  
all thy gates and all thy bulwarks  
of pure gold are fashioned.*

*Bright thy gates of pearl are shining  
they are open evermore;  
and their well earn’d rest attaining  
thither faithful souls do soar,*

*who for Christ’s dear name  
in this world  
pain and tribulation bore.*

*Many a blow and biting sculpture  
polished well those stones elect,  
in their places now compacted  
by the Heavenly architect  
nevermore to leave the Temple  
which with them the Lord hath deck’d.*

*To this Temple, where we call Thee,  
come O Lord of Hosts today;  
with Thy wonted loving kindness  
hear Thy servants as they pray;  
and Thy fullest benediction  
shed within its walls alway.*

### **The King of Love**

This is based on the tune St. Columba, and Bairstow’s treatment of this tune includes the use of canonic devices and an imaginative organ accompaniment. In the fifth verse, the organ plays the hymn while the boys sing an exquisitely florid descant.

*The King of Love my shepherd is  
whose goodness faileth never;  
I nothing lack if I am His  
and He is mine for ever.*

*Where streams of living waters flow*

*my ransomed soul he leadeth  
and where the verdant pastures grow  
with food celestial feedeth.*

*In death’s dark vale I fear no ill  
with Thee, dear Lord beside me;  
Thy rod and staff my comfort still,  
Thy cross before to guide me.*

*Thou spreads’t a table in my sight  
Thy unction grace bestoweth;  
and O, what transport of delight  
from Thy pure chalice floweth.*

*Perverse and foolish oft I strayed  
but yet in love He sought me,  
and on His shoulder gently laid  
and home, rejoicing, brought me.*

*And so through all the length of days  
Thy goodness faileth never;  
good Shepherd, may I sing Thy praise  
within Thy house for ever.*

### **Jesu, grant me this I pray**

This “a-capella” setting is based on Gibbons’ Song 13. Only the third verse is in flowing counterpoint, the others being in block harmony. The melody is given to the first trebles in the first verse, tenors in the third verse and basses in the fourth.

*Jesu, grant me this I pray,  
ever in Thy heart to stay.  
Let me evermore abide  
in Thy heart and wounded side.*

*If the evil one prepare  
or the world a tempting snare,  
I am safe when I abide  
hidden in Thy wounded side.*

*If the flesh, more dangerous still  
tempt my soul to deeds of ill  
nought I fear when I abide  
in thy heart and wounded side.*

*Death will come to me one day  
Jesu, cast me not away.  
Dying, let me still abide  
in Thy heart and wounded side. Amen.*

### **I sat down under his shadow**

This communion anthem was originally written for full choir with tenor solo. It is heard here in an arrangement for boys' voices by Laurence H. Davies.

*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.*

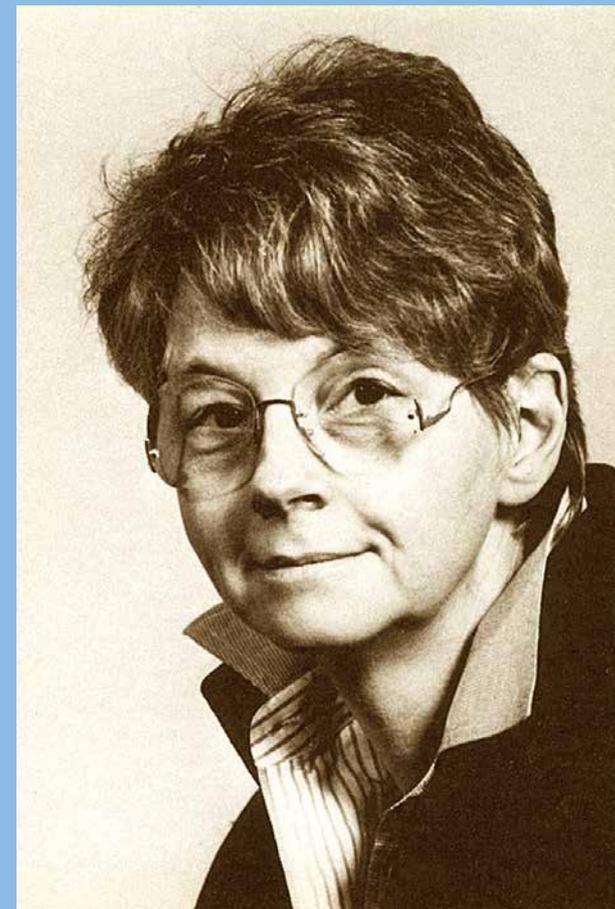
SONG OF SOLOMON 2, v 3,4

## **THE CHOIR OF ST PAUL'S CATHEDRAL**

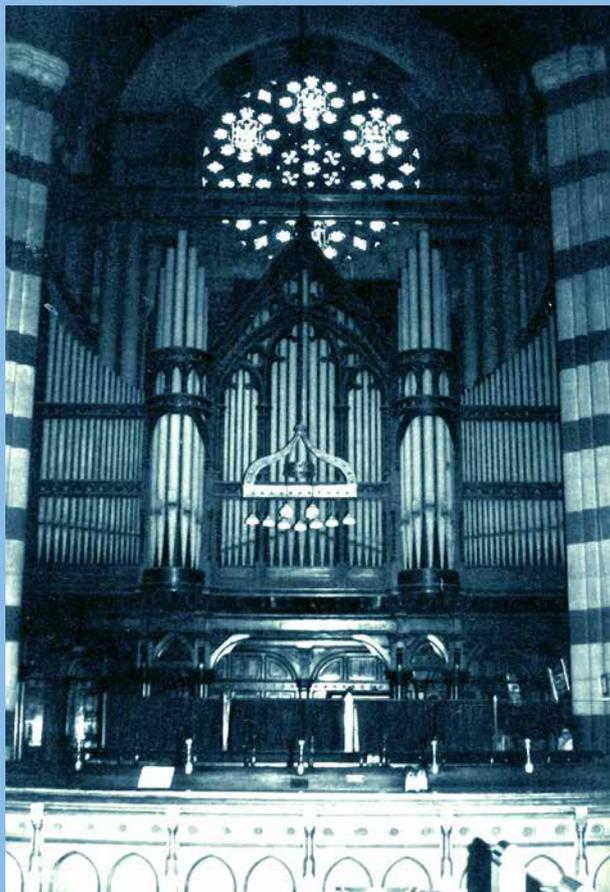
**CHORISTERS:** Marcus Barber, Joshua Bloom, Evan Carless, Bentley Costolloe, Martin Evans, James Evans, Rohan Mack, Dugald McNaughton, Matthew Nelson, Timothy Stevens, Michael Stevens, Winston Todd, Earl Wescombe (Head Chorister), Justin Welsh, Paul Williams, Ashton Wood, James Wright.

**GENTLEMEN:** Andrew Bainbridge (Assistant Organist), Peter Bainbridge, Simon Biazeck, Mark Doggett, Siegfried Franke (Assistant Organist), Adam Ferrier, Neville Finney, Ian Griffin, Jonathan Holmes, Christopher Mason, Iain Medgett, Peter Nicholson (Sub Organist), Dominic Perissinotto, David Russell, Christopher Williams, Dale Wescombe.

**JUNE NIXON, B.MUS., DIP.MUS., A.R.C.M., F.R.C.O.(CH.M.)** - was the winner of the Australia-wide organ competition in 1968, and in 1971 was granted the first A.E.H. Nickson scholarship for overseas study. Whilst in London she received the John Brooke prize for choral conducting from the



Royal College of Organists, being the first woman to gain this award. She is well-known for recitals and radio broadcasts, and was appointed to the Cathedral in 1973 a post which she held until 2013. She is on the teaching staff of Melbourne University Faculty of Music. She was made a Member (AM) in the General Division in the Queens Birthday Honours in 1998 for services to church music.



This recording was made with the kind permission of the Dean and Chapter  
Recorded on Sony PCM digital equipment by Martin Wright  
Cover photograph: Peter Dunphy

Due to the Cathedral's location at a busy intersection, some traffic noise may be heard. This is what the listener hears in St Paul's Cathedral.

“The musical tradition of St Paul's must compare very favourably with anywhere in the Anglican world. As one who values services in the cathedral and the consistency of the standard of the music offered, this fine recording is a welcome addition.”

NEVILLE CHYNOWETH

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