

## Cantate 31

Good afternoon and welcome to CANTATE. My name is Lynn Bauman, and I'm coming to you from our studios in Alexandria, LA. I am glad to be back once again as your host for this program devoted to the world of sacred music, both choral and instrumental. If you are enjoying these programs of sacred music, please call or email Radio Maria and let them know. You may phone 888-408-0201 or email [cds@radiomaria.org](mailto:cds@radiomaria.org). You may also listen at any time to one or all of the Cantate broadcasts and view scripts and texts of all the music played by visiting [www.radiomaria.us/cantate](http://www.radiomaria.us/cantate).

Te Deum. The **Te Deum** (also known as **Te Deum Laudamus**, **Ambrosian Hymn** or **A Song of the Church**) is an [early Christian hymn](#) of praise. The title is taken its opening [Latin](#) words, rendered literally as "Thee, O God, we praise".

The hymn remains in regular use in the Roman Catholic Church in the Office of Readings found in the [Liturgy of the Hours](#), and in thanksgiving to God for a special blessing such as the election of a pope, the consecration of a bishop, the [canonization](#) of a saint, a [religious profession](#), the publication of a treaty of peace, a royal coronation, etc .It is sung either after Mass or the Divine Office or as a separate religious ceremony.<sup>[1]</sup>

Authorship is traditionally ascribed to Saints [Ambrose](#) and [Augustine](#), on the occasion of the latter's [baptism](#) by the former in AD 387. It has also been ascribed to Saint Hilary, but The Catholic Forum <sup>[4]</sup> says "it is now accredited to Nicetas, Bishop of Remesiana; (4th century)".

The petitions at the end of the hymn (beginning *Salvum fac populum tuum*) are a selection of verses from the book of [Psalms](#), appended subsequently to the original hymn.

The hymn follows the outline of the [Apostles' Creed](#), mixing a poetic vision of the heavenly [liturgy](#) with its declaration of faith. Naming God immediately, the hymn proceeds to name all those who praise and venerate God, from the hierarchy of heavenly creatures to those Christian faithful already in heaven to the Church spread throughout the world. The hymn then returns to its credal formula, naming Christ and recalling his birth, suffering, and glorification. At this point the hymn turns to the subjects declaiming the praise, both the Church in general and the singer in particular, asking for mercy on past sins, protection from future sin, and the hoped-for reunification with the elect. The full text Latin and English may be found online in today's program.

## Latin and English text

Latin text	Translation from the <a href="#">Book of Common Prayer</a>
<p>Te Deum laudamus:  te Dominum confitemur.  Te aeternum Patrem  omnis terra veneratur.  Tibi omnes Angeli;  tibi caeli et universae Potestates;  Tibi Cherubim et Seraphim  incessabili voce proclamant:  Sanctus, Sanctus, Sanctus,  Dominus Deus Sabaoth.  Pleni sunt caeli et terra  maiestatis gloriae tuae.  Te gloriosus Apostolorum chorus,  Te Prophetarum laudabilis numerus,  Te Martyrum candidatus laudat exercitus.  Te per orbem terrarum  sancta confitetur Ecclesia,  Patrem immensae maiestatis:  Venerandum tuum verum et unicum Filium;  Sanctum quoque Paraclitum Spiritum.  Tu Rex gloriae, Christe.  Tu Patris sempiternus es Filius.  Tu ad liberandum suscepturus hominem,  non horruisti Virginis uterum.  Tu, devicto mortis aculeo,  aperuisti credentibus regna caelorum.  Tu ad dexteram Dei sedes, in gloria Patris.  Iudex crederis esse venturus.  Te ergo quaesumus, tuis famulis subveni:  quos pretioso sanguine redemisti.  Aeterna fac cum sanctis tuis in gloria numerari.</p>	<p>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 Heavens, and all the Powers therein.  To thee Cherubin and Seraphin :  continually do cry,  Holy, Holy, Holy :  Lord God of Sabaoth;  Heaven 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 Heaven 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.</p>

<p>Salvum fac populum tuum,  Domine, et benedic hereditati tuae.  Et rege eos, et extolle illos usque in aeternum.  Per singulos dies benedicimus te;  Et laudamus Nomen tuum in saeculum, et in saeculum  saeculi.  Dignare, Domine, die isto sine peccato nos custodire.  Miserere nostri Domine, miserere nostri.  Fiat misericordia tua,  Domine, super nos, quemadmodum speravimus in te.  In te, Domine, speravi:  non confundar in aeternum.</p>	<p>Make them to be numbered 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.</p>
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we will hear several versions of The Te Deum in today's program. We begin by listening to Maurice Durufle's transcription from a recording by Charles Tournemire of his Improvisation on the Gregorian Chant, played by Judith Hancock on the Great organ in the Choir of St. Thomas Church, on Fifth Avenue in New York City.

**Track 1 (6:34) The Te Deum from 5 Improvisations for organ by Charles Tournemire, transcribed by Maurice Durufle and played on the Organ of St. Thomas Church, 5<sup>th</sup> Ave. NYC, by Judith Hancock.**

Next, The Anonymous Four singing the Te Deum in a Hungarian Monastery. Renowned for their unearthly vocal blend and virtuosic ensemble singing, the four women of Anonymous 4 combine musical, literary, and historical scholarship with contemporary performance intuition as they create ingeniously designed programs, interweaving music with poetry and narrative.

**Track 2 (6:03) Te Deum from the CD Christmas Music from Medieval Hungary.**

**The Priests** are a [classical](#) musical group made up of three [Catholic priests](#) all from [Northern Ireland](#). Fr Eugene and his brother Fr Martin O'Hagan are originally from the village of [Claudy, County Londonderry](#) with the family now residing in [Derry](#) whilst Fr David Delargy is from [Ballymena, County Antrim](#). The trio has been singing together since they boarded as students at [St MacNissi's College](#), Garron Tower, County Antrim. After signing a record deal with [SonyBMG](#) in April 2008 the priests, all from the Diocese of Down & Connor, recorded their debut album in Northern Ireland and Rome, with the unusual honour of having been allowed to record in [St. Peter's Basilica](#), [The Vatican](#).<sup>[1][2][3]</sup> Listen as they sing Haydn's Te Deum from the CD "Harmony" recorded in 2009.

### Track 3 (3:23) Te Deum, The Priests

[Sir William Walton](#)'s *Coronation Te Deum* was written for the [coronation](#) of [HM Queen Elizabeth II](#) in 1952.

It is indeed 'rather splendid'; unlike Walton's other small-scale choral works, it has a boldness and grandeur that borrows easily from *Belshazzar's Feast*. It is a choral incarnation of Walton in 'pomp and circumstance' mode, and with its episodic sections of contrasting tutti and semi-choruses, it set the pattern that the composer would follow in his subsequent choral settings, such as *The Twelve*, *the Jubilate* and *the Magnificat*.

At the coronation in Westminster Abbey on 2 June 1953, an expanded mixed choir was accompanied by orchestra, brass and organ.

Little is known about Tallis's early life, but there seems to be agreement that he was born in the early 16th century, toward the close of the reign of [Henry VII](#).<sup>[3]</sup> His first known appointment to a musical position was as [organist](#) of [Dover Priory](#) in 1530–31, a [Benedictine priory](#) at [Dover](#) (now [Dover College](#)) in 1532.<sup>[4]</sup> His career took him to London, then the [Augustinian](#) abbey of [Holy Cross](#) at [Waltham](#) until the abbey was [dissolved](#) in 1540.

Tallis's next post was at [Canterbury Cathedral](#). He was next sent to Court as Gentleman of the [Chapel Royal](#) in 1543, where he composed and performed for [Henry VIII](#),<sup>[7]</sup> [Edward VI](#) (1547–1553), [Queen Mary](#) (1553–1558), and [Queen Elizabeth I](#) (1558 until he died in 1585).<sup>[8]</sup> Throughout his service to successive monarchs as organist and composer, Tallis avoided the religious controversies that raged around him, though, like [William Byrd](#), he stayed an "unreformed Roman Catholic."<sup>[9]</sup> Tallis was capable of switching the style of his compositions to suit the different monarchs' vastly different demands.<sup>[10]</sup>

Listen as the Kings College Choir sings this exciting setting followed by Harry Christophers and the 16 singing Thomas Tallis' version of the Te Deum.

### Track 4 (9:48) 'Coronation' Te Deum, William Walton

### Track 5 (8:49) Te Deum, Thomas Tallis

Our next track comes from Hereford Cathedral with the choir singing Benjamin Britten's Te Deum. This great hymn of praise has attracted the imagination of many composers. Benjamin Britten wrote two settings. This Festival Te Deum was composed in 1944 for the choir of St Mark's Church, Swindon. The opening section 'We praise thee, O God' creates an almost trance-like, unworldly effect as the unison voices sing in apparently free time against strictly regular organ chords decorated with pseudo-Baroque

ornaments. At 'Thou art the King of glory' the music abruptly changes character; now it is driving and rhythmic and the organ part kinetic. The trebles reach a climactic high B at 'in glory everlasting', and then the music quickly subsides into the dreamy atmosphere of the opening. The next few lines of the text are taken by a treble soloist, who briefly re-emerges at the very end ('let me never be confounded') to bring the canticle to a serene conclusion.

### **Track 6 (6:31) Te Deum, Benjamin Britten**

John Rutter was born in London and educated at Clare College, Cambridge. This was where his career as a composer, arranger and conductor began. His early work was with groups at King's College Chapel at Cambridge as well as the Bath Choir and Philharmonic Orchestra.

The Cambridge Singers are a mixed choir of voices, many of whom were members of choir of Rutter's college, Clare College, Cambridge. While they specialize in English and Latin liturgical pieces, they have a wide range of recordings that span from modern compositions to English folk songs of the Middle Ages. Many are former members of the choir of Clare College and other Cambridge collegiate choirs (hence the name, Cambridge Singers). The 'Te Deum' is Rutter's version of a standard piece of liturgical music, representing classic influences ancient and modern, typical of Rutter's compositional style. The following track was recorded at in 1990 at the Henry Wood Hall in London, with the City of London Sinfonia, the Cambridge Singers, John Rutter directing, and organist John Scott collaborating.

### **Track 7 (7:21) Te Deum, John Rutter**

Thank you for listening again today and I hope you've enjoyed this edition of Cantate. I leave you with this prayer of Thanksgiving:

In the name of the Father, Son and Holy Spirit: Amen.

We give you thanks, most gracious God, for the beauty of earth and sky and sea; for the richness of mountains, plains, and rivers; for the songs of birds and the loveliness of flowers. We praise you for these good gifts, and pray that we may safeguard them for our posterity. Grant that we may continue to grow in our grateful enjoyment of your abundant creation, to the honor and glory of your Name, now and for ever. *Amen.*