

I Vow to Thee, My Country

Choral Music by GUSTAV HOLST (1874-1934)

SOMMCD 279

Joshua Ryan, organ^a, Richard Horne, tubular bells^b, bass bells^c
Chapel Choir of the Royal Hospital Chelsea, William Vann *director*

1	Nunc Dimittis	3:29	10	Man Born to Toil ^{a,c}	4:16
2	Gird on Thy Sword (Chilswell) ^a	2:19	11	Eternal Father ^{a,c}	3:57
Two Psalms^a		[14:38]	12	By Weary Stages the Old World Ages (Hill Crest) ^a	3:38
3	Psalms 86: To My Humble Supplication	8:35	13	Christ Hath a Garden (Leighton) ^a	2:23
4	Psalms 148: Lord, Who Hast Made Us For Thine Own	6:03	14	Ave Maria (for female voices)	4:35
5	In This World, the Isle of Dreams (Brook End) ^a	2:07	15	I Vow to Thee, My Country (Thaxted) ^a	2:22
6	Not Unto Us, O Lord ^{a,*}	6:11	Four Festival Choruses		[17:47]
7	Our Blest Redeemer (Essex)	2:21	16	A Festival Chime (arr. Iain Farrington) ^{a,b,*}	3:35
8	Short Festival Te Deum (arr. Iain Farrington) ^{a,*}	4:37	17	All People that on Earth do Dwell ^a	6:33
9	From Glory to Glory Advancing (Sheen) ^a	1:38	18	Let All Mortal Flesh Keep Silence (arr. Iain Farrington) ^{a,*}	3:47
			19	Turn Back, O Man (arr. Iain Farrington) ^{a,*}	3:52
			Total duration:		76:19

*First recordings

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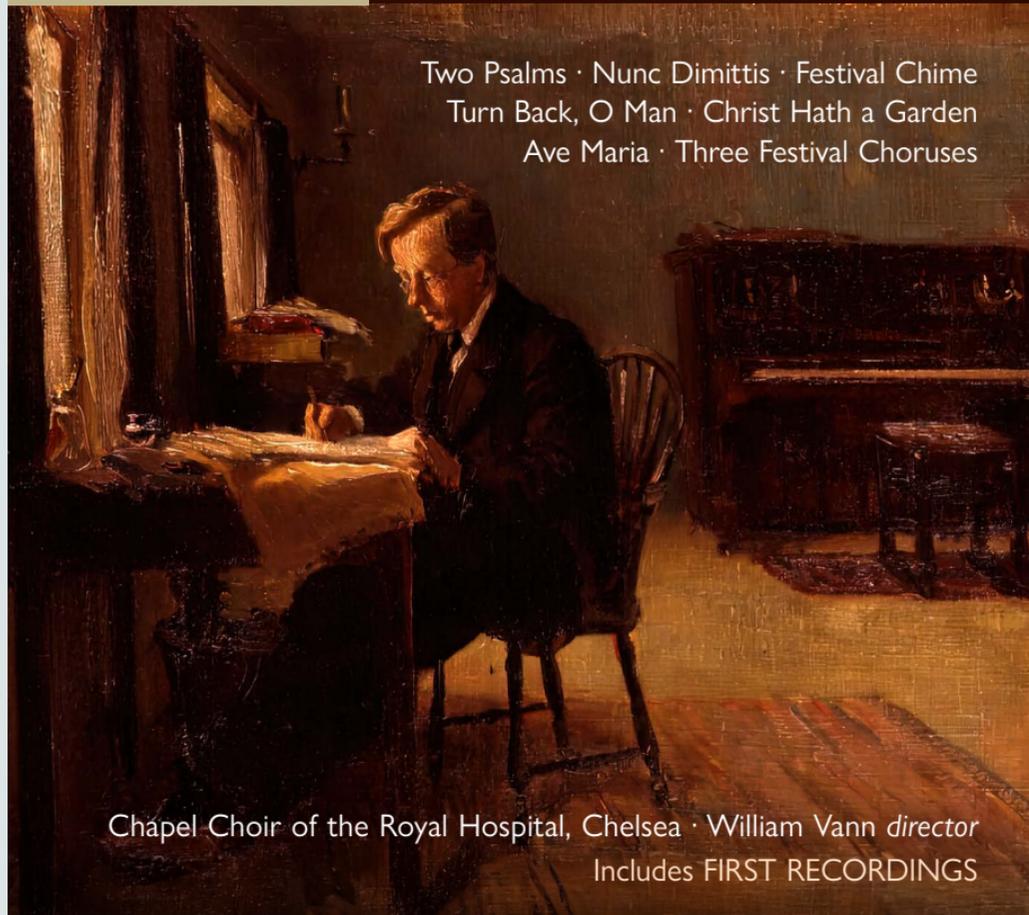
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I Vow to Thee, My Country

Choral Music by GUSTAV HOLST

Two Psalms · Nunc Dimittis · Festival Chime
Turn Back, O Man · Christ Hath a Garden
Ave Maria · Three Festival Choruses



Chapel Choir of the Royal Hospital, Chelsea · William Vann *director*
Includes FIRST RECORDINGS

Gustavus Theodore von Holst was born on 21 September, 1874 in Cheltenham and educated at the town's Grammar School. He was given piano and organ lessons by his father, Adolphus, a professional musician and grandson of Latvian immigrants of German, Russian and Swedish origin. Holst began learning the organ at St Andrew's Church where his father was organist and by the time he went to the Royal College of Music (RCM) in London in 1893 he had already worked locally as an organist.

At the RCM Holst became a student of Sir Charles Stanford (1852-1924) and there met his lifelong friend, Ralph Vaughan Williams (1872-1958). In London Holst obtained some musical appointments while studying Sanskrit at University College and, on leaving the RCM, he obtained positions as a trombonist in the Carl Rosa Opera Company and the Scottish Orchestra. In 1901 he married Isobel Harrison, their only child, Imogen, being born in 1907.

In 1905 Holst became director of music at St Paul's Girls' School in London, a position he held until his death in 1934. He was also appointed director of music at Morley College in the capital in 1907, staying there for 17 years. His renown as a teacher led to other appointments such as those at Wycombe Abbey School in Buckinghamshire and Reading University. The Holst family eventually settled in Thaxted, Essex where, in 1916, he established the first Whitsuntide Festival. *The Planets*, Holst's most well-known work, was given its first private performance in London's Queen's Hall in London under the direction of Adrian Boult in 1918, shortly before Holst left Britain on war service. He now dropped the 'von' to become just Gustav Holst. Posted to Salonika and Constantinople, he organised musical functions and entertainment for the troops who awaited repatriation. In 1923 he

was appointed a fellow of the RCM and, in the same year, travelled to the USA for the first time, eventually being appointed a lecturer in composition at Harvard University in 1932. Sadly, it was not to last, for in 1934 Holst underwent surgery for an ulcer, but died on 25 May from heart failure, two days after his operation.

Holst is acknowledged as one of Britain's leading composers. An intensely private man, he eschewed all awards and attempted to avoid publicity of any kind. He composed at least 240 works including operas such as *At the Boar's Head* and *Savitri* and his choral masterpiece, *The Hymn of Jesus*. This recording is the first to include all Holst's sacred music and demonstrates how effective he was as a composer and arranger of religious music, despite his professed agnosticism. The Holst Society is delighted to sponsor this recording which it hopes will create a renaissance of interest in the performance of Holst's remarkable sacred works. The Society is also delighted to have engaged Iain Farrington to arrange some of the pieces especially for this recording. Unless stated to the contrary all settings are for SATB choir.

Holst's challenging and striking setting of the **Nunc Dimittis** for double choir was the only part of the Anglican Service for Evening Prayer he composed. Emerging, as if from nowhere, the music suggests the genuine nature of Simeon's plea to God before ending in the ecstasy of his vision for the future, the eight-part chorus imitating pealing bells. The first performance was given on Easter Sunday 1915 by the Westminster Cathedral Choir under its Master of Music, Dr (later Sir) Richard Terry (1865-1938). The original manuscript being lost, the score, based on a copy, was not published until 1979 by Novello and Company. Originally part of a longer poem by the poet laureate Robert Bridges (1844-1930) which was set by Holst as

Man Born to Toil in 1927, Holst extracted the last section, **Gird on Thy Sword** as a separate hymn for inclusion in the edition of *Songs of Praise* published in 1931. The sense of forward momentum conveyed in Holst's stirring and striking setting suggests an unreasonable degree of neglect by Anglican congregations. Holst gave the name *Chilswell* to the tune, the home of Bridges in Boars Hill near Oxford.

For his **Two Psalms** Holst chose words from different sources for the first setting. The Authorised Version of the Bible and words written in 1620 by Joseph Bryan were used for his setting for organ of 'Psalm 86: To my humble supplication'. Holst used a melody by Louis Bourgeois (1510-59) from the Genevan Psalter of 1543 of which he made several arrangements including one for orchestra and one for tenor solo and chorus. The first performance (of both Psalms) took place in July 1920 when Holst conducted an open-air performance in St James' Park, Newcastle-upon-Tyne in another arrangement for brass band augmented by additional voices and strings. The outer four verses are by Bryan with a solo tenor contributing to the psalm setting, a soprano voice joining and taking over at the words "I will praise thee O God". The Psalm begins austere rising thought the ecstasy of the soprano's statement of faith to a substantial climax before concluding quietly with Bryan's final affirmation.

Holst's version of 'Psalm 148: Lord, Who Hast Made Us For Thine Own' is a paraphrase by Frances Ralph Gray (c.1863-1935), the Headmistress of St Paul's Girls' School. Holst used the tune, 'Lasst uns Erfreuen' from the Köln *Geistliche Kirchengesänge* (1623). Sung in an English version to the words "Ye Watchers and Ye Holy Ones" published in the *English Hymnal* of 1906 may be how Anglicans are familiar with the melody, but Holst takes and elevates it through textual and harmonic variety

creating something original. The tenors and basses describe the waves and torrents before the sopranos and altos sing of the flowers and the earth. The final verse with the basses singing the tune beneath the other voices in augmentation is striking.

For **In This World, the Isle of Dreams** Holst turned to the 17th-century poet Robert Herrick (1591-1674), a natural optimist. Holst captures this optimism in his strophic setting of Herrick's poem. Holst, who had moved to the Essex town of Dunmow in 1925, named his tune *Brookend* after the house in which he and his family were then living. Many years earlier, sometime during the 1890s, he composed the anthem **Not Unto Us, O Lord** (H22), a setting of part of Psalm 115, Holst heading the manuscript with the words: "Search deep enough, there is music everywhere".¹ Holst ignores the condemnation of God's enemies which infuse verses 2-7 and creates something akin to the verse anthems of S.S. Wesley (1810-76) beginning with a fugal chorus which leads into a moment of reflection before concluding with a contrapuntal chorus at its climax. It is not thought that the anthem was performed during Holst's lifetime, the first performance being given by the Royal Hospital Choir Chelsea under its conductor, William Vann, in February 2020.²

Our Blest Redeemer was composed for the *Public Schools Hymn Book* in 1919, Holst giving the tune the name *Essex*. It is possible that Holst may have tried out

¹ This is a paraphrase or even a misquotation of Thomas Carlyle's words: "If you look deep enough you will see music; the heart of nature being everywhere music".

² In 2019, the manuscript was discovered by Chris Cope in the British Library and subsequently transcribed by Alex Davan Wetton.

Our Blest Redeemer elsewhere, but it was not incorporated into *Songs of Praise*, thus escaping a catalogue number. It is an austere Pentecostal hymn providing something of a challenge to a choir with its high register and the rise at the end. The words were by the religious and hymn writer Henriette ('Harriet') Auber (1773-1862). Of Huguenot extraction she was a distant relation of the prolific opera composer, Daniel Auber (1782-1871).

On 23 May, 1920 Holst conducted his pupils from Morley College, St Paul's Girls' School and James Allen's Girls' School in the first performance of this setting of the *Te Deum* in the Quadrangle (to accommodate the substantial resources) of the Chapel of Alleyne's College, Dulwich. Holst wrote in a footnote on the first page of the score of his **Short Festival Te Deum**: "All the important wind passages are queued in the string parts and therefore it can be played by a far smaller orchestra... but it was not intended for performance with organ".

Despite Holst's apparent veto of the organ, the Holst Society commissioned Iain Farrington to make an arrangement with organ accompaniment. Holst's *Festival Te Deum* was first performed at the Three Choirs Festival held in Worcester in 1926. It is indeed 'short' and Holst wastes not a note as his setting changes from the positive opening to an almost ecstatic plea for God's mercy. The remarkable hymn-setting **From Glory to Glory Advancing** dates from 1925. With its long lines Holst was presented with the opportunity to build towards a dramatic climax, and he does not disappoint. The words, translated from Greek by S.W. Humphreys (1840-1921) is from *The Liturgy of St James*. The title of *Sheen* given to the tune by Holst seems somewhat modest in comparison although Barnes, where Holst lived for a time, was then in the London Borough of Sheen (now Richmond).

Man Born to Toil was an anthem composed for the Bath and Wells Diocesan Choral Festival in 1927, the first performance being given in Wells Cathedral on 14 June, 1928. Holst turned once more to a poem by Robert Bridges for which he composed a powerful setting. The dramatic middle section was extracted to become the tune *Chilswell* (see track 2). Tubular Bells enhance the ending as Holst concludes in an atmosphere of restrained magnificence. The use of pealing Bass Bells in **Eternal Father** gives this anthem an ecclesiastical atmosphere as the chorus sing a counter melody. For soprano solo, choir, bells and organ, Holst again used the words of Bridges in 1927, a poem which Stanford had set in 1913 in an *a cappella* version. Holst's version is a fine example of his ability to set long lines of verse. A soprano recitative leads to a final distant chorus of upper voices singing radiant alleluias, recalling 'Neptune the Mystic' from *The Planets* composed 13 years earlier, as the first four lines are repeated by the lower voices.

By Weary Stages the Old World Ages is extracted from a 1927 commission from George Bell, the Dean of Canterbury Cathedral, for which Holst set *The Coming of Christ* by the future poet laureate, John Masefield (1878-1967).³ The result recalled a medieval Mystery Play and, although subsequently ignored, was performed to critical acclaim in the Cathedral in 1928. Holst used plainsong and hints of folk song, introducing from time to time a modal chorale (mixolydian) and it is this melody which he extracted from the complete setting for *By Weary Stages the Old World Ages*. The words are as in *The Coming of Christ*, Holst naming his melody *Hillcrest* after Masefield's home which, coincidentally, made Masefield a near neighbour of Robert Bridges.

³ Masefield was appointed Poet Laureate following the death of Robert Bridges in 1930.

Holst composed another mixolydian tune (named *Leighton*) for this additional work from 1927/1928, **Christ Hath a Garden**. Holst's is a reflective setting of words by Isaac Watts (1674-1748) for organ with an alternative version for orchestra. Holst stipulated that the first and third verses were to be sung unaccompanied with the organ playing in verse two and the last (fourth) verse.

This eight-part anthem setting of **Ave Maria** for unaccompanied female voices dates from 1900, the first performance being given on 23 May, 1901 at St James's Hall, London.⁴ Holst dedicated his setting to the memory of his mother who had died in February 1882. Although Vaughan Williams was impressed by Holst's achievement, the musicologist Ebenezer Prout (1835-1909) pointed out, "I am afraid that the fact of it being written for eight-part female chorus will prevent it having a large sale; there are very few female choirs good enough to divide into eight parts, without coming to grief". However, to Holst's delight, it was later chosen as a test piece for the Blackpool Festival of 1920.

The successful attachment of words to an existing melody is rare, as the contrivance of fitting "Land of Hope and Glory" to Elgar's melody demonstrates. Sir Cecil Spring-Rice (1859-1918) was the British Ambassador to the USA during much of the First World War. Recalled to London at the beginning of 1918, he died en route in Ottawa in February shortly after re-writing his poem *Urbs Dei* as **I Vow to Thee, My Country**. Holst successfully adapted his great melody from 'Jupiter' at the centre of his *The Planets* to fit his tune comfortably, naming it *Thaxted*

⁴ St James's Hall in Piccadilly was at one time the principal concert hall in London. It was demolished in 1905.

where Holst then lived. It was published first in the 1925 edition of *Songs of Praise*. The secular aspects of Spring Rice's words and its patriotic implications have, nowadays, overshadowed this simple statement of faith.

Three of these **Four Festival Choruses** (Nos.1, 3 and 4) date from 1916, the year when Holst completed *The Planets*. With words by Clifford Bax (1886-1962), brother of the composer Sir Arnold Bax, *A Festival Chime* is set to the Welsh hymn tune *St Denio*.⁵ Once again Holst uses tubular bells which add to the festive nature of his setting. It was first performed in May 1917 together with Psalms 86 and 148 (tracks 3 and 4).

In 'All People that on Earth do Dwell' Holst sets words from Day's Psalter of 1561 using the melody by Louis Bourgeois, *The Old Hundredth*, from the Genevan Psalter of 1551. Verses 1, 2 and 4 are from the harmonies in Ravenscroft's Psalter of 1621 and verses 3 and 5 are transcribed from the opening chorus of the final chorale of JS Bach's Cantata No.130, *Herr Gott, dich loben alle wir* (BWV130). Holst's use of Bach's chorale and counterpoint and complex organ part adds a gaiety to the famous melody which, if unusual, gives it a different lease of life

Composed specifically for his 1917 Whitsun Festival in Thaxted with Holst conducting the church choir and pupils from Morley College and St Paul's Girls' School, 'Let All Mortal Flesh Keep Silence', Holst set words from the Liturgy of St James using the melody of a traditional carol from Picardy. There was, according

⁵ *St Denio* is known as the usual tune sung to the words of the hymn *Immortal, invisible, God only wise* written by Walter Chalmers Smith (1824-1908), at one time Moderator of the General Assembly of the Church of Scotland.

to Holst's biographer, Michael Short, a large congregation and the brightly coloured veils worn by the women and the blossoming branches and candles carried during the people's procession round the church, made a striking impression. A soprano voice begins the work simply before this increasingly complex work (and the procession) concludes.

'Turn Back, O Man' was composed specifically for Holst's 1916 Whitsun Festival, with words again by Clifford Bax. The melody, *The Old 124th*, is from that richest of sources, the Genevan Psalter. An ostinato bass introduces the setting and the chorus before Holst's writing becomes increasingly complex. This is the most frequently performed of the Choruses and in its reduced piano arrangement, featured in the BBC's Holst Memorial Concert which took place on 22 June, 1934. The descending bass scale in steady crotchet beats which underpins this setting appears frequently in Holst's music as featured in many of the compositions recorded here.

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*Aspects of these notes are based on a commentary originally supplied by
Chris Cope, Chairman of the Holst Society.*

SOMM wishes to thank the Holst Society for its generous financial support of this recording and in particular, Chairman Chris Cope who, as Executive Producer, provided repertoire, ideas and special insights into Gustav Holst as a composer.

1 Nunc Dimittis, H127

St Luke's Gospel 2.29-32

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

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.

2 Gird on Thy Sword, H168 (*Chilswell*)

Robert Bridges (1844-1930)

Gird on thy sword, O man, thy strength endue,
In fair desire thine earth-born joy renew.
Live thou thy life beneath the making sun
'Till Beauty, Truth, and Love in thee are one.

Thro' thousand ages hath thy childhood run:
On timeless ruin hath thy glory been:
From the forgotten night of loves fordone
Thou risest in the dawn of hopes unseen.

Higher and higher shall thy thoughts aspire,
Unto the stars of heaven, and pass away,
And earth renew the buds of thy desire
In fleeting blooms of everlasting day.

Thy work with beauty crown, thy life with love;
Thy mind with truth uplift to God above;
For whom all is, from whom was all begun,
In whom all Beauty, Truth, and Love are one.

Two Psalms, H117

3 Psalm 86: To My Humble Supplication

King James' Bible & Joseph Bryan (c.1620)

To my humble supplication,
Lord, give ear and acceptance;
Save Thy servant, that hath none
Help nor hope but Thee alone.

Send, O send relieving gladness
To my soul opprest with sadness,
Which, from clog of earth set free,
Winged with zeal, flies up to Thee.

Tenor

Bow down thine ear O Lord, hear me;
for I am poor and needy.
To my humble supplication Lord,
give ear and acceptance.
Preserve my soul for I am holy;
O Thou my God, save Thy servant
that trusteth in Thee.

Chorus

Save Thy servant that hath none.
Help nor hope but Thee alone.

Tenor

Be merciful unto me O Lord;
for I cry unto Thee daily
Rejoice the soul of Thy servant
for unto Thee O Lord do I lift up my soul.

Send O send relieving gladness

Tutti

To my soul opprest with sadness,
Thou Lord are good and ready to forgive
Which from clog of earth set free
Winged with zeal, flies up to Thee
And plenteous in mercy
unto them that call upon Thee

Give ear O Lord unto to my prayer
and attend to the voice of my supplication.

Soprano

I will praise Thee O Lord my God
with all my heart and
I will glorify Thy name for ever more.

Chorus

To Thee, rich in mercies' treasure,
And in goodness without measure,
Never failing help to those
Who on Thy sure help repose.

Heavenly Tutor, of thy kindness,
Teach my dullness, guide my blindness,
That my steps Thy paths may tread
Which to endless bliss do lead.

4 Psalm 148: Lord, Who Hast Made Us For Thine Own

Paraphrase by Frances Ralph Gray (1861-1935)

Lord, Who has made us for thine own,
Hear as we sing before Thy throne.
Alleluia.

Accept Thy children's rev'rent praise
For all Thy wondrous works and ways.
Alleluia.

Waves, rolling in on ev'ry shore,
Pause at His footfall and adore.
Alleluia.

Ye torrents rushing from the hills,
Bless Him Whose hand your fountains fills.
Alleluia.

Earth, ever through the power divine,
Seedtime and harvest shall be thine.
Alleluia.

Sweet flowers that perfume all the air,
Thank Him that He hath made you fair.
Alleluia.

Burn, lamps of night, with constant flame.
Shine to the honour of His name.
Alleluia.
Thou sun, whom all the lands obey,
Renew His praise from day to day.
Alleluia.

5 In This World, the Isle of Dreams, H161 (*Brookend*)

Robert Herrick (1591-1674)

In this world, the Isle of Dreams,
While we sit by sorrow's streams,
Tears and terrors are our themes
Reciting:

But when once from hence we fly,
More and more approaching nigh
Unto young Eternity,
Uniting:

In that whiter island, where
Things are evermore sincere;
Candour here and lustre there
Delighting:

There no monstrous fancies shall
Out of hell an horror call,
To create, or cause at all,
Affrighting.

There, in calm and cooling sleep
We our eyes shall never steep,
But eternal watch shall keep,
Attending.

Pleasures, such as shall pursue
Me immortalized, and you;
And fresh joys, as never too
Have ending.

6 Not Unto Us, O Lord, H22

From Psalms 115 and 144

Not unto us, O Lord,
but unto thy name be glory
For thy mercy and for thy truth's sake.
Ye that fear the Lord, trust in the Lord
He is their help, their help and their shield.

Ye are blessed of the Lord
which made heaven and earth,
even the heavens are the Lord's:
but the earth hath he given to
the children of men.

The dead praise not the Lord
neither any that go down into silence.
But we will bless the Lord from this time
forth for evermore.
Praise the Lord
I will sing a new song unto thee, O God:

upon a psaltery and an instrument of ten strings
will I sing praises unto thee.
Praise the Lord,
I will sing a new song unto thee O God
I will sing a new song unto God upon a psaltery
Praise the Lord.

7 Our Blest Redeemer (Not catalogued) (*Essex*)

Harriet Auber (1773-1862)

Our blest Redeemer, ere he breathed
His tender, last farewell,
A Guide, a Comforter, bequeathed
With us to dwell.

He came sweet influence to impart,
A gracious, willing Guest,
While he can find one willing heart
Wherein to rest.

And his that gentle voice we hear.
Soft as the breath of even,
That checks each fault, that calms each fear,
And speaks of heaven.

And every virtue we possess,
And every victory won,
And every thought of holiness,
Are his alone.

Spirit of purity and grace,
Our weakness, pitying, see;
O make our hearts thy dwelling-place,
And worthier thee.
Amen

8 Short Festival Te Deum, H145

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 Heav'ns, and all the Pow'rs therein.
To thee Cherubin and Seraphin: continually do cry,
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 though hadst overcome the sharpness of death:
thou didst open the Kingdom of Heav'n 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.
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 forever.
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:
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.

9 From Glory to Glory Advancing, H73

Liturgy of St. James, translated from the Greek by C.W. Humphreys (1840-1921)

From glory to glory advancing, we praise thee, O Lord;
thy name with the Father and Spirit be ever adored.
From strength unto strength we go forward on Sion's highway,
to appear before God in the city of infinite day.
Thanksgiving and glory and worship and blessing and love,
one heart and one song have the saints upon earth and above.
Evermore, O Lord, to thy servants thy presence be nigh;
ever fit us by service on earth for thy service on high.

10 **Man Born to Toil, H168**

Robert Bridges (1844-1930)

Man, born to toil, in his labour rejoiceth;
His voice is heard in the morn;
He armeth his hand and sallieth forth
To engage with the generous teeming earth,
And drinks from the rocky rills
The laughter of life.
Life is toil, and life is good;
There in loving brotherhood
Beateth the nation's heart of fire.

Strife! Strife! The strife is strong!
There battle thought and voice, and spirits conspire
In joyous dance around the tree of life,
And from the ringing choir
Riseth the praise of God from hearts in tuneful song.

Gird on thy sword, O man, thy strength endure,
In fair desire thine earthborn joy renew:
Live thou thy life beneath the making sun
Till Beauty, Truth and Love in thee are one,

Thro' thousand ages hath thy childhood run:
On timeless ruin hath thy glory been:
From the forgotten night of loves fordone
Thou risest in the dawn of hopes unseen

Higher and higher shall thy thoughts aspire,
Unto the stars of heav'n and pass away,
And earth renew the buds of thy desire
In fleeting blooms of everlasting day.
Thy work with beauty crown, thy life with love;
Thy mind with truth uplift to God above:
For whom all is, from whom all was begun
In whom all Beauty, Truth and Love are one.

11 **Eternal Father, H169**

Robert Bridges (1844-1930)

Eternal Father, who didst all create,
In whom we live, and to whose bosom move,
To all men be Thy name known, which is Love,
'Till its loud praises sound at heaven's high gate.
Perfect Thy kingdom in our passing state,
That here on earth Thou mayst as well approve
Our homage as Thou ownest theirs above
Whose joy we echo, and in pain await.

Grant body and soul each day their daily bread:
And should in spite of grace fresh use begin,
Even as our anger soon is past and dead,
Be thy Remembrance mortal of our sin
By Thee in paths of peace Thy sheep be led,
And in the vale of terror comforted.
Alleluia.

Eternal Father, who didst all create,
In whom we live, and to whose bosom move,
To all men be Thy name known which is Love,
'Till its loud praises sound at heaven's high gate.
Alleluia.

12 **By Weary Stages the Old World Ages, H170 (*Hill Crest*)**

John Masefield (1878-1967)

By weary stages
The old world ages;
By blood, by rages,
By pain-sown seeds.
By fools and sages,
With death for wages,
Souls leave their cages
And Man does deeds.

In mire he trudges,
In grime he drudges,
In blindness judges,
In darkness gropes.
His bitter measure
Yields little pleasure;
For only treasure
He has his hopes.

The hope that sailing
When winds are failing
Above the railing
A coast may rise;
The thought that glory
Is not a story,
But Heaven o'er ye
And watching eyes.

Behold us bringing
With love and singing
And great joy ringing
And hearts new-made,
The prince, forespoken,
By seer and token,
By whom Sin's broken
And Death is stayed.

Now by his power
The world will flower,
And hour by hour
His realm increase;
Now men benighted
Will feel them righted
And love be lighted
To spirit's peace.

Our God is wearing
Man's flesh, and bearing
Man's cares, through caring
What men may be;
Our God is sharing
His light and daring
To help men's faring
And set men free.

All you in hearing
Assist our cheering
This soul unfearing
Who enters earth;
On God relying
And Death defying,
He puts on dying
That Life have birth.

13 **Christ Hath a Garden, H167**

Isaac Watts (1674-1748)

Christ hath a garden walled around,
A Paradise of fruitful ground,
Chosen by love and fenc'd by grace
From out the world's wide wilderness.

Like trees of spice his servants stand,
There planted by his mighty hand;
By Eden's gracious streams, that flow
To feed their beauty where they grow.

Awake, O wind of heav'n and bear
Their sweetest perfume through the air;
Stir up, O south, the boughs that bloom,
'Till the beloved Master come:

That he may come, and linger yet
Among the trees that he hath set;
That he may evermore be seen
To walk amid the springing green.

14 **Ave Maria, H49**

*Ave Maria, gratia plena,
Dominus tecum.
Benedicta tu in mulieribus
et benedictus fructus ventris tui Jesus.
Sancta Maria,
Ora pro nobis.
Amen.*

Hail Mary, full of grace,
the Lord is with thee.
Blessed art thou among women
and blessed is the fruit of thy womb, Jesus.
Holy Mary,
Pray for us,
Amen.

15 I Vow to Thee, My Country, H148

Cecil Spring-Rice (1859-1918)

I vow to thee, my country, all earthly things above,
entire and whole and perfect, the service of my love:
the love that asks no question, the love that stands the test,
that lays upon the altar the dearest and the best;
the love that never falters, the love that pays the price,
the love that makes undaunted the final sacrifice.

And there's another country, I've heard of long ago,
most dear to them that love her, most great to them that know;
we may not count her armies, we may not see her King;
her fortress is a faithful heart, her pride is suffering;
and soul by soul and silently her shining bounds increase,
and her ways are ways of gentleness and all her paths are peace.

Four Festival Choruses, H134

16 A Festival Chime

Clifford Bax (1886-1962)

In town and in village our church-bells today
Cry "Come, you good people, and put care away,
For He who made blossom and sunlight and May
Be certain rejoices in hearts that are gay".

We send our thanksgiving for all that we find
Of beauty on earth or of good in mankind;
For all that reveals, if the soul be not blind,
Our world as it glows in the Infinite Mind.

Our fathers before us were men of goodwill
Who open'd their treasure and proffer'd their skill
That, growing yet fairer, the world might fulfil
The dream of its Maker who looks on it still.

For April and June with their silver and gold,
For apples in autumn and nurturing mould,
For fires in the winter and health-giving cold,
We praise Thee, O God, like our fathers of old.

Repeat first verse

The hope of man's heart and the work of his hand
Have changed like the patterns of water on sand,
But all men have sung their delight as they scanned
The splendour of God on the sea and the land.

As once to the Mother and Babe in Their flight
The kings and the shepherds brought each as he might,
We bring Thee, though ages have followed that night,
The incense of music and gold of delight.

The rose in the hedge and the plum on the tree
Remember their Maker who bade them to be:
They send up the joy of their colour as we
This joy of our singing, O God, unto Thee.

Repeat first verse

17 All People That on Earth do Dwell

From Day's Psalter, 1561

All people that on earth do dwell,
Sing to the Lord with cheerful voice!
Him serve with fear, His praise forth tell;
Come ye before Him and rejoice.

The Lord, ye know, is God indeed,
Without our aid He did us make;
We are His folk, He doth us feed,
And for His sheep He doth us take.

O enter then His gates with praise,
Approach with joy His courts unto;
Praise, laud and bless His name always,
For it is seemly so to do.

For why, the Lord our God is good:
His mercy is forever sure;
His truth at all times firmly stood,
And shall from age to age endure.

To Father, Son and Holy Ghost,
The God whom Heav'n and Earth adore,
From men and from the angel host
Be praise and glory evermore.

18 Let All Mortal Flesh Keep Silence

Liturgy of St James versified by Gerard Moutrie (1829-85)

Let all mortal flesh keep silence,
And with fear and trembling stand;
Ponder nothing earthly minded
For with blessing in his hand,
Christ our Lord to earth descendeth,
Our full homage to demand.

King of Kings, yet born of Mary,
As of old on earth He stood,
Lord of Lords, in human vesture,
In the Body and the Blood;
He will give to all the faithful
His own Self for heav'nly food.

Rank on rank the host of heaven
Spreads his vanguard on the way
As the light of light descendeth
From the realms of endless day
That the pow'rs of hell may vanish
As the darkness clears away.

At His feet the six-wing'd seraph,
Cherubim, with sleepless eye,
Veil their faces to the presence,
As with ceaseless voice they cry:
Alleluia, Lord most High!
Amen.

19 Turn Back, O Man

Clifford Bax (1886-1962)

Turn back, O Man, Forswear thy foolish ways,
Old now is Earth, and none may count her days,
Yet thou, her child, whose head is crowned with flame
Still wilt not hear thine inner God proclaim
"Turn back, O Man, forswear thy foolish ways".

Earth might be fair, and all men glad and wise,
Age after age, their tragic empires rise,
Built while they dream, and in that dreaming weep.
Would man but wake from out his haunted sleep,
Earth shall be fair, and all men glad and wise.

Earth shall be fair, and all her people one,
Nor 'till that hour shall God's whole will be done.
Now, even now, once more from earth to sky
Peals forth in joy man's old, undaunted cry:
"Earth shall be fair, and all her folk be one!"

CHAPEL CHOIR
of the
ROYAL HOSPITAL CHELSEA

SOPRANO

Helen Ashby
Rebecca Hickey
Eloise Irving^a
Jenni Harper
Katy Hill^b
Danni O'Neill

ALTO

Emma Ashby
Rosemary Clifford
Clara Kanter^c
Eleanor Minney

TENOR

Jonathan Beatty^d
Jonathan Hanley
Edward Hughes^e
Matthew Long^f

BASS

Edmund Danon
Nathan Harrison
Adrian Horsewood
Angus McPhee^g
Thomas Stoddart
Andrew Tipple

Soloists: *bd* 1 *af* 3 *ce* 6 *a* 11 *bg* 18

WILLIAM VANN is the Organist and Director of Music at the Royal Hospital Chelsea, the fifteenth holder of the post since 1692. A multiple-prize-winning conductor and pianist, he has a particular interest in English choral and vocal music: his discography includes world premiere recordings of works by Elgar, Holst, Parry and Vaughan Williams.

His musical education began while a Chorister of King's College, Cambridge and continued as a Music and Organ Scholar at Bedford School; he subsequently read Law and held a Choral Scholarship at Gonville and Caius College, Cambridge and studied as a pianist at the Royal Academy of Music with Malcolm Martineau and Colin Stone.

He is an Associate of the Royal Academy of Music, a Fellow of the Royal College of Organists, a Trustee of The Ralph Vaughan Williams Society, a Freeman of the Worshipful Company of Musicians, Musical Director of Dulwich Choral Society, Chairman of Kensington and Chelsea Music Society, Artistic Director of Bedford Music Club and a regular conductor and vocal coach on the Dartington and



Photograph: Mark Bothwell Photography

Oxenfoord International Summer Schools. He is also the founder and Artistic Director of the London English Song Festival.

williamvann.com

 [@will_vann](https://twitter.com/will_vann)

JOSHUA RYAN is a postgraduate organ and harpsichord student at the Royal Academy of Music, where he studies on a scholarship with Professor David Titterington and James Johnstone. He is currently Organ Scholar of the Royal Hospital, Chelsea, where he regularly accompanies the professional choir. He has previously held positions as Assistant Director of Music at St Michael's, Croydon, and as Assistant Organist at St Mary's Cathedral, Sydney. Prior to moving to London, Joshua studied at the University of Sydney, where he obtained a Bachelor of Music (Honours First Class) degree and was awarded the University Medal.



RICHARD HORNE studied Percussion/Timpani with Nicholas Cole at the Royal Academy of Music, graduating in 1994, having been awarded the James Blades' Prize for Percussion.

Since graduating, Richard has worked with many leading British orchestras, such as the Royal Philharmonic Orchestra, the Orchestra of the Royal Opera House, the London Philharmonic Orchestra, London Concert Orchestra, and the Royal Ballet Sinfonia.

Richard's work in musical theatre includes performing regularly in many West End productions such as *Les Misérables*, *Oliver!*, *Guys and Dolls*, *Witches of Eastwick*, *Beauty and the Beast*, *Crazy for You*, *Martin Guerre*, and *Sweeney Todd*.

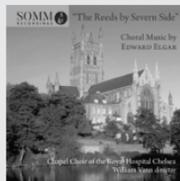
More recently, Richard has performed regularly on the annual Anton & Erin UK tours and was the percussionist for the European leg of Hugh Jackman's *The Man. The Music. The Show*.



CHAPEL CHOIR of the ROYAL HOSPITAL CHELSEA

The Royal Hospital Chelsea is the home of the iconic Chelsea Pensioners, who are all retired soldiers of the British Army. Founded in 1682 by King Charles II for “the relief and succour” of veterans, it admitted its first Chelsea Pensioners in 1692, among them some who were injured at the Battle of Sedgemoor. Designed by Sir Christopher Wren, the Royal Hospital is one of the most visually stunning landmarks in London, sitting beside the River Thames opposite Battersea Park. The Chapel Choir of the Royal Hospital is one of the finest professional church choirs in the UK, whose primary purpose is to sing at the Sunday morning Matins service in the Wren Chapel (a service open to the general public). Members regularly sing with many of the world’s leading consort groups, such as The Sixteen, Tallis Scholars, Stile Antico and Monteverdi Choir, and also work in the fields of opera, conducting, teaching and music journalism. Its 12 singers, occasionally enlarged for occasions such as this recording, are chosen not only for their skill at choral singing but also for a high standard of solo ability and general musicianship. The Choir’s other SOMM Recordings are *In Remembrance* and *Carols from Chelsea*, of which *Gramophone* commented: “First-class personnel... it’s the tension and subtlety in the performances that catch the ear”.

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