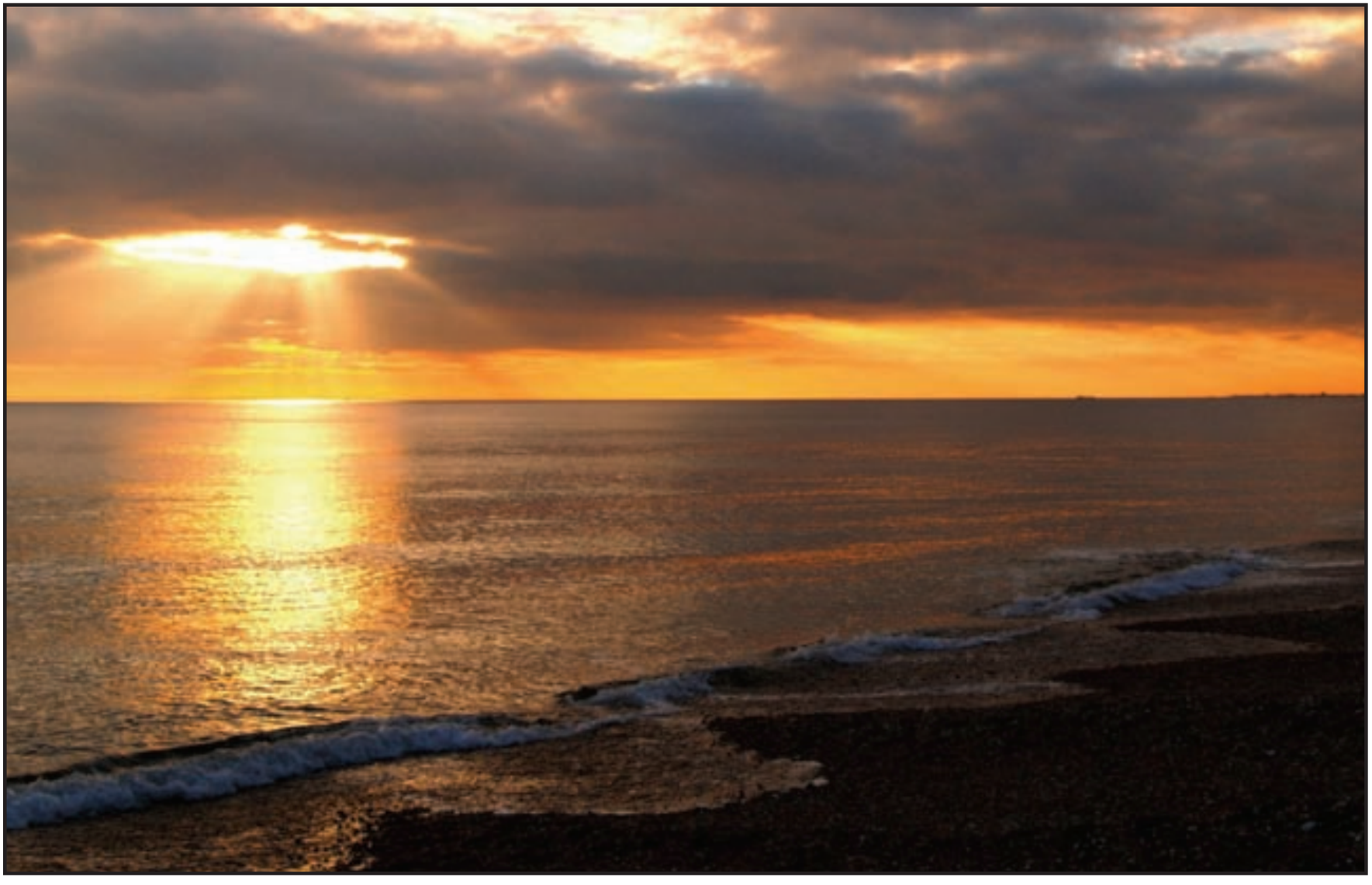
NAXOS

PARRY

Choral Masterpieces

Songs of Farewell

Manchester Cathedral Choir
Christopher Stokes



Sir Charles Hubert Hastings Parry (1848–1918)
Songs of Farewell

Sir Hubert Parry came from a family of some distinction. He was the second son and third surviving child of Thomas Gambier Parry by his first wife. His father's maternal great-uncle was Lord Gambier, Admiral of the Fleet, whose name he had taken, while Thomas Parry himself inherited a fortune from his own father, a director of the East India Company. Hubert Parry was educated at Eton, where he was able to distinguish himself in music, not so much in the desultory musical atmosphere that then obtained at the College, but through association with George Elvey at St George's Chapel, Windsor, and from Elvey, a musician of conservative tendencies, knighted in 1871, he was at least able to have sound enough technical instruction and compose music for the choir. While at school he took the Oxford Bachelor of Music degree, the requirements of which, it must be said, have changed considerably since Parry's time. At Oxford he made the most of the musical opportunities on offer, continuing, as at school, to compose music, particularly songs and sacred music, and to enjoy informal musical gatherings, although his university studies were in law and history. During this period he was able to study, in a long vacation, with Henry Hugo Pierson in Stuttgart.

Parry enjoyed an association with the Herbert family, notably with his school-friend George Herbert, 13th Earl of Pembroke. His marriage to Herbert's sister Maude, an alliance that met with the disapproval of his mother-in-law, Lady Herbert, had various consequences. In the first place Parry was obliged to earn a living and this he attempted with his father's help by joining Lloyd's of London. His wife's variable state of health was to cause continuing worry and difficulties that seemed to impede his musical interests, which remained dominant. Above all, in London he made the acquaintance of the pianist and Wagnerian Edward Dannreuther, who became his friend, teacher and adviser.

In 1877, after a winter spent impatiently in Cannes on account of his wife's ill-health, Parry wound up his affairs with Lloyd's. In addition to the income settled on his wife by her family, he had earned payment for the contribution of articles to Grove's new dictionary of music and musicians. In 1880 Dannreuther played Parry's *Piano Concerto in F sharp major*, a choice of key that did not endear him to the orchestra, at the Crystal Palace and success here was followed by a cantata based on Shelley's *Prometheus Unbound* for the Gloucester Festival, where it was performed in 1882. At the end of the same year he was invited by Grove to join the new Royal College of Music as Professor of Musical History and shortly afterwards was offered an Honorary Doctorate in Music at Cambridge, where *Prometheus Unbound* had been performed in 1881 under Stanford. His *First Symphony*, for which Richter had eventually found no time in his London concert season, was given with some success in Birmingham.

The connection with Stanford and Cambridge led to the suggestion of incidental music for the Cambridge Greek play, *The Birds* of Aristophanes, and in later years Parry provided incidental music for Oxford performances of *The Frogs*, *The Clouds*, and *The Acharnians*, with music for Cambridge performances of the *Agamemnon* of Aeschylus in 1900. An even closer connection with Cambridge came with the composition of a *Second Symphony*.

In 1894 Parry became director of the Royal College of Music and further honours were to follow,

with a knighthood in 1898, the chair of music at Oxford in 1900 and a baronetcy in 1903. He wrote his last orchestral work, a *Symphonic Fantasia*, in 1912. Two years later war brought sorrows and difficulties, with the number of male students at the Royal College of Music seriously depleted, German friends interned and some conflict between a patriotism that was never for a moment in doubt and his loyalty to German music, musicians, philosophers and thinkers, by whom he had always been heavily influenced. He died in October 1918, a month before the armistice.

From his schooldays Parry had always composed a great deal of choral and vocal music, influenced first by his teacher at St George's, Windsor. His early training had brought, following current English tradition, the composition of works for church use, which he could hear in performance by the choir of St George's. Although he continued to write an enormous quantity of vocal music, sacred and secular, he also wrote orchestral and other instrumental music, while fulfilling his responsibilities at the Royal College as a teacher and administrator.

One of the best known works by Parry is his setting of verses from Psalm CXXII in the Coronation Anthem *I was glad when they said unto me*. Written for the coronation of Edward VII, it has since become a traditional element in subsequent coronations. In 1902 Sir Frederick Bridge was in charge of music for the occasion and asked Parry for a processional anthem to accompany the entrance of the King and Queen into Westminster Abbey. In the event the coronation, planned for June, was postponed at the last minute, when the King fell ill and had to undergo an emergency operation for appendicitis. The ceremony took place in August and Parry's anthem was duly performed, although a delay in the arrival of the King brought the work to an end too soon, necessitating organ improvisation and a repetition of the final acclamations. The work starts with an introduction, originally entrusted to the large orchestra employed for the occasion, leading to the entry of the six-part choir with the opening words. In the original coronation version fanfares lead to cries of *Vivat* from the King's Scholars of Westminster School, here omitted, with a shift of key and mood for the semi-chorus *O pray for the peace of Jerusalem*, before the march rhythm resumes and the full choir sings *Peace be within thy walls and plenteousness within thy palaces*.

Parry's settings of the canticles for Evensong, the *Magnificat* and *Nunc dimittis*, the Great Service, were written in 1881 for Trinity College, Cambridge, at the request of Stanford, who had been of some assistance in promoting Parry's work, although their relationship was later to deteroriate. The two canticles exemplify Parry's command of the necessary idiom and his debt to Anglican musical traditions.

Versions of the first four motets included in *Songs of Farewell* had been largely completed by 1913 and in the years immediately following were revised and refined, augmented by the addition of two further motets. The first five motets had their first public performance in 1916 under Hugh Allen, who also conducted the first public performance of the last of the set, Psalm XXXIX, at New College, Oxford, in 1917. All six motets were sung in 1919 under Allen at a Memorial Concert in Oxford. Inspired in part by contemporary examples of the form, they came at a time when Parry felt his health was failing and in consequence form a final testament, after a career of great distinction. The first motet, *My soul, there is a country*, is a four-part setting of a poem by Henry Vaughan, skilfully reflecting the changing moods of the verse. It is followed by a four-voice setting of the last two stanzas of *Affliction*, taken from Sir John Davies's *Nosce Teipsum* of 1599, with its antithetical phrases in a homophonic texture. The third motet takes

Thomas Campion's *Never weather-beaten sail* in a five-part setting that makes relatively sparing use of counterpoint, as in the third and fourth lines of the first stanza, and similarly in the second of the two stanzas. *There is an old belief*, written for performance in a memorial service at the Royal Mausoleum, Frogmore, in 1907, takes words by the nineteenth-century poet John Gibson Lockhart, Sir Walter Scott's son-in-law and early biographer, in a six-part setting. The polyphonic texture of increased complexity gives way, at the words '*That creed I fain would keep*', to a unison reminiscence of the plainchant Creed. The setting of John Donne's *At the round earth's imagined corners* is in seven parts, with two sopranos, two altos, one tenor and two basses. Here Parry translates into music the vivid imagery of the poem, reflected in his harmonies and in the contrasting use of vocal groups, ending with the softly whispered '*as if Thou'dst sealed my pardon with Thy blood*'. The *Songs of Farewell* end with Psalm XXXIX, *Lord, let me known mine end*, for double choir, a motet that again makes use of contrasting groups of voices, a demonstration of the composer's mature mastery of compositional resources and his sensitive reflection of the text set.

The anthem *Hear my words, ye people*, with texts drawn from the books of Job, Isaiah and the Psalms, was written for performance by a very large choir at the 1894 Festival of the Salisbury Diocesan Choral Association. The work, designed for two thousand singers with a semi-chorus of a fifth of that number, organ and brass, is now generally heard simply with organ accompaniment and more modest vocal resources, soprano and bass soloists, chorus and semi-chorus. It culminates in a setting of Sir H.W. Baker's paraphrase of Psalm CL, a passage that has found a separate existence as a hymn.

Long since in Egypt's plenteous land is taken from the oratorio *Judith*, first performed with the greatest success in 1888. Its melody is more widely known as that of the hymn *Dear Lord and Father of Mankind*.

Blake's *Jerusalem* is among the most familiar of all Parry's compositions, a work that needs little further introduction. It was written in 1916 in response to a patriotic request from Robert Bridges and Sir Walford Davies and designed for unison singing, although it later became familiar also in a version for choir and organ.

Keith Anderson

Manchester Cathedral Choir

Trebles
Rowan Anderson (Foundationer)
Charles Burrows
Rory Carodus
Emily Chattle
Imogen Davies
Sam Davies
Elizabeth Foster
Grace O'Malley
Asher Oliver
Molly Noon
Jennifer Rice
Ben Taylor-Davies (Foundationer)
Emma Vallis
Lucy Vallis
Ian Winstanley

Altos
Stephen Crocker
Jon Moxham
Andrew Pickett

Tenors
Michael Blüthner-Speight
Richard Dowling
Tim Kennedy

Basses
Matthew Hamilton
Alex Knox
David Le Prevost
Simon Vivian

Mark Rowlinson, Baritone

Mark Rowlinson is one of Britain's most experienced bass-baritones, and a much travelled one, having sung in every continent apart from Africa and Antarctica. He has been a soloist in the Henry Wood Proms, at such major concert halls as the Royal Festival Hall, Bridgewater Hall, Concertgebouw, Cité de la Musique and in venues as diverse as the Deutsche Oper, the Alhambra in Granada, Beijing Opera House, King's College, Cambridge, and the Palacio de Bellas Artes in Mexico.

Jeffrey Makinson, Organ

Jeffrey Makinson is Sub-Organist of Manchester Cathedral, Tutor in Organ Studies at the Royal Northern College of Music and Manchester University and Tutor in Pianoforte at Chetham's School of Music. He was Organ Scholar of York Minster from 1992 to 1994, before spending five years as Assistant Organist at Lincoln Minster. He took up his post in Manchester in 1999 and is busy as a recitalist, accompanist, conductor, teacher and adjudicator in the city and throughout the country. As a recitalist he has performed at many of the major British cathedrals, abbeys, collegiate chapels, churches and concert halls, and has also performed abroad, including in France, Germany, Holland, Hungary, Ireland, Italy, and the United States. He has made numerous CD recordings, and works extensively for the BBC, as regular music director and organist for Radio 4 Daily Service and other programmes. Since 1998, he has been Organist in Residence at the Exon Singers Festival. Jeffrey Makinson has given first performances of works by numerous leading composers.

Christopher Stokes

Christopher Stokes was appointed Organist and Master of the Choristers of Manchester Cathedral in 1996, having previously been appointed Organist of the Cathedral in 1992. Prior to that he worked in London, having held posts in two of London's leading churches, as Organist and Master of Music at St Martin-in-the-Fields in Trafalgar Square and Director of Music at St Margaret's, Westminster Abbey. As a conductor in London, he directed the professional choirs at St Martin's and St Margaret's. He also founded The Baroque Soloists of St Martin-in-the-Fields. In 1995 he founded Manchester Baroque, a group specialising in the performance of music of the seventeenth and eighteenth centuries. He has also conducted Manchester Camerata and the Northern Chamber Orchestra on many occasions. As an organist he has performed extensively both in Britain and abroad in recitals and as a concerto soloist, and has appeared as a continuo player with most leading British orchestras. In London he was professor of organ from 1978 to 1994 at Trinity College of Music, where he also studied from 1972 to 1976. He was invited to become Head of Organ Studies at Chetham's School of Music in Manchester in 1994. Christopher Stokes has served as a Council Member of the Royal College of Organists and was the Artistic Director of the College's *Performer of the Year* 2000 competition.

1 I was glad when they said unto me

I was glad when they said unto me,
We will go into the house of the Lord.
Our feet shall stand in thy gates, O Jerusalem.
Jerusalem is builded as a city,
that is at unity in itself.
O pray for the peace of Jerusalem,
they shall prosper that love thee.
Peace be within thy walls,
and plenteousness within thy palaces.

Psalm CXXII

2 Great Service: Magnificat

My soul doth magnify the Lord,
and my spirit hath rejoiced in God my Saviour.
For he hath regarded the lowliness
of his hand-maiden.
For behold, from henceforth
all generations shall call me blessed.
For he that is mighty hath magnified me,
and holy is his Name.
And his mercy is on them that fear him,
throughout all generations.
He hath shewed strength with his arm,
he hath scattered the proud
in the imagination of their hearts.
He hath put down the mighty from their seat,
and hath exalted the humble and meek.
He hath filled the hungry with good things,
and the rich he hath sent empty away.
He remembering his mercy hath
holpen his servant Israel,
as he promised to our forefathers,
Abraham and his seed for ever.
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.

St Luke I

3 Great Service: Nunc dimittis

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 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.

St Luke II.29

SONGS OF FAREWELL

4 My soul, there is a country

My soul, there is a country
Far beyond the stars,
Where stands a winged sentry
All skilful in the wars.

There above noise and danger
Sweet Peace sits crowned with smiles,
And one born in a manger
Commands the beauteous files.

He is thy gracious friend,
And, O my soul, awake!

Did in pure love descend
To die here for thy sake.

If thou canst get but thither,
There grows the flow'r of Peace,
The rose that cannot wither,
Thy fortress and thy case.

Leave then thy foolish ranges,
For none can thee secure
But One who never changes,
Thy God, thy life, thy cure.

Henry Vaughan (1622-1695)

5 I know my soul hath power to know all things

I know my soul hath power to know all things.
Yet she is blind and ignorant in all.
I know I'm one of Nature's little kings,
Yet to the least and vilest things am thrall.
I know my life's a pain and but a span:
I know my sense is mock'd in ev'ry-thing:
And to conclude, I know myself a Man,
Which is a proud and yet a wretched thing.

John Davies (1569-1626)

6 Never weather-beaten sail

Never weather-beaten sail more willing
bent to shore.
Never tired pilgrim's limbs affected slumber more,
Than my wearied sprite now longs
to fly out of my troubled breast:
O come quickly, sweetest Lord,
and take my soul to rest!

Ever blooming are the joys of Heaven's
high Paradise,
Cold age deafs not there our ears
nor vapour dims our eyes:
Glory there the sun outshines
whole beams the blessed only see:
O come quickly, glorious Lord,
and raise my sprite to Thee!

Thomas Campion (1567-1620)

7 There is an old belief

There is an old belief,
That on some solemn shore,
Beyond the sphere of grief
Dear friends shall meet once more.

Beyond the sphere of Time
And Sin and Fate's control,
Serene in changeless prime
Of body and of soul.

That creed I fain would keep,
That hope I'll ne'er forgo.
Eternal be the sleep,
If not to waken so.

John Gibson Lockhart (1794-1854)

8 At the round earth's imagined corners

At the round earth's imagined corners, blow
Your trumpets, angels, and arise, arise
From death, you numberless infinities
Of souls, and to your scatter'd bodies go!
All whom the flood did, and fire shall overthrow,
All whom war, dearth, age, agues, tyrannies,
Despair, law, chance, hath slain,
and you whose eyes
Shall behold God, and never taste death's woe.
But let them sleep, Lord, and me mourn a space,

For, if above all these, my sins abound,
'Tis late to ask abundance of Thy grace,
When we are there. Here on this lowly ground,
Teach me how to repent, for that's as good
As if Thou'dst sealed my pardon with Thy blood.

John Donne (1572-1631)

9 Lord, let me know mine end

Lord, let me know mine end
and the number of my days,
that I may be certified how long I have to live.
Thou hast made my days as it were a span long;
and mine age is as nothing, in respect of Thee,
and verily ev'ry man living is altogether vanity.
For man walketh in a vain shadow,
and disquieteth himself in vain,
he heapeth up riches and cannot tell
who shall gather themn.
And now, Lord, what is my hope?
Truly my hope is even in Thee.
Deliver me from all mine offences
and make me not a rebuke to the foolish.
I became dumb and opened not my mouth,
for it was Thy doing.
Take Thy plague away from me,
I am even consumed by means of Thy heavy hand.
When Thou with rebukes dost chasten man for sin,
Thou makest his beauty to consume away,
Like as it were a moth fretting a garment;
ev'ry man, therefore, is but vanity.
Hear my prayer, O Lord, and with Thine ears
consider my calling.
Hold not Thy peace at my tears!
For I am a stranger with Thee and a sojourner
as all my fathers were.
O spare me a little that I may recover my strength
before I go hence and be no more seen.

Psalms XXXIX vv.5-15

10 Hear my words, ye people

Hear my words, ye people,
give ear unto me all ye that have knowledge.
Let us choose to us judgement.
let us know among ourselves what is good.
Behold, God is mighty and despiseth not any,
He is mighty in strength and in wisdom.
Behold He is great, and we know Him not,
neither can the number of His years
be searched out.
The Lord's seat is in heaven.

Clouds and darkness are round about Him.
Righteousness and judgement
are the habitation of His seat.
He decketh Himself with light as with a garment,
and spreadeth out the heavens like a curtain.
He layeth the beams of His chambers in the waters,
and maketh the clouds His chariots
and walketh upon the wings of the wind.
He bowed the heavens and came down,
and it was dark under His feet.
He rode on the Cherubim, and did fly,
and came flying upon the wings of the wind.

The Lord's seat is in heaven,
His kingdom ruleth over all.
Behold, the eye of the Lord is on them
that fear Him, and upon them
that put their trust in His mercy
to deliver their soul from death.
Our soul hath patiently tarried for the Lord,

for He is our help and our shield.

He delivered the poor in his affliction,
the fatherless and him that hath none to help him.
He shall bind up the broken-hearted
and proclaim liberty to the captives
and comfort to those that mourn.
He shall give them beauty for ashes;
the garment of praise for the spirit of heaviness.
For as the earth bringeth forth her bud,
and as the garden causeth things
    that are sown to spring forth,
so the Lord God will cause righteousness
    and peace
to spring forth before all nations.

The Lord is full of compassion and mercy.
He hath not dealt with us after our sins,
nor rewarded us according to our wickedness,
for look how high the heaven is
in comparison of the earth,
so great is His mercy toward them that fear Him.
Look how wide also the east is from the west,
so far hath He set our sins from us.

O praise ye the Lord,
Praise Him in the height.
Rejoice in His word
Ye angels of Light;
Ye Heavens adore Him
By whom ye were made,
And worship before Him
In brightness arrayed.
O praise ye the Lord,
Praise Him upon earth,
In tuneful accord,
Ye sons of new birth.
Praise Him who hath brought you
His grace from above.
Praise Him who hath taught you
To sing of His love.
O praise ye the Lord!
Thanksgiving and song
To Him be outpoured
All ages along:
For Love in creation,
For Heaven restored,
For grace of salvation,
O praise ye the Lord.
Amen.

Job. Isaiah. Psalms.
Psalm CL (adapted by H.W. Baker)

11 **Long since in Egypt's plenteous land**

Long since in Egypt's plenteous land
Our fathers were oppressed;
But God, whose chosen folk they were,
Smote those who long enslaved them there,
And all their woes redressed.

The Red Sea stayed them not at all,
Nor depths of liquid green;
On either hand a mighty wall
Of waters clear rose at his call,
And they passed through between.

In deserts wild they wandered long,
They sinned and went astray;
But yet his arm to help was strong,
He pardoned them tho' they did wrong,
And brought them on their way.

At last to this good land they came,
With fruitful plenty blest;
Here glorious men won endless fame,

Here God made holy Zion's name,
And here he gave them rest.
Oh, may we ne'er forget what he hath done,
Nor prove unmindful of his love,
That, like the constant sun,
On Israel hath shone,
And sent down blessings from above.

C.H. Parry (from Judith)

12 **Jerusalem**

And did those feet in ancient time
Walk upon England's mountains green?
And was the Holy Lamb of God
On England's pleasant pastures seen?
And did the countenance divine
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among these dark satanic mills?

Bring me my bow of burning gold!
Bring me my arrows of desire!
Bring me my spear! O clouds, unfold!
Bring me my chariot of fire!
I will not cease from mental fight,
Nor shall my sword sleep in my hand,
Till we have built Jerusalem
In England's green and pleasant land.

William Blake (1757-1827)

ENGLISH CHORAL

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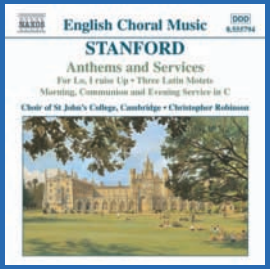

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PARRY: Songs of Farewell

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Sir Hubert Parry composed some of the most masterful and moving choral music of the Victorian and Edwardian eras. His magnificent coronation anthem for Edward VII, *I was glad*, and his setting of Blake's mystical poem *Jerusalem* rightly remain famous, while his *Magnificat* and *Nunc dimittis* display his debt to Anglican musical traditions. The *Songs of Farewell* draw psalms and English poetry together into a charming garland, and *Long since in Egypt's plenteous land* from his oratorio *Judith* sets the composer's own prayerful text.

Charles Hubert Hastings
PARRY
(1848–1918)

1	I was glad when they said unto me – Coronation Anthem	4:56
2	The Great Service: Magnificat	8:05
3	The Great Service: Nunc dimittis	3:41
	Songs of Farewell	28:31
4	My soul, there is a country	3:31
5	I know my soul hath power to know all things	1:55
6	Never weather-beaten sail	3:23
7	There is an old belief	3:27
8	At the round earth's imagined corners	6:20
9	Lord, let me known mine end	9:55
10	Hear my words, ye people *	14:12
11	Judith – Oratorio: Long since in Egypt's plenteous land	4:10
12	Jerusalem	2:51

Mark Rowlinson, Baritone * • Jeffrey Makinson, Organ
Manchester Cathedral Choir • Christopher Stokes

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