

# O GLADSOME LIGHT

Sacred songs, hymns and meditations by  
Holst, Rubbra and Vaughan Williams



Lawrence Wiliford

Marie Bérard Keith Hamm Steven Philcox



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GUSTAV HOLST (1874-1934)

**FOUR SONGS FOR VOICE AND VIOLIN, Op.35** (Anonymous)

- |   |     |                                      |      |
|---|-----|--------------------------------------|------|
| 1 | i   | Jesu Sweet, now will I sing          | 2'56 |
| 2 | ii  | My soul has nought but fire and ice  | 1'06 |
| 3 | iii | I sing of a maiden that matchless is | 1'38 |
| 4 | iv  | My Leman is so true                  | 2'35 |

EDMUND RUBBRA (1901-1986)

- |   |  |  |      |
|---|--|--|------|
| 5 |  | Hymn to the Virgin, Op.13, No.2 (Anonymous)            | 2'24 |
| 6 |  | Cradle Song, Op.8, No.1 ( <i>Padraic Colum</i> )       | 1'09 |
| 7 |  | Jesukin, Op.4, No.2 ( <i>Saint Ita</i> )               | 1'44 |
| 8 |  | Variations on a Phrygian Theme for solo violin, Op.105 | 6'35 |
| 9 |  | A Prayer, Op.17, No.1 ( <i>Ben Jonson</i> )            | 1'21 |

GUSTAV HOLST

- |    |  |  |      |
|----|--|--|------|
| 10 |  | The Heart Worships ( <i>Alice Mary Buckton</i> ) | 3'09 |
|----|--|--|------|

	EDMUND RUBBRA	
11	Rune of Hospitality, Op.15 ( <i>Kenneth Macleod after Anonymous</i> )	1'44
12	The Mystery, Op.4, No.1 ( <i>Ralph Hodgson</i> )	1'08
13	Meditations on a Byzantine Hymn for solo viola, Op.117 ( <i>Rachel Annand Taylor</i> )	11'55
14	Rosa Mundi, Op.2 ( <i>Rachel Annand Taylor</i> )	2'35

RALPH VAUGHAN WILLIAMS (1872-1958)

**FOUR HYMNS FOR TENOR, PIANO AND VIOLA**

15	i Lord Come Away ( <i>Bishop Jeremiah Taylor</i> )	3'45
16	ii Who is this fair one ( <i>Isaac Watts</i> )	4'10
17	iii Come Love, come Lord ( <i>Richard Crashaw</i> )	3'31
18	iv Evening Hymn ( <i>Robert Bridges</i> )	3'09

EDMUND RUBBRA

19	A Duan of Barra, Op.20 ( <i>Murdoch Maclean</i> )	2'04
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**58'38**

LAWRENCE WILIFORD *tenor*  
 MARIE BÉRARD *violin*  
 KEITH HAMM *viola*  
 STEVEN PHILCOX *piano*

Lauded for his luminous projection, lyrical sensitivity, and brilliant coloratura, American-born Canadian tenor **Lawrence Wiliford** is in high demand in concert, opera, and recital repertoire ranging from works by Monteverdi to contemporary composers. Mr. Wiliford has collaborated with conductors such as Jane Glover, Matthew Halls, Grant Llewellyn, Nicholas McGegan, John Nelson, Yannick Nézet-Séguin, Peter Oundjian, Trevor Pinnock, Helmuth Rilling, Nathalie Stutzmann and Pinchas Zukerman. His diverse opera credits include Mozart's *Così fan tutte*, *Don Giovanni*, and *Die Entführung aus dem Serail*; Britten's *A Midsummer Night's Dream*, *Albert Herring* and *The Turn of the Screw*; Lully's *Persée* and Rameau's *Pygmalion* and *La Guirlande*. Mr. Wiliford has been involved in a number of world premiere performances featuring works by Benjamin Britten, Derek Holman, James Rolfe, John Greer, Marjan Mozetich, Norbert Palej, Erik Ross and Zachary Wadsworth. His recorded projects appear on the ATMA Classique, Bridge Records, Centrediscs and NAXOS labels and include J.S. Bach's *Johannes-Passion* under the direction of Alex Weimann; *Divine Musick: The Late Works for Tenor and Harp* by Benjamin Britten and *Ash Roses*, songs by Canadian composer Derek Holman. In addition to his performing schedule, Mr. Wiliford is co-founder and co-artistic director of the Canadian Art Song Project with pianist Steven Philcox.

Best known as the concertmaster of the Canadian Opera Company Orchestra, **Marie Bérard** is also a sought-after chamber musician, soloist, recording artist and teacher. She is a member of Trio Arkel as well as the ARC Ensemble which has toured in Europe, China and the United States and was twice nominated for a Grammy Award for their Sony recordings. Highly regarded as an interpreter of contemporary music, Ms. Bérard has released a recording of a concerto by Henry Kucharzyk for violin and brass ensemble on the Opening Day label and can be heard on numerous CBC recordings including the "Meditation" from *Thais* with the Canadian Opera Company Orchestra. Ms. Bérard is a regular performer at chamber music festivals, notably Music at Port Milford, Strings Music Festival in Colorado and the Mainly Mozart festival in San Diego. Ms. Bérard is a member of the faculty of the Taylor Academy, the National Youth Orchestra of Canada, the Glenn Gould School and the music faculty of the University of Toronto. She plays a 1767 Pietro Landolfi violin.

A native of Rosebud, Alberta, **Keith Hamm** is the Principal Violist of the Canadian Opera Company Orchestra. Mr. Hamm received his training at the Glenn Gould School of Music under the instruction of Steven Dann, and at the Mount Royal Conservatory under Nicholas Pulos. Other influences include Pinchas Zukerman, Mark Fewer, the London Haydn Quartet, and formative summers at the Chamber Music Programme at Le Domaine Forget. Mr. Hamm is an alumnus of the International Musicians Seminar at Prussia Cove, the Sarasota Music Festival, and masterclasses at the Banff Centre. He has been featured on CBC Radio, Classical 96.3 and has been named one of Canada's Hottest 30 Classical Musicians Under 30 by CBC. A dedicated chamber musician, Mr. Hamm has performed at the Ravinia Festival as guest violist with the Royal Conservatory of Music's ARC Ensemble, the SweetWater Music Festival, Ottawa Chamberfest, Music & Beyond, Music By The Sea in Bamfield, British Columbia and Chatter in Albuquerque, New Mexico. Mr. Hamm is the Founder and Artistic Director of the Rosebud Chamber Music Festival in Rosebud, Alberta, Canada. He performs on a viola made in 2001 by Joseph Curtin and a bow by James Tubbs.

Heralded by *The Globe and Mail* as "a superb piano partner... gorgeously accompanied." **Steven Philcox** is regarded as one of Canada's finest collaborators. He is a frequent partner of Canada's vocal elite performing in concert halls across North America where he continues to garner the reputation as one of this country's most expressive and colorful interpreters. As a member of the music staff of the Canadian Opera Company from 1999-2010 he served as répétiteur and assistant conductor on more than 35 productions and was the pianist of choice for the continuo of Handel and Mozart. Increasingly recognized for his teaching, Mr. Philcox has given masterclasses throughout Canada and is regularly invited to mentor young artists at many of Canada's prestigious summer programs. Recent highlights include Opera on the Avalon, Toronto Summer Music, Vancouver International Song Institute, and the Centre for Operatic Studies in Italy. In 2011, Mr. Philcox co-founded the Canadian Art Song Project with tenor Lawrence Wiliford. A graduate of the University of British Columbia, he went on to receive his Master of Music Degree in Vocal Accompanying from the Manhattan School of Music. Mr. Philcox is currently Associate Professor and Head of Collaborative Piano Studies at the University of Toronto Faculty of Music.

## O GLADSOME LIGHT

This survey of sacred songs and hymns by Gustav Holst, his pupil Edmund Rubbra, and his lifelong friend and colleague Ralph Vaughan Williams, visits the melodic and sacred themes that are common among the three composers. It devotes particular attention to Rubbra's songs, which are less well known than many by his two senior colleagues.

**Edmund Rubbra** (1901-1986) came from a working-class family in Northampton. After leaving school at the age of 14, he went out to work as a clerk with the London & North Western Railway Company and developed his musical interests in his spare time. Already an able amateur pianist and enthusiastic composer, the teenage Rubbra found a passion for the music of Cyril Scott and put on a concert of Scott's music, which was warmly received by the local newspaper. News of the initiative was communicated to Scott, who offered Rubbra free lessons, which Rubbra could accept because his job gave him cheap travel on the railway. Lessons at Reading University with Holst followed, then further study at the Royal College of Music. From the first Rubbra was able to piece together a freelance career to support his composing by teaching, acting as a rehearsal pianist for fringe opera and ballet companies, and writing as a journalist.

While Rubbra wrote over 50 solo songs, the eight pieces featured on this recording all date from the composer's early period in the 1920s when he left the Royal College of Music and was establishing himself in a viable musical career.

Many of Rubbra's early songs have a Celtic source, not least **Rosa Mundi** (*The Rose of the World*), a devotional and metaphysical lyric that Rubbra took from the Scottish poet Rachel Annand Taylor's *Poems* (1904). When Rubbra showed the piece to his teacher, Holst, the latter enthusiastically found a "lyrical direction" that Rubbra would later remark was the "point of departure" for his musical development.

Similarly focused on the image of a rose, **The Mystery** comprises a single page of 30 bars without accompaniment. Contained within the space of the staff and without any recourse to chromatics, the feeling of the Aeolian mode underlines its folk-like appeal. The second song from Opus 4, **Jesukin**, sets words by the Irish abbess St. Ita (480-570). The spread chordal accompaniment, which was written for harp but is equally suited to the piano, is also folk-like in style. Padraic Colum's poignant **Cradle Song**, which was written for voice and piano, carries very different connotations. Many British composers set the text in the early 1920s, possibly in response to the horrors of the Irish Civil War.



**Hymn to the Virgin** was dedicated to the young soprano Joan Elwes, who had also caught Elgar's attention in his later years. Holst may have communicated his own enthusiasm for modern editions of medieval poems to his pupil Rubbra. Rubbra chose to set only the first and fourth verses of the poem. As with *Jesukin*, this piece relies on an accompaniment entirely comprised of spread chords intended for harp or a harp-like rendition on the piano. The first page of the song again recalls the folk-like Aeolian mode. In the second half of each verse, however, Rubbra heightens the emotion by using F# and C# when the accompaniment falls silent.

The brevity – just 17 bars – of **Rune of Hospitality** is similarly striking. It sets what Rubbra calls an “old Gaelic Rune” collected by Kenneth Macleod. Again the accompaniment is in flowing chords, but in this case Rubbra indicates that it is to be played *una corda*. The story of leaving food for the stranger, initially narrated in running quavers, is given greater force after less than a minute by the repeated moral: “Often goes the Christ in the stranger’s guise.”

For **A Prayer**, Rubbra only set the first three stanzas of Ben Jonson’s *A Hymn to God the Father*. The song was written for bass-baritone George Parker, and Rubbra may have hoped he had found a platform with a singer known for programming John Ireland’s songs. But it was not to be, the first broadcast not coming (by a soprano) until 1956. Did Jonson and Rubbra mean us to hear the poem satirically? The contrapuntal and melodic style of the accompaniment distinguishes this piece from the simpler world of Rubbra’s other early songs.

The final song in this group is **A Duan of Barra**, a lyric by the Scottish poet Murdoch Maclean. Maclean enjoyed some popularity around the time of the First World War, notably with *Songs of a Roving Celt* (1916), which was set to music by Stanford. *A Duan of Barra* is a religious poem from the Hebrides – “Duan” means “little song”. It was written with the voice of Dulcie Nutting, the dedicatee, in mind. She was one of Holst’s “Old Paulinas” (from St. Paul’s Girls School in London) who sang with him at Morley College and whom Rubbra would have met in the Holst circle.

This recording also includes two of Rubbra’s instrumental compositions. An important champion for many British composers in the 1940s and 1950s (and a member of Rubbra’s wartime army trio) was violinist Frederick Grinke. For his 50th birthday in 1961 several

composers wrote tributes; Rubbra's **Variations on a Phrygian Theme for solo violin**, written for unaccompanied solo violin, was one of these. It consists of the statement of the theme, twelve variations, and a Coda. On paper the variations seem compact, taking just four pages. The reflective theme, presented in two-part counterpoint, is Rubbra's own. When first heard it appears in the church mode from E to E above (Phrygian). For the fifth variation the instrument is muted but otherwise the theme comes across as a continuous meditation as the variations flow on. The double-stopped *pizzicato* sixth variation and the eighth variation in harmonics herald a sequence of four fast variations before the grand double-stopped Coda – in effect the final variation.

**Meditations on a Byzantine Hymn for solo viola** continues the manner of the *Variations on a Phrygian Theme*. The modal theme is without time signature or key signature. It was written for violist Maurice Loban and premiered by him in a broadcast in December 1962. *O Quando in Cruce*, the Byzantine hymn chosen by Rubbra, is a setting for Good Friday. When he says “meditations” Rubbra means “variations” and there are fifteen altogether, prefaced by the theme and rounded with a twelve-bar double-stopped restatement of that theme. The first seven meditations run continuously. Rubbra extracts a series of motifs from the twelve-bar theme, which are taken up in different meditations.

**Gustav Holst** (1874-1934) was born in Cheltenham, Gloucestershire. He went to the local Grammar School and later studied composition with Stanford at the Royal College of Music, where he met Vaughan Williams, who remained his lifelong musical companion. Initially he earned his living as a trombone player. All his life he taught – at James Allen's Girls School, then at the Passmore Edwards settlement; at St Paul's Girls School and at Morley College; still later at University College Reading and at the Royal College of Music. Embracing English folksong he liberated himself from an all-pervading Wagnerian influence, while the word setting of favourite English composers from the 16th and 17th centuries contributed to his developing style. Holst's music is also notable for the influence of the East: he studied Sanskrit, and texts from the *Mahabharata* and the *Rig Veda*, as well as texts by Kalidasa appear in a large number of his works.

Holst seems to have been associated with Alice Buckton around 1906 or 1907 when he wrote music for her play *Nabou*, or *Kings in Babylon* (which except for sketches has not survived) in addition to the song **The Heart Worships**. After the War, Miss Buckton ran a hotel at

Glastonbury and Holst arranged students to play for her mystery play *Eager Heart*. *The Heart Worshipers* was first performed on 16 November 1907 and was published in 1910.

Imogen Holst remembered her family being in Thaxted for the Whitsun Festival in 1916. One summer evening Holst went into the large and resonant church, and heard the affecting sound of his pupil Pauline Ratcliffe walking round the church playing the open strings of her violin while improvising a vocalise: “The sound was extra-ordinarily impressive in the resonant empty aisles of the mediaeval church” she recalled. This chance hearing inspired the composer to write **Four Songs for voice and violin** with words from Mary G. Segar’s *A Mediaeval Anthology*.

**Ralph Vaughan Williams** (1872-1958) first made his name with songs, several of which were published in *The Vocalist*, a journal that operated between 1902 and 1905. These include *Linden Lea* (1901), *Silent Noon* (1903), and *Songs of Travel* (one song 1902, the cycle 1905). They all found a wide audience. Yet the one characteristic of his art for which he is best known, his use of English folksong, came after Vaughan Williams wrote many of these pieces, for he did not collect his first folksong until December 1903. He saw his role as working for the revival of a distinctive national musical tradition. From 1904 he worked on the English Hymnal, writing four new hymns and personally arranging 58 other tunes, many derived from folksongs, and these varied activities contributed to that development, and to his own. By then Vaughan Williams, already 35, was becoming an established name, and within three years he produced three works which clinched his position as the leading British composer of his generation: *On Wenlock Edge*, *Fantasia on a Theme by Thomas Tallis* and *A Sea Symphony*. All were first heard in the space of 11 months between November 1909 and October 1910.

Like *Lark Ascending*, the **Four Hymns for tenor, viola and piano** were written in 1914 before the outbreak of war, but they did not see the light of day, nor were they orchestrated, until afterwards. First performed with string orchestra in 1920, the work was originally conceived by the composer for tenor, viola and piano. These hymns seem in many ways to be a supplement to *Five Mystical Songs* (1911). In the first piece, the tenor declaims the words **Lord! come away!** with almost romantic fervour and impact, setting the mood for what is to follow. This is the second hymn for Advent by Jeremy Taylor, afterwards Bishop of Down and Connor, from his *Golden Grove* or *A Manuall of Daily Prayers and Letanies*

(1655). In **Who is this fair one**, the solo viola establishes an intimate dialogue with the tenor voice. The words here are by Isaac Watts and were first published in his *Hymns and Spiritual Songs* (1707-9). The author of over 700 hymns, the nonconformist Watts is perhaps best known for the words of *O God, our help in ages past*.

By contrast, Vaughan Williams turned to the metaphysical poet Richard Crashaw for the third hymn, **Come Love, come Lord**, plucking just the last six lines from Crashaw's 56-line mystical poem *The Hymn of St Thomas*, from the 1648 *Adoration of the Blessed Sacrament Adoro Te*. Finally, for **Evening Hymn**, Vaughan Williams took an English version of the earliest known Christian hymn, newly translated from the Greek by Robert Bridges. Here the falling bass *ostinato* at the climax reminds us of Vaughan Williams' affinity to Holst with an anticipation of his friend's *Hymn of Jesus*, still three years in the future.

Vaughan Williams wrote these hymns for his principal vocal champion in the early days, Steuart Wilson, a youthful tenor who sang *On Wenlock Edge* in 1912. Highlighting Wilson's clear narrative articulation of the words and light sculptured singing style, Vaughan Williams produced a score that played to his singer's vocal strengths.

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# O GLADSOME LIGHT

GUSTAV HOLST

## FOUR SONGS FOR VOICE AND VIOLIN, Op.35

1 i **Jesu Sweet, now will I sing**

*Anonymous*

Jesu Sweet, now will I sing  
To Thee a song of love longing;  
Do in my heart a quick well spring  
Thee to love above all thing.

Jesu Sweet, my dim heart's gleam  
Brighter than the sunnèbeam!  
As thou wert born in Bethlehem  
Make in me thy lovèdream.

Jesu Sweet, my dark heart's light  
Thou art day withouten night;  
Give me strength and eke might  
For to loven Thee aright.

Jesu Sweet, well may he be  
That in Thy bliss Thyself shall see:  
With love cords then draw Thou me  
That I may come and dwell with Thee.

*eke = also*

2 ii **My soul has nought but fire and ice**

*Anonymous*

My soul has nought but fire and ice  
And my body earth and wood:  
Pray we all the Most High King  
Who is the Lord of our last doom,  
That He should give us just one thing  
That we may do His will.

3 iii **I sing of a maiden that matchless is**

*Anonymous*

I sing of a maiden  
That matchless is.  
King of all Kings  
Was her Son iwis.

He came all so still,  
Where His mother was  
As dew in April  
That falleth on grass:

He came all so still,  
To His mother's bower  
As dew in April  
That falleth on flower.

He came all so still,  
Where His mother lay  
As dew in April  
That formeth on spray.

Mother and maiden  
Was ne'er none but she:  
Well may such a lady  
God's mother be.

*iwis = certainly*

4 iv **My Leman is so truee**

*Anonymous*

My Leman is so truee  
Of love and full steadfast  
Yet seemeth ever new  
His love is on us cast.

I would that all Him knew  
And loved Him firm and fast,  
They never would it rue  
But happy be at last.

He lovingly abides  
Although I stay full long  
He will me never chide  
Although I choose the wrong.

He says "Behold, my side  
And why on Rood I hung;"  
For my love leave thy pride  
And I thee underfong.

I'll dwell with Thee believe,  
Leman, under Thy tree.  
May no pain e'er me grieve  
Nor make me from Thee flee.

I will in at Thy sleeve  
All in Thine heart to be;  
Mine heart shall burst and cleave  
Ere untrue Thou me see.

*leman = lover (Christ)*  
*underfong = take back*

EDMUND RUBBRA

5 **Hymn to the Virgin, Op.13. No.2**

*Anonymous*

Of on that is so fayr and bright  
Velut maris stella,  
Brighter than the day is light,  
Parens et puella:  
Ic crie to the, thou see to me,  
Levedy, praye thi sone for me,  
Tampia,  
That ic mote come to the, Maria  
Levedy, flour of alle thing,  
Rosa sine spina,  
Thu bere Jhesu, Hevene king,  
Gratia divina:  
Of alle thou ber'st the pris,  
Levedy, Queene of Paradys  
Electa:  
Mayde milde moder es Effecta.

*on = one*

*levedy = lady*

*thou see to me = to turn to me*

*ic mote = I may*

6 **Cradle Song, Op.8, No.1**

*Padraic Colum (1881-1972)*

O men from the fields,  
Come gently within.  
Tread softly, softly  
O men coming in!

Mavourneen is going  
From me and from you,  
Where Mary will fold him  
With mantle of blue!

From reek of the smoke  
And cold of the floor  
And the peering of things  
Across the half-door.

O men from the fields,  
Soft, softly come thro'  
Mary puts round him  
Her mantle of blue.

*mavourneen = my darling*

7 **Jesukin, Op.4, No.2**

*Saint Ita (480-570)*

Jesukin  
Lives my little cell within;  
What were wealth of cleric high?  
All is lie but Jesukin.  
Sons of kings and kingly kin,  
To my land may enter in;  
Guest of none I hope to be,  
Save of Thee, my Jesukin.  
Unto Heav'ns High King confest  
Sing a chorus, maidens blest!  
He is o'er us, though within,  
Jesukin is on my breast.

9 **A Prayer, Op.17, No.1**

*Ben Jonson (1573-1637)*

Hear me, O God!  
A broken heart  
Is my best part.  
Use still thy rod,  
That I may prove  
Therein thy Love.

If thou hadst not  
Been stern to me,  
But left me free,  
I had forgot  
Myself and thee.

For sin's so sweet,  
As minds ill-bent  
Rarely repent,  
Until they meet  
Their punishment.

GUSTAV HOLST

10 **The Heart Worships**

*Alice Mary Buckton (1867-1944)*

Silence in Heav'n,  
Silence on Earth  
Silence within!  
Thy hush, O Lord,  
O'er all the world covers the din.  
I do not fear to speak of thee in mortal kind  
And yet to all thy namelessness I am not blind.  
Only I need and kneel again  
Thy touch to win;  
Silence in Heav'n  
Silence on Earth  
Silence within!

EDMUND RUBBRA

11 **Rune of Hospitality, Op.15**

*Kenneth Macleod (1871-1955) after Anonymous*

I saw a stranger yestreen;  
I put food in the eating place,  
Drink in the drinking place,  
Music in the listening place;  
  
And in the sacred name of the Triune,  
He blessed myself and my house,  
My cattle and my dear ones.  
  
And the lark said in her song  
Often, often, often  
Goes the Christ in the stranger's guise,  
Often, often, often  
Goes the Christ in the stranger's guise.

12 **The Mystery, Op.4, No.1**

*Ralph Hodgson (1871-1962)*

He came and took me by the hand  
Up to a red rose tree,  
He kept his meaning to Himself  
But gave a rose to me.  
I did not pray Him to lay bare  
The mystery to me,  
Enough the Rose was Heaven to smell,  
And His own face to see.

14 **Rosa Mundi, Op.2**

*Rachel Annand Taylor (1876-1960)*

The rose of the world hangs high on  
a thorny Tree.  
Who-so would gather must harrow  
his hands and feet.  
But oh! it is sweet.  
The leaves that drop like blood from the  
thorny Tree.  
Redden the roads of the earth from East  
to West.  
They lie on my breast.  
O Rose, O Rose of the World, bow down  
to me,  
Who can cleave no more, so pierced are  
my hands and feet.  
For oh! Thou art sweet.



RALPH VAUGHAN WILLIAMS  
FOUR HYMNS FOR TENOR, PIANO  
AND VIOLA

15 i **Lord! come away!**

*Bishop Jeremiah Taylor (1613-1667)*

Lord! come away!

Why dost Thou stay?

Thy road is ready; and Thy paths, made straight

With longing expectation, wait

The consecration of Thy beauteous feet!

Ride on triumphantly!

Behold we lay our lusts and proud wills in

Thy way!

Hosanna! Welcome to our hearts! Lord, here

Thou hast a temple too; and full as dear

As that of Sion, and as full of sin:

Nothing but thieves and robbers dwell therein;

Enter, and chase them forth, and cleanse the floor!

Crucify them, that they may never more

Profane that holy place

Where Thou hast chose to set Thy face!

And then, if our stiff tongues shall be

Mute in the praises of Thy Deity,

The stones out of the temple wall

Shall cry aloud and call

“Hosanna!” and Thy glorious footsteps greet!

16 ii **Who is this fair one**

*Isaac Watts (1674-1748)*

Who is this fair one in distress,

That travels from the wilderness,

And press'd with sorrows and with sins,

On her beloved Lord she leans?

This is the spouse of Christ our God,

Bought with the treasures of his blood,

And her request and her complaint

Is but the voice of ev'ry saint:

“O let my name engraven stand

Both on Thy heart and on Thy hand;

Seal me upon Thine arm and wear

That pledge of love for ever there.

Stronger than death Thy love is known

Which floods of wrath could never drown,

And hell and earth in vain combine

To quench a fire so much divine.

But I am jealous of my heart,

Lest it should once from Thee depart;

Then let my name be well impress'd

As a fair signet on Thy breast.

Till Thou has brought me to Thy home,

Where fears and doubts can never come,

Thy countenance let me often see,

And often shalt Thou hear from me:

Come, my beloved, haste away,

Cut short the hours of Thy delay,

Fly like a youthful hart or roe

Over the hills where spices blow.”

17 iii **Come Love, come Lord**

*Richard Crashaw (c.1612-1649)*

Come Love, come Lord, and that long day  
For which I languish, come away.  
When this dry soul those eyes shall see  
And drink the unseald' source of Thee,  
When glory's sun faith's shades shall chase,  
Then for Thy veil give me Thy face.

18 iv **Evening Hymn**

*Robert Bridges (1844-1930)*

O gladsome Light,  
O Grace Of God the Father's face,  
The eternal splendour wearing;

Celestial holy, blest,  
Our Saviour, Jesus Christ,  
Joyful, joyful in Thine appearing:

Now ere day fadeth quite,  
We see the evening light,  
Our wonted hymn outpouring;

Father of might unknown,  
Thee, His incarnate Son,  
And Holy Spirit adoring.

To Thee of right belongs  
All praise of holy songs,  
O Son of God, Lifegiver;

Thee, therefore, O Most High,  
The world doth glorify,  
And shall exalt for ever.

EDMUND RUBBRA

19 **A Duan of Barra, Op.20**

*Murdoch Maclean (fl.1916-1919)*

Trim the cruise's failing light,  
The Son of God shall pass to-night,  
Shall pass at midnight dreary,  
The Son of Mary, weary.

Lift the sneck and wooden bar,  
And leave the stranger's door ajar,  
Lest He may tarry lowly,  
The Son of Mary Holy.

Sweep the hearth and pile the peat,  
And set the board with bread and meat;  
The Son of God may take it,  
The Son of Mary break it.

*cruise = oil lamp*

This project was largely inspired by my upbringing in the church (my father and mother are both pastors) and my musically formative years singing sacred works in the American Boychoir and the St. Olaf Choir. I would like to thank Marie Bérard, Keith Hamm and Steven Philcox, the incredible artists who collaborated with me and enthusiastically embraced this repertoire; and my wife, Dr. Katie Larson, who has helped me in a number of ways on this project specifically and in unquantifiable ways more generally. I want to dedicate this recording to James Litton, my choirmaster at the American Boychoir School from 1986–1991. I met him when I was nine years old, and he has inspired and supported me ever since. Without his unfailing guidance, mentorship and friendship I would never have become the person or artist I am today.

*Lawrence Wiliford*

We are very grateful to FACTOR, the Ontario Arts Council, the University of Toronto Faculty of Music, Linda and Michael Hutcheon, Che Anne Loewen, Lynne Magnusson and Paul Stevens for their generous support of this project.

Produced by Bonnie Silver Kraft and Norbert Kraft.

Engineered by Norbert Kraft.

Edited by Bonnie Silver Kraft.

Recording 18-19 May 2016 at Grace Church on-the-hill, Toronto, Ontario, Canada (1-7,9-12,14-19) and 26 May 2016 at St. John Chrysostom Roman Catholic Church, Newmarket, Ontario, Canada (8,13).

Steinway engineer: Leela Khurana.

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Publishers: Music Masters (1-4); Lengnick (5-8,11-14,19); Oxford University Press (9,19); Stainer & Bell Ltd (10); Boosey & Hawkes (15-18).

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Graphic design: Colour Blind Design.

Printed in the E.U.

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