

ABIDE WITH ME

and other favourite hymns

Marlowe Brass Ensemble

The Choir of St George's Chapel, Windsor Castle

Tim Byram-Wigfield



Abide with me and other favourite hymns

Vernacular hymns, etymologically songs of praise, are a particular feature of the worship of the Protestant Reformation, assuming various forms over the centuries, as Christian beliefs and practices have undergone changes. The German hymns of Martin Luther, chorales, some derived both in text and melody from earlier Catholic Latin hymns, came to form an idiosyncratic and essential element in Lutheran worship, while extreme Reformers, following Calvin in Geneva, favoured versions of the Psalms, the pattern adopted in the Sternhold and Hopkins English metrical Psalter of 1562, which included 65 melodies from the Genevan Psalter. Succeeding generations brought additions to the repertoire of popular hymns, enjoying varied success. George Withers, in 1623, managed to ensure that his *The Hymnes and Songs of the Church*, a collection to which Orlando Gibbons contributed, should be bound together with all copies of the metrical psalms, but his attempts, with his own feeble verses, were frustrated by the Stationers' Company, which had its own monopoly to protect. Collections of hymns were published later in the seventeenth century by Playford, and in 1700 came Tate and Brady's *Supplement to the New Version of the Psalms*, a compilation that included a small number of hymns. Nahum Tate, the librettist of Purcell's *Dido and Aeneas* and poet laureate, survives as a hymnodist in his *While shepherds watched*, and with Nicholas Brady in *As pants the hart, Through all the changing scenes of life, and Have mercy, Lord, on me*.

The eighteenth century brought the significant *Hymns and Spiritual Songs* of Isaac Watts, author of some of the most popular hymns still sung. His influence was apparent in the hymns of Charles Wesley, and the form of popular worship fostered by the Wesleys, with its strong emphasis on singing, as Methodism developed, challenging the established Church. Some of these hymns found their way into Anglican worship, in spite of traditional objections to any alteration of the liturgy as established by law and enshrined in *The Book of Common Prayer*. The result in the nineteenth century was the flourishing of the Anglican hymn, now drawing on

Protestant and Catholic sources. A suitable Anglican compromise between the two was reached in 1861 with *Hymns Ancient and Modern*, a collection that won the widest currency, and, while Tractarian in original inspiration, nevertheless managed to cater for a wide range of theological opinion. *The English Hymnal* of 1906, edited by Percy Dearmer, with music edited by Vaughan Williams, might have displaced *Hymns Ancient and Modern* had it not been seen as too 'Catholic', in spite of its address to 'all broad-minded men'. *Songs of Praise*, published in 1925, won less favour, discarding, as it did, elements of popular Victorian repertoire in favour of new melodies.

The present anthology of English hymns opens with *All people that on earth do dwell* by William Kethe, from Daye's Psalter of 1500-01, sung to the tune of the *Old Hundredth* from the Genevan Psalter, a melody harmonized by John Dowland for Ravenscroft's Psalter in 1621. This is followed by *Dear Lord and Father of mankind*, with words by the American Quaker poet John Greenleaf Whittier, author of the ballad *Barbara Frietchie*, and music taken from Hubert Parry's *Judith*. George Herbert's *King of glory, King of peace* is set to the Welsh hymn-tune *Gwalchmai* by the Victorian J.D.Jones, and Athelstan Riley's *Ye watchers and ye holy ones* uses the melody *Lasst uns erfreuen* from the Cologne *Geistliche Gesangbuch* of 1623. *Let all mortal flesh keep silent* has a text derived from the Greek Liturgy of St James by the Victorian hymnodist Gerard Moultrie. The impressive melody, *Picardy*, is from a French traditional carol.

The Welsh hymn tune *St Denio* is familiarly associated with *Immortal, invisible, God only wise*, by the Scottish minister Walter Chalmers Smith, a Moderator of the Free Church of Scotland. It is followed by *All my hope on God is founded* with a text by Robert Bridges, translating a hymn by Neander. The melody *Michael*, by Herbert Howells, recalls the tragic death of the composer's nine-year-old son in 1935 from polio. *The Lord's my shepherd*, a version of Psalm 23 from the *Scottish Psalter* of 1650 has a tune by the nineteenth-

century Jessie Irvine, daughter of a Scottish minister. *Tell out, my soul*, the words based on the *Magnificat* by Timothy Dudley-Smith, Bishop of Thetford from 1981 until his retirement in 1991, is set to the tune *Woodlands* by Walter Grestorex, who taught at Gresham's School, Holt, from 1911 until his death in 1949, doing little, it seems, to encourage the musical ambitions of Benjamin Britten, a pupil at the school. *Christ is made the sure foundation* is an adaptation of the seventh-century Latin office hymn *Angularis fundamentum* by John Mason Neale. It is sung to the tune *Westminster Abbey*, adapted from Henry Purcell.

Come down, O Love divine is a translation by the Victorian clergyman and theologian Richard Frederick Littledale of Bianco da Siena's fifteenth-century *Discendi, Amor santo*, sung to a tune by Vaughan Williams, *Down Ampney*, and *Praise to the Lord, the Almighty, the King of creation*, is a version by Catherine Winkworth and others of the Lutheran *Lobe den Herren* by the German Pietist theologian, poet, and composer, Joachim Neander, whose hymns largely followed the metrical patterns of the Genevan Psalter, allowing their performance with music drawn from there or with melodies of his own composition. The melody here is taken from the *Stralsund Gesangbuch* of 1665. *Jerusalem*, intended by its writer William Blake for quite other purposes, is now traditionally coupled with the rousing music of Hubert Parry, written in 1916.

The words of *Abide with me* are by the Scottish clergyman Henry Francis Lyte, whose *Poems chiefly Religious* was published in 1833. The well-known melody *Eventide* is by William Henry Monk, musical editor of *Hymns Ancient and Modern*, a Tractarian organist and choirmaster. *Alleluia, sing to Jesus* has words by Bristol-born William Chatterton Dix, his second name proclaiming his father's literary interests. The tune *Hyfrydol* (Good Cheer) was written by the Welsh hymn composer Rowland Huw Prichard, born in Bala in 1811,

but later employed in Holywell, where he died in 1887. *Ye holy angels bright* has words by the seventeenth-century divine Richard Baxter, with nineteenth-century additions by John Hampden Gurney. The eighteenth-century tune *Darwall's 148th* is by John Darwall, Vicar of St Matthew's, Walsall, and a contributor to Tate and Brady's psalter. *My song is love unknown*, with words by Samuel Crossman, a Puritan sympathizer, who recanted after the Restoration, to become Dean of Bristol Cathedral. The hymn was published in 1664 in his *The Young Man's Meditation*. The tune is the work of the twentieth-century English composer John Ireland.

The hymn *Holy, holy, holy! Lord God Almighty!* is by Bishop Reginald Heber, bishop, from 1823, Bishop of Calcutta. The tune *Nicaea* is by one of the most dramatic of Victorian hymn composers, John Bacchus Dykes, precentor of Durham Cathedral, sixty of whose hymns were accepted for the first edition of *Hymns Ancient and Modern*. *Glorious things of thee are spoken* has words by John Newton, who after an early adventurous career eventually settled as a curate at Olney, publishing with the poet William Cowper the *Olney Hymns*. It used to be sung to the tune of Haydn's *Emperor's Hymn*, but when this seemed unsuitable it was coupled with the tune *Abbot's Leigh* by Cyril Taylor, Precentor of Bristol and Salisbury Cathedrals. *O for a thousand tongues to sing* by Charles Wesley is here sung to the tune *Arden*, followed by *Praise, my soul, the King of Heaven*, another example of Victorian hymnody, with words by Henry Francis Lyte and music by Sir John Goss, a pupil of Mozart's pupil Attwood, whom he succeeded as organist of St Paul's Cathedral, and composer of the Chapel Royal. *O praise ye the Lord* has words by Sir Henry Williams Baker, with the tune *Laudate Dominum* by Henry John Gauntlett, an organist and pupil of Samuel Wesley, whose hymn tunes may be numbered in hundreds.

Keith Anderson

*Sung texts for this release are available as PDF files online at www.naxos.com/libretti/englishhymns.htm
This measure is designed to help keep our releases at an affordable price and maintain Naxos' position as leader in the budget-priced market.*

The Choir of St George's Chapel, Windsor Castle

The Choir of St George's Chapel, Windsor Castle, has been in existence since the year 1348, and, with the exception of the Commonwealth period (1649-60), has sung services in the Chapel continuously since then. The choir is made up of 23 boy choristers, five of whom are probationers, and twelve Lay Clerks, who provide the adult voices of alto, tenor and bass. The Choir sings three services on Sundays, and one service every weekday except Wednesday; in this way it is able to draw upon a large repertoire of music from all ages and traditions. The Choir sings regularly in the presence of the Queen and other members of the Royal Family.

Choristers

Jack Aisher
(Deputy Head Chorister)
Hugo Bishop
John Carter
Oliver Dennes
Joseph Edwards
Daniel Evans-Jones
Lawrence Halksworth
Angus McPhee
Dominic Murray
Alexander Opoku
Robert Opoku
(Head Chorister)
Thomas Pinnegar
Mostyn Rowley
Robert Stephens
Gareth Thomas
Jean Michel Tokabi

Lay Clerks

Ben Alden
James Atherton
Biraj Barkakaty
Jonathan Bungard
Stephen Burrows
Colin Cartwright
Trevor Craddock
John Heighway
Gareth Jones
David Manners
Maurice McSweeney
Nick Ovenden
Paul Rickard

Assistant Organist

Roger Judd

Director of Music

Timothy Byram-Wigfield

The Marlowe Brass Ensemble

Trumpet: William Smith • Trumpet: Pablo Mendelssohn • French Horn: Jon Davy
Trombone: Mick Marshall • Tuba: Tim Davy

The Marlowe Brass Ensemble was formed in 2003 while all its members were studying at Trinity College of Music in London. The Ensemble is particularly versatile, with individual members of the group having performing experience ranging from London's top orchestras to pop acts and West End shows. The Ensemble performs a large repertoire of music ranging from baroque to contemporary and has had works written for it by Gordon Carr and David Sutton-Anderson, with extensive collaboration with Tim Jackson, ONYX Brass and London Brass. The Marlowe Brass Ensemble won the Philip Jones Brass Ensemble Prize at Trinity College of Music in 2004.

Timothy Byram-Wigfield

Timothy Byram-Wigfield, the Director of Music at St George's Chapel, Windsor Castle, received his formative training as a chorister at King's College, Cambridge. Following study at the Royal College of Music as organist, pianist and violist, he won an organ scholarship to Christ Church, Oxford, before being appointed Sub-Organist of Winchester Cathedral. During this time he studied the organ with Richard Popplewell and David Sanger and was a finalist in the Royal College of Organist's Performer of the Year competition. In 1991 he was appointed as the first full-time Master of the Music at St Mary's Episcopal Cathedral, Edinburgh. He is widely credited with the regeneration of its choir and winning considerable acclaim for its performances through concerts, tours and broadcasts, especially during the Edinburgh Festival. In 1999 he took up the newly-created post of Director of Music at Jesus College, Cambridge, where he combined his choral activities in the college with teaching and playing, before his appointment to Windsor in January 2004.

1	All people that on earth do dwell William Kethe, from Daye's Psalter of 1500-01, sung to the tune of the <i>Old Hundredth</i>	4:18
2	Dear Lord and Father of mankind John Greenleaf Whittier, music taken from Hubert Parry's <i>Judith</i>	2:56
3	King of glory, King of peace J. D. Jones, sung to the Welsh hymn-tune <i>Gwalchmai</i>	2:15
4	Ye watchers and ye holy ones Athelstan Riley, sung to the tune of <i>Lasst uns erfreuen</i> from the Cologne <i>Geistliche Gesangbuch</i> of 1623	3:40
5	Let all mortal flesh keep silent Gerard Moultrie, text derived from the Greek Liturgy of St James, sung to the tune of the French carol <i>Picardy</i>	3:05
6	Immortal, invisible, God only wise Walter Chalmers Smith, sung to the Welsh hymn-tune <i>St Denio</i>	2:29
7	All my hope on God is founded Robert Bridges, sung to the tune of <i>Michael</i> , by Herbert Howells	3:09
8	The Lord's my shepherd Psalm 23 from the <i>Scottish Psalter</i> of 1650, sung to a tune by Jessie Irvine	3:06
9	Tell out, my soul words based on the <i>Magnificat</i> by Timothy Dudley-Smith, set to the tune <i>Woodlands</i> by Walter Greatorex	2:38
10	Christ is made the sure foundation John Mason Neale, sung to the tune <i>Westminster Abbey</i> , adapted from Henry Purcell	4:16
11	Come down, O Love divine Richard Frederick Littledale, sung to the tune of <i>Down Ampney</i> by Vaughan Williams	3:10
12	Praise to the Lord, the Almighty, the King of creation Catherine Winkworth, sung to the tune of <i>Lobe den Herren</i>	2:56
13	And did those feet in ancient time (Jerusalem) William Blake, sung to a tune by Hubert Parry	2:33
14	Abide with me Henry Francis Lyte, sung to the tune of <i>Eventide</i> by William Henry Monk	3:44
15	Alleluya, sing to Jesus! William Chatterton Dix, sung to the tune of <i>Hyfrydol</i> (Good Cheer) by Rowland Huw Prichard	4:32
16	Ye holy angels bright Richard Baxter, sung to the tune of <i>Darwall's 148th</i> by John Darwall	2:29
17	My song is love unknown Samuel Crossman's <i>The Young Man's Meditation</i> , sung to a tune by John Ireland.	3:04
18	Holy, holy, holy! Bishop Reginald Heber, sung to the tune of <i>Nicaea</i> by John Bacchus Dykes	3:03
19	Glorious things of thee are spoken John Newton, sung to the tune of <i>Abbot's Leigh</i> by Cyril Taylor	3:33
20	O for a thousand tongues to sing Charles Wesley, sung to the tune <i>Arden</i>	2:42
21	Praise, my soul, the King of Heaven Henry Francis Lyte, sung to a tune by Sir John Goss	2:45
22	O praise ye the Lord Sir Henry Williams Baker, sung to the tune of <i>Laudate Dominum</i> by Henry John Gauntlett	2:43



8.557578

DDD

Playing Time

69:06



www.naxos.com

© & © 2005 Naxos Rights International Ltd.
 Booklet notes in English
 Sung texts can be accessed at:
www.naxos.com/libretti/englishhymns.htm
 Made in Canada

Today's worldwide Anglican Church enjoys an enviable choral tradition with hymns – many written and composed by vicars and churchmen – at its heart. The inspired poetry and musical genius of Anglican Hymnody down the centuries are heard at their best in this wide-ranging collection. From the serene and reflective *The Lord's my Shepherd* to the rousing rendition of *Jerusalem*, these hymns, some accompanied by brass ensemble, have a greatness and a purity that lift the spirit.



Windsor Festival

ABIDE WITH ME

HONDA
 The Power of Dreams

- | | | | |
|---------------------------------------|------|---|------|
| 1 All people that on earth do dwell * | 4:18 | 12 Praise to the Lord, the Almighty, the King of creation | 2:56 |
| 2 Dear Lord and Father of mankind | 2:56 | 13 And did those feet in ancient time (Jerusalem) * | 2:33 |
| 3 King of glory, King of peace | 2:15 | 14 Abide with me | 3:44 |
| 4 Ye watchers and ye holy ones * | 3:40 | 15 Alleluya, sing to Jesus! | 4:32 |
| 5 Let all mortal flesh keep silent | 3:05 | 16 Ye holy angels bright * | 2:29 |
| 6 Immortal, invisible, God only wise | 2:29 | 17 My song is love unknown | 3:04 |
| 7 All my hope on God is founded | 3:09 | 18 Holy, holy, holy! | 3:03 |
| 8 The Lord's my shepherd | 3:06 | 19 Glorious things of thee are spoken | 3:33 |
| 9 Tell out, my soul * | 2:38 | 20 O for a thousand tongues to sing | 2:42 |
| 10 Christ is made the sure foundation | 4:16 | 21 Praise, my soul, the King of Heaven * | 2:45 |
| 11 Come down, O Love divine | 3:10 | 22 O praise ye the Lord * | 2:43 |

Marlowe Brass Ensemble *
The Choir of St George's Chapel, Windsor Castle • Tim Byram-Wigfield

Recorded in the Church of the Sacred Heart, Wimbledon, UK, from 27th to 29th April, 2004

Producer: Andrew Walton (K&A Productions Ltd.) • Engineer: Eleanor Thomason

Post-production: Andrew Walton • This recording was made and edited at 24bit resolution

This recording was sponsored by Windsor Festival in partnership with Honda

 Booklet Notes: Keith Anderson • Cover Picture: *Stained glass window of Jesus Christ*

(Comstock Images / Getty Images)