

NAXOS

John
IRELAND

MY SONG IS LOVE UNKNOWN
Church Music

**Lincoln Cathedral Choir • Charles Harrison, Organ
Aric Prentice**



MY SONG IS LOVE UNKNOWN

The Church Music of John Ireland (1879–1962)

1	Te Deum in F	6:45	Four Unaccompanied Carols	8:27
2	Benedictus	4:54	15 Adam lay ybounden	1:38
			16 New Prince, New Pomp	2:45
	Communion Service in C	14:32	17 The Holy Boy	2:37
3	Kyrie	1:07	18 A New Year Carol	1:27
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11	Elegiac Romance, for organ solo	8:27	23 Island Praise	1:53
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12	Magnificat	2:36	24 Magnificat <i>(Charlie Kirk, Treble • Edward Joyner, Alto • Thomas Wilson, Tenor)</i>	3:24
13	Nunc Dimittis	2:04		
14	Christ the Lord is risen today (Sampford)	2:05	25 Nunc Dimittis	2:32

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Publishers: Novello (**1–9**, **11–13**, **24–25**); John Ireland Charitable Trust (**10**, **14**, **20**); Stainer and Bell (**19**, **22**); H. Freeman and Co. (**15**, **16**, **23**); Boosey and Hawkes (**17**, **18**, **21**)

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MY SONG IS LOVE UNKNOWN

The Church Music of John Ireland (1879–1962)

Although not an extensive part of his output, John Ireland's church music nevertheless represents a significant facet of his creative personality. An Anglo-Catholic by persuasion – he adored ritual, symbol and colour as part of Christian worship – Ireland felt most spiritually at home in the liturgy of 'High Church' Anglicanism which, at the turn of the twentieth century, offered ample musical opportunity with its infrastructure of fine cathedral and church choirs. As a first-study organist at the Royal College of Music, where he studied under Walter Parratt, Ireland began to undertake services at London churches for small fees, but his first significant appointment appears to have been in 1895 at St Barnabas, South Lambeth, a large neo-gothic church, where he deputised for six months (its principal organist at this time was Vaughan Williams, a fellow RCM student). In or around 1897 he became deputy organist to Walter Alcock at the church of Holy Trinity, Sloane Street, in Chelsea. Ireland once described Holy Trinity as having a 'reputation of the best musical service in London'; there was a fine four-manual organ built by Walker in 1891, and 40 boys' voices drawn from the Holy Trinity Church School who lived locally. Daily evensongs, with boys' voices only, were complemented by a full choir on Sundays. In 1904 Ireland moved to St Luke's, Sydney Street, Chelsea. Here the liturgical practice could be described as 'Broad Church' and as such less congenial to Ireland, but he remained at St Luke's until 1926, witnessing something of a decline in the social cement of the choir in the years after the First World War. For a further fourteen years Ireland avoided the organ loft, but when his close friend, Kenneth Thompson (the incumbent at St Cuthbert's, Kensington, another London 'high church' where Ireland worshipped), moved to Lancing College, Sussex, Ireland entertained ideas of moving to Chichester (and even a post at the cathedral). In truth, these feelings revealed an inner longing to return to church music. This opportunity came with Ireland's visits to Guernsey in 1939–40 when he became Director of Music at St Stephen's Church, St Peter Port, in February 1940. However, being forced to flee the channel island

before the German invasion, he was never able to resume his post after the war.

Ireland's *Te Deum in F* dates from 1907 and was dedicated to Martin Shaw. Its structure owes much to Stanford's *Te Deum in B flat Op. 10*, though in detail, Ireland's is the simpler. Opening with a distinctive, broad melody, the secondary material, in D minor, is characteristically elegiac in character. Other movements were added in 1914 and 1915 including the *Benedictus in F* and, for the Evening Service, the *Magnificat* and *Nunc Dimittis in F*. In accordance with the model of Stanford's services, Ireland's intention was to imbue these additional pieces with a pattern of cyclic thematic references in which the doxology ('Glory be to the Father'), restating the opening material of the *Te Deum*, functioned as a concluding statement of 'unity'. Most substantial is the *Benedictus* where Ireland permits himself to exercise his more symphonic instincts. Here the thematic material is allowed to expand and transform more freely, and the tonal range – which extends as far as B minor – has much more in common with the later, instrumentally-orientated services of Stanford (namely those in G of 1904 and C of 1909).

In 1913, in response to a request from George Martin, the organist of St Paul's Cathedral, Ireland supplied a *Communion Service in C* for Novello's series of new service music. The work was intended to be well 'within the capabilities of an ordinary choir' (as was required by the publisher) but Ireland did his best to retain a high standard of invention in spite of this stricture. The organ part is well within the capacity of a reasonably competent player and the choral writing barely strays from its uniformly homophonic and consonant manner. Nevertheless, Ireland maintained a telling sense of thematic unity in the larger movements of the *Credo* (which exhibits a taut key scheme that fluctuates between C major and A flat) and ternary, Scherzo-like *Gloria*, while the other movements have a dignified solemnity. The *Magnificat* and *Nunc Dimittis in C* and the *Ninefold Kyrie in C* were intended to be a companion to the *Communion Service*, but were not composed until 1941. Though

decades lay between them, however, Ireland was at once able to recapture that once fluent Edwardian style established during his heyday as a church musician.

The one significant anthem Ireland produced while at St Luke's was written as a commission in 1912 for Charles Macpherson, the sub-organist of St Paul's Cathedral. Intended as a meditation for Passontide, *Greater love hath no man* drew its text from a compilation of scriptural passages from *Daily Light on the Daily Path*, a series of booklets containing Bible readings which Ireland used to observe on a regular basis. The anthem quickly became popular with cathedral and church choirs, and during the First World War, with the mounting casualties, its message had a particularly affecting resonance at memorial services. In terms of genre, 'Greater love', with its sense of continuity and 'dialogue' between soloists and chorus, has a scope and narrative that is redolent of a small cantata; indeed, there are moments when the full chorus assumes the role of 'turba' in contrast to its more normal role of reflective commentary.

The ravishing *Ex ore innocentum* for boys' voices was commissioned by Sir Sydney Nicholson for the Royal School of Church Music's summer school in Durham in 1944. Ireland chose the poem 'It is a thing most wonderful' from *Children's Hymns* (1872) by Bishop William Walsham How. Well known as a hymn text, Ireland's conception of the words, in the form of a through-composed, plangent song, was altogether different. Couched in the rich, post-Romantic language of his secular songs, the anthem is a powerful study in the art of extended melody, of subtly graded climaxes and the masterly handling of fluid tonality. But at its heart is Ireland's emotional response to the agony and atonement of the Crucifixion, ultimately enshrined in one of his most moving gestures during the reprise – 'O light a flame within my heart'.

Most of Ireland's organ music was composed during his time at Holy Trinity, Sloane Square and St Luke's, Chelsea. The *Elegiac Romance* dates from 1902 and has much in common harmonically with his early songs. The score was revised in 1958. The *Capriccio* was composed in 1911, and though Ireland was by this time at St Luke's, the piece (of some technical difficulty) was evidently written to display the more generous registration of Holy

Trinity's Walker organ as well as the technique of its organist and dedicatee, H. L. Balfour.

Throughout his life, Ireland also produced a steady list of hymns and carols. Of the hymn tunes, only one, *Sampford*, was not written during his time at St Luke's. The solemn, chorale-like *Eastergate* (named after Ireland's cottage at Eastergate near Chichester where he holidayed after 1905), clearly intended to suggest an 'old' style, suited the manner of hymns stipulated by Vaughan Williams for the *English Hymnal* of 1906 which purged modern hymn books of the (so-called) saccharine sentimentality of Victorian hymnwriters. In June 1915, Ireland composed the anthem *An Island Hymn* for male chorus. Published by Stainer & Bell, it was included in a collection of twelve short anthems 'for use in church, on deck, in camp or trench as occasion may require' and dedicated 'to all brave Defenders of the Realm of George V, whether on sea, land or in the air, and especially the men's Choir of HMS Achilles', somewhere in the North Sea.' It was later revised as a hymn with the name *Island Praise* and published in 1956. *My song is love unknown* to Samuel Crossman's poem, was written for the *Public School Hymn Book* of 1920, though it rapidly became popular among many Christian denominations through its publication in *Songs of Praise* of 1925 (and later in other hymn books). A unison tune more in the style of a song melody (with its two seamless phrases and impassioned climax), it is purported to have been written rapidly on the back of a menu during a lunch with Geoffrey Shaw (one of the editors of the *PSHB*). The Easter hymn tune *Sampford*, named after the village of Little Sampford, near Saffron Walden, Essex where Ireland stayed during the Second World War, was commissioned by Nicholson for the revised version of *Hymns Ancient & Modern* and written as tribute to his friend, Paul Walde, who supplied him with accommodation at Little Sampford rectory while his home at Gunter Grove, Chelsea was under constant threat of enemy bombing.

The first of Ireland's four carols, the archaic-sounding *New Prince, New Pomp*, dates from 1927, the year after he retired from St Luke's. The choral arrangement of his piano prelude *The Holy Boy*, subtitled 'A Carol of the Nativity', was made in 1941 for Trevor Harvey, assistant chorus master at the BBC and the BBC Singers, to words

by Ireland's friend and solicitor in Deal, Kent, Herbert S. Brown ('Lowly, laid in a manger, With oxen brooding nigh'). The same performers also sang *A New Year Carol*, another modal manifestation, for a Home Service broadcast from the BBC's wartime headquarters at Bedford on 29th December that same year. The anonymous words, had been set by Ireland's former pupil, Benjamin Britten, in his set of children's songs *Friday*

Afternoons, Op. 7, published in 1936, though whether Ireland was aware of this earlier setting is not known. *Adam lay ybounden*, which makes passing reference, ruefully perhaps, to *The Holy Boy* in its second line, was written much later, in 1956, after Ireland had given up all practical links with church music.

Jeremy Dibble © 2012

Lincoln Cathedral Choir

Lincoln Cathedral Choir has established itself in recent years as one of the foremost provincial cathedral choirs. The forty choristers (twenty boys and twenty girls) are all music scholars at Lincoln Minster School and the alto, tenor and bass parts are taken by the adult members of the choir, who are a mixture of permanent lay vicars and annual choral scholars. In addition to the round of liturgical duties, the choir broadcasts regularly on television and radio, gives concerts with professional orchestras and performs throughout the East of England and from time to time on mainland Europe. Lincoln's fine organ, completed in 1898, was the last large instrument that 'Father' Henry Willis personally supervised and finished. It survives with only minor alterations.

Charles Harrison



Charles Harrison is Assistant Director of Music and Sub Organist of Lincoln Cathedral, posts he has held since 2003. He was organ scholar of Jesus College Cambridge, where he took a degree in music and studied organ with David Sanger. He went on to win prizes in the prestigious international organ competitions at St Albans and Odense. His performing career has included concerts at many of the celebrated venues in Britain and Europe. He forms an organ duo with his colleague David Leigh, appears as accompanist and continuo player, and has worked with many leading soloists, conductors and ensembles, including Roy Goodman, Steven Isserlis, Stephen Cleobury, Thierry Fischer, the BBC Singers, Andreas Scholl, the BBC National Orchestra of Wales and the Irish Chamber Orchestra. In 2010, he appeared with the Ulster Orchestra at the BBC Proms, playing the mighty organ of the Royal Albert Hall.

Aric Prentice



Aric Prentice has held the joint posts of Director of Music in Lincoln Cathedral and in Lincoln Minster School since January 2003. His early training was as a chorister in Durham Cathedral, and as an undergraduate in the choirs of Jesus College and then St John's College, Cambridge. Under his direction, Lincoln Cathedral Choir has broadcast frequently on Radios 2, 3, 4, BBC1 and ITV and recorded on the Guild, Cantoris and Naxos labels. He also directs Lincoln Minster School Chamber Choir who were finalists in the youth choir section of Choir of the Year 2010 and appeared in the national festival of Music for Youth in 2008 and 2011. Recent projects have included work with English Touring Opera, a recording with Decca of a new oratorio by Howard Goodall and choral workshops in the United States. As a counter-tenor, Aric has performed most of the best-known oratorio rôles.

1 Te Deum in F

We praise thee O God, we acknowledge thee to be the Lord. All the earth doth worship thee: the Father everlasting. To thee all Angels cry aloud: the Heavens, and all the Powers therein. To thee Cherubim and Seraphim: continually do cry, Holy, Holy: Lord God of Sabaoth; Heaven and Earth are full of the Majesty of thy glory. The glorious company of the Apostles praise thee. The godly fellowship of the Prophets praise thee. The holy Church throughout all the world doth acknowledge thee; the Father of an infinite Majesty; Thine honourable true and only Son; Also the Holy Ghost: the Comforter. Thou art the King of Glory: O Christ. Thou art the everlasting Son of the Father. When thou tookest upon thee to deliver man: thou didst not abhor the Virgin's womb. When thou hadst overcome the sharpness of death: thou didst open the Kingdom of 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 for ever. Day by day we magnify thee: and we worship thy Name ever world without end. Vouchsafe O Lord to keep us this day without sin. O Lord have mercy upon us: have mercy upon us. O Lord let thy mercy lighten upon us: as our trust is in thee. O Lord in thee have I trusted: let me never be confounded.

2 Benedictus

Blessed be the Lord God of Israel: for he hath visited and redeemed his people; And hath raised up a mighty salvation for us: in the house of his servant David; As he spake by the mouth of his holy Prophets: which have been since the world began; That we should be saved from our enemies: and from the hands of all that hate us; To perform the mercy promised to our forefathers and to remember the holy Covenant; To perform the oath which he sware to our forefather Abraham: that he would give us; that we being delivered out of the hands of our enemies might serve him; In holiness and

righteousness before him: all the days of our life. And thou Child shalt be called the Prophet of the Highest: for thou shalt go before the face of the Lord to prepare his ways; to give knowledge of salvation unto his people: for the remission of their sins. Through the tender mercy of our God: whereby the dayspring from on high hath visited us; To give light to them that sit in darkness and in the shadow of death: and to guide our feet into the way of peace. 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.

COMMUNION SERVICE IN C

3 Kyrie eleison

Kyrie eleison, Christe eleison, Kyrie eleison
Lord have mercy, Christ have mercy,
Lord have mercy

4 Credo

I believe in one God the Father Almighty. Maker of heaven and earth, And of all things visible and invisible: And in one Lord Jesus Christ, the only begotten Son of God, Begotten of his Father before all worlds, God of God, Light of Light, Very God of very God, Begotten, not made, Being of one substance with the Father, By whom all things were made: Who for us men and for our salvation came down from heaven, was incarnate by the Holy Ghost of the Virgin Mary, And was made man, and was crucified also for us under Pontius Pilate. He suffered and was buried, And the third day He rose again according to the Scriptures, And ascended into heaven, and sitteth on the right hand of the Father. And he shall come again with glory to judge both the quick and the dead: Whose kingdom shall have no end. And I believe in the Holy Ghost, the Lord and Giver of life, Who proceedeth from the Father and the Son, who with the Father and the Son together is worshipped and glorified, Who spake by the Prophets. And I believe in one Catholic and Apostolick Church. I acknowledge one Baptism for the remission of sins, And I look for the Resurrection of the dead, and the life of the world to come. Amen

5 Sanctus

Holy, Holy, Holy, Lord God of hosts, heaven and earth are full of Thy glory: Glory be to Thee, O Lord most High. Amen

6 Benedictus qui venit

Blessed is he that cometh in the Name of the Lord; Hosanna in the Highest.

7 Agnus Dei

O Lamb of God, that takest away the sins of the world, have mercy upon us.

O Lamb of God, that takest away the sins of the world, have mercy upon us.

O Lamb of God, that takest away the sins of the world, grant us Thy peace.

8 Pater noster

Our Father, which art in heaven, hallowed be Thy Name, Thy kingdom come, Thy will be done in earth as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, As we forgive them that trespass against us. And lead us not into temptation: but deliver us from evil. For Thine is the kingdom, the power and the glory, For ever and ever. Amen

9 Gloria in excelsis

Glory be to God on high, and in earth peace, goodwill towards men. We praise Thee, we bless Thee, we worship Thee, we glorify Thee, we give thanks to Thee for Thy great glory, O Lord God, heavenly King, God the Father Almighty. O Lord, the only begotten Son Jesu Christ; O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer, Thou that sitteth at the right hand of God the Father, have mercy upon us. For Thou only art holy, Thou only art the Lord; Thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen

10 My song is love unknown

Samuel Crossman, c.1624-84

My song is love unknown,
My saviour's love to me,
Love to the loveless shown,
That they might lovely be.

O who am I,
That for my sake
My Lord should take
Frail flesh, and die?

He came from his blest throne,
Salvation to bestow;
But men made strange, and none
The longed-for Christ would know.
But O, my friend,
My friend indeed,
Who at my need
His life did spend.

Sometimes they strew his way,
And his sweet praises sing;
Resounding all the day
Hosannas to their king.
Then 'Crucify!'
Is all their breath,
And for his death
They thirst and cry.

They rise, and needs will have
My dear Lord made away;
A murderer they save,
The Prince of Life they slay.
Yet cheerful he
To suffering goes,
That he his foes
From thence might free.

Here might I stay and sing,
No story so divine;
Never was love, dear King,
Never was grief like thine.
This is my Friend,
In whose sweet praise
I all my days
Could gladly spend.

EVENING SERVICE IN C

12 Magnificat

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour. For he hath regarded the lowliness of his handmaiden. 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

13 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 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

14 Christ the Lord is risen today (Sampford)

Latin 10th century, trans. Jane Eliza Leeson, 1853

Christ the Lord is risen today:
Christians, haste your vows to pay;
Offer ye your praises meet
At the Paschal Victim's feet.
For the sheep the Lamb hath bled,
Sinless in the sinner's stead;
'Christ is risen,' today we cry;
Now he lives no more to die.

Christ, the Victim undefiled,
Man to God hath reconciled;

Whilst in strange and awful strife
Met together Death and Life:
Christians, on this happy day
Haste with joy your vows to pay;
'Christ is risen,' today we cry;
Now he lives no more to die.

Christ, who once for sinners bled,
Now the first born from the dead,
Throned in endless might and power,
Lives and reigns for evermore.
Hail eternal Hope on high!
Hail, thou King of victory!
Hail, thou Prince of life adored!
Help and save us, gracious Lord.

FOUR UNACCOMPANIED CAROLS

15 Adam lay ybounden

15th century MS

Adam lay ybounden,
Bounden in a bond;
Four thousand winter
Thought he not too long.

And all was for an apple,
An apple that he took,
As clerkes finden,
Written in their book.

Ne had the apple taken been
The apple taken been,
Ne had never our lady
Abeen heav'ne queen.

Blessed be the time
That apple taken was,
Therefore we moun singen
Deo gracias!

16 New Prince, New Pomp

Robert Southwell (1561-1595)

Nowell, nowell, nowell, sing we with mirth!
Christ is come well, with us to dwell,
By His most noble birth.

Behold a simple tender babe,
In freezing winter night,
In homely manger trembling lies:
Alas! a piteous sight.

Weigh not his crib, his wooden dish,
Nor beasts that by him feed;
Weigh not his mother's poor attire,
Nor Joseph's simple meed.

This stable is a prince's court,
This crib his chair of state,
The beasts are parcel of his pomp,
The wooden dish his plate.

The persons in that poor attire
His royal liveries wear;
The Prince himself has come from heaven,
This pomp is prized there.

17 The Holy Boy

Herbert S Brown, d. 1963

Lowly, laid in a manger,
With oxen brooding nigh,
The Heavenly Babe is lying,
His Maiden Mother by.

Lo! the wayfaring sages,
Who journey'd far through the wild,
Now worship silent, adoring,
The Boy, the Heav'ny Child.

Leave your work and your playtime,
And kneel in homage and prayer,
The Prince of Love is smiling,
Asleep in his cradle there.

Bend your heart to the wonder,
The Birth, the Mystery mild,
And worship, silent, adoring,
The Boy, The Heavenly Child.

Dim the light of the lantern,
And bare the mean abode,
Yet gold and myrrh and incense
Proclaim the Son of God.

Lowly, laid in a manger
By Virgin undefiled,
Come worship, silent adoring,
The Boy, The Heavenly Child.

18 A New Year Carol

Here we bring new water from the well so clear,
For to worship God with this happy New Year.
Sing levy dew, sing levy dew, the water and the wine;
The seven bright gold wires and the bugles
that do shine.

Sing reign of Fair Maid, with gold upon her toe,
Open you the West door, and turn the old year go.
Sing reign of Fair Maid, with gold upon her chin,
Open you the East door and let the New Year in.

19 Greater love hath no man

Many waters cannot quench Love,
neither can the floods drown it.
Love is strong as death.
(*Song of Solomon viii:7 and viii:6*)

Greater love hath no man than this,
that a man lay down his life for his friends.
(*John xv.13*)

Who his own Self bare our sins in his own Body
on the tree, that we being dead to sins, should live
unto righteousness. (*1 Peter ii:24*)

Ye are washed, ye are sanctified, ye are justified,
in the Name of the Lord Jesus. (*1 Corinthians vi:11*)

Ye are a chosen generation, a royal priesthood,
a holy nation.

That ye should show forth the praises of him
Who hath called you out of darkness into
His marvellous light. (*1 Peter ii:9*)

I beseech you, brethren, by the mercies of God,
that ye present your bodies, a living sacrifice, holy,
acceptable unto God, which is your
reasonable service. (*Romans xii:1*)

20 I am trusting (Eastergate)

Frances Ridley Havergal (1836-79)

I am trusting Thee, Lord Jesus,
Trusting only Thee;
Trusting Thee for full salvation,
Great and free.

I am trusting Thee for pardon,
At Thy feet I bow;
For Thy grace and tender mercy,
Trusting now.

I am trusting Thee for cleansing
In the crimson flood;
Trusting Thee to make me holy
By Thy blood.

I am trusting Thee to guide me;
Thou alone shall lead,
Every day and hour supplying
All my need.

I am trusting Thee for power,
Thine can never fail;
Words which Thou Thyself shalt give me
Must prevail.

I am trusting Thee, Lord Jesus;
Never let me fall;
I am trusting Thee for ever,
And for all.

21 Ex ore innocentium

Bishop William Walsham How (1823-97)

It is a thing most wonderful,
Almost too wonderful to be,
That God's own Son should come from heav'n,
And die to save a child like me.

And yet I know that it is true:

He chose a poor and humble lot,
And wept, and toiled, and mourned, and died,
For love of those who loved him not.

I sometimes think about the Cross,
And shut my eyes, and try to see
The cruel nails and crown of thorns,
And Jesus crucified for me.

But even could I see him die,
I should but see a little part
Of that great love, which like a fire,
Is always burning in his heart.

And yet I want to love thee, Lord;
O light the flame within my heart,
And I will love thee more and more,
Until I see thee as thou art.

22 Island Praise

Isaiah xlvi.10,12

Sing unto the Lord a new song,
And his praise from the ends of the world!
Ye that go down to the sea,
And all that is therein,
The Isles, and the inhabitants thereof,
Let them give glory unto the Lord
And declare his praise in the Islands.

EVENING SERVICE IN F

24 Magnificat

See track 12

25 Nunc Dimittis

See track 13



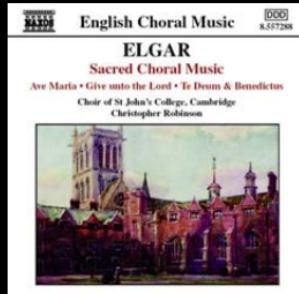
St Luke's Choir, Sydney Street, Chelsea c.1908.

John Ireland is sitting at the extreme right of the second row; immediately behind him is Bobby Glassby, who inspired the piano Prelude *The Holy Boy*.

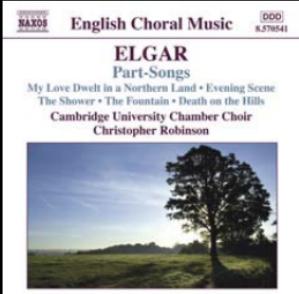
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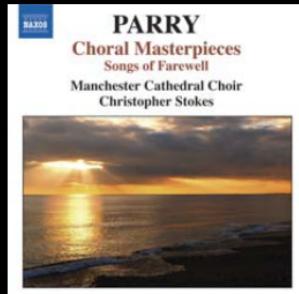
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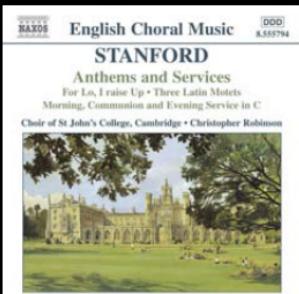
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Spiritually at home in the liturgy and fine choirs of High Church Anglicanism, John Ireland wrote much-loved hymns and carols throughout his life. A fluent Edwardian style can be heard in earlier works such as the Stanford-influenced *Te Deum* and the *Communion Service*. The anthem *Greater love hath no man* took on affecting resonance when sung during memorial services during the First World War, and the ravishing *Ex ore innocentium* movingly responds to the agony of the Crucifixion in a rich, post-romantic musical language.

**John
IRELAND
(1879–1962)**

Church Music

[1]	Te Deum in F	6:45	[15–18] Four Unaccompanied Carols	8:27
[2]	Benedictus	4:54	[19] Greater love hath no man	5:29
[3–9]	Communion Service in C	14:32	[20] I am trusting (Eastergate)	2:35
[10]	My song is love unknown	2:56	[21] Ex ore innocentium	3:24
[11]	Elegiac Romance (organ solo)	8:27	[22] Capriccio (organ solo)	5:03
[12–13]	Evening Service in C	4:40	[23] Island Praise	1:53
[14]	Christ the Lord is risen today (Sampford)	2:05	[24–25] Evening Service in F	5:56

**Lincoln Cathedral Choir • Charles Harrison, Organ
Aric Prentice**

Recorded in Lincoln Cathedral, Lincoln, UK, from 6th to 7th and 27th to 29th February, 2012

Producer and Engineer: Michael Ponder • Booklet notes: Jeremy Dibble

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Please see the booklet for a detailed track list and publishers' details

Sung texts and translations are included in the booklet and can also be accessed at

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Playing Time
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