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Playing Time
61:19

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Gerald Finzi made a significant contribution to British twentieth-century song-writing, especially with his settings of Thomas Hardy, his favourite poet, whom he set more than any other. Finzi's empathy with Hardy's bleak fatalism, his sense of transience and his anger at the suffering that mankind afflicts on fellow human beings permeates all three collections on this disc. Highlights include the dramatic *I said to Love*, as the poet squares up to his adversary and forecasts that 'Mankind shall cease', the haunting *Fear no more the heat o' the sun* with its images of the dust to which 'the golden lads and girls' must all come, and the large-scale *Channel Firing*, arguably Finzi's most ambitious Hardy setting.

Gerald FINZI (1901-1956)

I Said to Love, Op. 19b (Words by Thomas Hardy)

| | | |
|---|------------------------------------|------|
| 1 | I need not go | 2:10 |
| 2 | At Middle-Field Gate in February | 3:27 |
| 3 | Two Lips | 0:56 |
| 4 | In five-score Summers (Meditation) | 1:47 |
| 5 | For Life I had never cared greatly | 2:07 |
| 6 | I Said to Love | 3:06 |

Let Us Garlands Bring, Op. 18 (Words by Shakespeare)

| | | |
|----|----------------------------------|------|
| 7 | Come away, come away, death | 3:30 |
| 8 | Who is Silvia? | 1:36 |
| 9 | Fear no more the heat o' the Sun | 5:42 |
| 10 | O Mistress Mine | 1:42 |
| 11 | It was a lover and his lass | 2:32 |

Before and After Summer, Op. 16 (Words by Thomas Hardy)

| | | |
|----|---------------------------|------|
| 12 | Childhood among the Ferns | 3:29 |
| 13 | Before and after Summer | 2:36 |
| 14 | The Self-unseeing | 2:54 |
| 15 | Overlooking the River | 2:38 |
| 16 | Channel Firing | 6:38 |
| 17 | In the mind's eye | 1:48 |
| 18 | The Too Short Time | 3:07 |
| 19 | Epeisodia | 2:03 |
| 20 | Amabel | 2:58 |
| 21 | He abjures Love | 4:33 |

Roderick Williams, Baritone • Iain Burnside, Piano

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