



AMERICAN VOICES

THE SAINT THOMAS
CHOIR OF
MEN AND BOYS

Meg Bragle, *mezzo-soprano*

Frederick Teardo, *organ*

Anna Reinersman, *harp*

Maya Gunji, *percussion*

JOHN SCOTT, *conductor*



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Chichester Psalms – Leonard Bernstein (1918-1990)

Alleluia – Randall Thompson (1899-1984)

In the Beginning – Aaron Copland (1900-1990)

Bright Mass with Canons – Nico Muhly (b. 1981)

Agnus Dei – Samuel Barber (1910-1981)

Eternal Light – Daniel Castellanos (b. 1995)

Sing my soul; O God, my heart is ready – Ned Rorem (b. 1923)

Deep River – arr. Gerre Hancock (b.1934)

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CHICHESTER PSALMS *Leonard Bernstein*

A man of phenomenal and wide-ranging musical gifts, Leonard Bernstein was one of the great figures of twentieth century American music. Following study at Harvard University he entered the Curtis Institute in 1941 where a friend commented, “Lenny is doomed to success.” It was a true prophecy in that Bernstein’s multi-faceted career inevitably restricted the number of compositions he was able to pen. We are fortunate, therefore, that the Very Reverend Walter Hussey, Dean of Chichester Cathedral, invited Bernstein to compose a work for the 1965 Chichester Festival. Hussey was also responsible for commissioning Britten’s *Rejoice in the Lamb* as well as works of art and music by William Walton, Gerald Finzi, John Piper, Graham Sutherland, Marc Chagall and Henry Moore.

“I think many of us would be very delighted if there was a hint of *West Side Story* about the music,” wrote Walter Hussey to Bernstein in his letter requesting that commission. Bernstein did not disappoint; his *Chichester Psalms* contain some material originally intended for *West Side Story* and are full of the jazzy Broadway rhythms that characterize his music.

The text of *Chichester Psalms* is in Hebrew and the work opens with a powerful introit that appears again at the end of the first and last movements. Psalm 100 (“O be joyful in the Lord”) is set in an agitated and dance-like seven-four rhythm that contrasts fittingly with the opening of the second movement, a lyrical setting of Psalm 23 for boys’ choir and soloist.

The treble solo is affectingly accompanied by the harp but when this attractive melody is taken up by the boys' choir it is interrupted by fierce outbursts from the men's choir: "Why do the nations rage together?" (Psalm 2). Although the boys resume their pastoral melody and the disturbance moves into the background, the disquiet remains in evidence until the end of the movement. The third movement begins with an organ prelude of striking dissonance and intensity. The mood of this music gradually yields to one of yearning and comfort as the choir sings Psalm 131 ("Lord, I am not high-minded"). The work ends reflectively with a unison Amen as the organ quietly recalls the first phrase of the chorale.

ALLELUIA *Randall Thompson*

Randall Thompson is one of the most widely performed twentieth century American choral composers. He once said: "A composer's first responsibility is, and always will be, to write music that will reach and move the hearts of his listeners in his own day."

Alleluia, probably the best known and loved of all Randall Thompson compositions, was written for the opening of the Berkshire Music Center in 1940. Expecting a piece that would be a joyful choral fanfare, the Center received instead this masterpiece of introspection. *Alleluia* reflects Thompson's concern over circumstances in Europe, particularly the fall of France. His textual inspiration came from *Job* 1:21: "The Lord giveth and the

Lord taketh away. Blessed be the name of the Lord."

The story of the *Alleluia* is a particularly unusual one. There are several theories as to why he began composing the piece barely a week before its scheduled first performance: the official story is that he was "preoccupied with another commission," though the popular lore is that he quite simply forgot about it! Thompson wrote the work in just four days, and delivered it to the conductor, G. Wallace Woodworth, barely forty-five minutes before the first performance. Woodworth's first impression: "Well, text at least is one thing we won't have to worry about." The work retains a freshness and spontaneity, and is one of those few works which one never tires of hearing, or performing. It is still performed at the opening concert of Tanglewood's annual summer events.

IN THE BEGINNING *Aaron Copland*

Even though, before the turn of the century, Charles Ives had produced choral music of singular originality, it was still pertinent of Gilbert Chase, in his book *America's Music* to state: "What we really needed was some American music to which no European master of composition could sign his name and get away with it." It seems extraordinary that such problems were to be addressed in the 1920's in France, by a Frenchwoman, Nadia Boulanger. It was to this lady that several generations of American composers were drawn; among them Aaron Copland, Virgil Thompson, Roy

Harris, Walter Piston and Elliott Carter. An avowed disciple of Stravinsky, Mlle. Boulanger imposed a severely disciplined method of study on her pupils tempered with encouragement always to develop their own musical styles. That she was able to accomplish this establishes her as one of the greatest musical pedagogues in the history of music.

“It was brave of me to accept a commission for a choral work to be premiered at a Symposium on Music Criticism at Harvard in May 1947, never having composed anything of length for chorus.” Thus spoke Aaron Copland about the genesis of his single-movement motet for mezzo-soprano “story-teller” and unaccompanied chorus, *In the Beginning*. Copland decided to tell the ancient tale of creation in a “gentle narrative style” using the biblical phrase “And the evening and the morning were the ___ day” as a chanted refrain, its tonal center rising with every appearance, to conclude each section of the work. It was only when he arrived at the third day of creation that the composer “saw that it was good” and felt that his approach would be successful. He went on to portray the varying moods and events of the creation days by using different rhythmic patterns, tempi, textures, and tonal centers. A cadenza-like passage for the singer and a final coda force all the voices to the top of their range, bringing the work to a climax to depict the text—‘And man became a living soul’—in musical terms. The work’s premiere was conducted by Robert Shaw.

BRIGHT MASS WITH CANONS *Nico Muhly*

(Kyrie – Gloria – Sanctus – Benedictus – Agnus Dei)

Nico Muhly was born in Vermont in 1981. A graduate of Columbia University and the Juilliard School with undergraduate degrees in English and Music Composition, Muhly studied under John Corigliano and Christopher Rouse. He has also worked alongside Björk in collaboration on the DVD single *Oceania* in 2004 and Philip Glass as an editor, conductor, and keyboardist. His *Bright Mass with Canons* was composed for the Saint Thomas Choir in 2005. The composer writes:

- 1) *Bright Mass with Canons* is an exploration of one of the oldest techniques in the book: one group of musicians playing the same thing as another, with a slight rhythmic offset. The result can be dream-like, liquid (as in the *Kyrie* and *Agnus Dei*) or angular and severe (like the *Gloria*).
- 2) Singing a canon is one of my fondest memories of singing in a choir (particularly the glacially slow ones in John Tavener’s *A Hymn to the Mother of God*, or the manic imitation in Weelkes’s *Alleluia, I Heard a Voice*). In writing *Bright Mass with Canons*, I tried to tap into my remembered excitement as a chorister.
- 3) Throughout the Mass, the organ acts as a sort of antagonist to the choir, adding insect-like decorations, or aggressive, decentering bass notes; sometimes it continues twitching after the choir has finished. In the *Sanctus*,

these roles reverse, and the organ calms down while the trebles and altos ecstatically improvise on the word “Sanctus;” at the *Benedictus*, at the sign of the cross, the choir gently undulates while the organ pokes and twitters: an organic benediction.

4) The *Agnus Dei* ends with a semichorus ascending a scale in a stylized, awkward two-note formation, the idea being that as the congregation walks up the altar to take communion, there are always notes pointing and pushing upwards, past the rail and towards the Sacraments.

AGNUS DEI *Samuel Barber*

Already a competent player of the piano and cello at the age of six, Samuel Barber was admitted to the Curtis Institute at fourteen. He was recognized as a composer from his early twenties and won a Pulitzer scholarship in 1935 at the age of twenty-four and, in the following year, the American Academy’s *Prix de Rome*.

Among his early works, it was the slow movement of his string quartet of 1936 that was to bring Barber international fame. The composer’s adaptation of it for string orchestra under the title *Adagio for Strings* led to its first performance under the baton of Toscanini and its acceptance by a wide public. Barber made this choral arrangement of the piece in 1967, setting it to the text of *Agnus Dei* – a perfect and heartfelt match of words and music.

ETERNAL LIGHT *Daniel Castellanos*

Daniel Castellanos was born in Hoboken, NJ in 1995. He entered the Saint Thomas Choir School in September 2004 and graduated in May 2009, continuing his education at Groton School. He is an enthusiastic composer who has already penned a Mass setting (in ancient style) and a number of works for piano. *Eternal Light*, which sets a text by Alcuin of York for unaccompanied choir, was composed at the request of John Scott in February 2008.

SING MY SOUL

O GOD, MY HEART IS READY *Ned Rorem*

Ned Rorem was born in Richmond, Indiana in 1923 and received his early education at Northwestern University, the Curtis Institute and finally the Julliard School. Words and music are inextricably linked for Ned Rorem. *Time* Magazine has called him “the world’s best composer of art songs,” yet his musical and literary ventures extend far beyond this specialized field. Rorem has composed an array of works for all instruments, including three symphonies. *O God, my heart is ready* was composed for the Saint Thomas Choir in 1992 to mark the 20th Anniversary of The Reverend John Andrew, DD, as Rector. It is an exuberant setting of words

which features angular wide-ranging vocal textures offset by a virtuoso organ part. The text, from Psalm 108, is the motto of Saint Thomas Choir School. In complete contrast, *Sing my soul* is an exquisite miniature – tender, fervent and restrained.

DEEP RIVER *Spiritual arr. Gerre Hancock*

The term “spiritual” may be derived from the King James Bible’s translation of *Ephesians* 5:19: “Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord.” Whatever the origin, spirituals began to appear in print during the 1860’s and represent an indigenous musical form specific to the religious experience of the United States. They are a result of the fusion of African religious elements with music and religion derived from Europe. Gerre Hancock’s lush setting of *Deep River* dates from June 1980. Dr. Hancock served with distinction as Organist and Director of Music at Saint Thomas Church Fifth Avenue from 1971 until 2004.

– John Scott

JOHN SCOTT, *Organist and Director of Music*

John Scott was born in 1956 in Wakefield, Yorkshire, where he became a Cathedral chorister. While still at school he gained the diplomas of the Royal College of Organists and won the major prizes. In 1974 he became Organ Scholar of St. John’s College, Cambridge, where he acted as assistant to Dr. George Guest. His organ studies were with Jonathan Bielby, Ralph Downes, and Dame Gillian Weir. He made his debut in the 1977 Promenade Concerts in the Royal Albert Hall; he was the youngest organist to appear in the Proms.

On leaving Cambridge, he was appointed Assistant Organist at London’s two Anglican Cathedrals, St. Paul’s and Southwark. In 1985 he became Sub-Organist of St. Paul’s Cathedral. In 1990 he succeeded Dr. Christopher Dearnley as Organist and Director of Music.

As an organist, John Scott has performed in five continents, premiered many new works written for him, and worked with various specialist ensembles. He is a first-prize winner from the Manchester International Organ Competition (1978) and the Leipzig J.S. Bach Competition (1984). In 1998 he was nominated International Performer of the Year by the New York Chapter of the American Guild of Organists. He is a Past President of the Incorporated Association of Organists. He has been a member of a number of international competition juries, including those in Manchester, Dublin, Chartres, Dallas, St. Albans and Erfurt. Recent highlights of his

career have included recitals in Symphony Hall, Birmingham, Notre Dame in Paris, the Aarhus Organ Festival in Denmark, Cologne Cathedral, Disney Hall in Los Angeles and London's Royal Albert Hall. In addition to his work as a conductor and organist, John Scott has published a number of choral compositions and arrangements and he has jointly edited two compilations of liturgical music for the Church's year, published by Oxford University Press.

In 2004, after 26 years at St. Paul's Cathedral in London, John Scott moved to take up the post of Organist and Director of Music at Saint Thomas Church Fifth Avenue, New York, where he directs the renowned Saint Thomas Choir of Men and Boys. In 2007, he was awarded an Honorary Doctorate from Nashotah House Seminary in Wisconsin.



THE SAINT THOMAS CHOIR & CHOIR SCHOOL

The Choir of Saint Thomas Church Fifth Avenue is the leading ensemble in the Anglican choral tradition in the United States. Directed since 2004 by John Scott, formerly Organist and Director of Music at St. Paul's Cathedral in London, the Saint Thomas Choir performs regularly with period instrument ensembles, Concert Royal and Sinfonia New York, or with the Orchestra of St. Luke's as part of its own concert series. Its primary *raison d'être*, however, is to provide music for five choral services each week. Live webcasts of all choral services and further information including recordings of the choir, may be found at www.SaintThomasChurch.org

Supplementing its choral services and concert series, over the past three decades, the choir has toured throughout the United States and Europe, with performances at Westminster Abbey and St. Paul's Cathedral in London, Kings College, Cambridge, Windsor, Edinburgh, St. Albans and the Aldeburgh Festival. In 2004, the choir toured Italy, and performed for a Papal Mass at the Vatican. During 2007, the choir performed Bach's *Saint Matthew Passion* for the opening concert of the Mexico Festival in Mexico City as well as at Saint Thomas Church. Recent concert highlights have included Rachmaninoff *Vespers*; the U.S. premiere of John Tavener's Mass;

a concert of American composers (presented here on disc) featuring works by Bernstein and Copland as well as a composition by Saint Thomas chorister, Daniel Castellanos; the first modern performance of Richter's *Missa Hyemalis*; a Henry Purcell anniversary concert, and the world premiere of Scott Eyerly's *Spires*. In April 2009, the choir performed in the *British Choirs Festival* at Washington National Cathedral alongside the choirs of Canterbury Cathedral and Washington National Cathedral.

The Men of the Saint Thomas Choir are all professional singers; the Boy choristers attend Saint Thomas Choir School. Founded in 1919, it is the only church-related boarding choir school in the United States, and one of only a handful of residential choir schools remaining in the world. The Choir School offers a challenging pre-preparatory curriculum, inter-scholastic sports, and musical training for boys in grades three through eight. The Choir School is committed to training and educating talented musicians without regard to religious, economic, or social background. Choristers are sought from all regions of the country. Details of admissions procedures and audition requirements are available at www.ChoirSchool.org

SAINT THOMAS CHOIR OF MEN AND BOYS

Treble

Heath Deady Allen*
Daniel Santiago Castellanos**
John William Rodland Carson
Alistair Chase
Daniel Abraham DeVeau
Andrew Godwin Jones
Simon Minor Scott-Hamblen
Aidan Elder McGiff
David Sean McNeeley
William Tennien Murphy
William James Paris
Massimo August Pellegrini
Alexander Radetsky
Joshua Ross
Samuel Edward Sargunam
James Everett Schreppler
Alexander David Simcox
Karthik Aravind Sundaram
Julian Philip Wesley Turner
Calvin Jeffrey Wentling
Matthew Christopher Williams
Ryoan Yamamoto
Justin Y. Yoo

Alto

James Blachly
Matthew Brown
Corey-James Crawford
Daniel Scarozza
Geoffrey D. Williams
William Zukof

Tenor

Gregg M. Carder
James Douglas
Bryan Register
Geoffrey Silver
David Vanderwal
Steven Caldicott Wilson

Bass

Scott Dispensa
Richard Lippold
Glenn Miller
Craig Phillips
Mark Sullivan
Christopher Trueblood

**Recipient of the Frances S. Falconer Choristership*

***Recipient of the Ogden Northrop Lewis, Jr. Choristership*

CHICHESTER PSALMS – Leonard Bernstein (1918–1990)

PART I

Urah, hanevel, v'chinor!
A-irah shahar!

Hariu l'Adonai kol haarets.
Iv'du et Adonai b'simha
Bo-u l'fanav bir'nanah.
D'u ki Adonai Hu Elohim.
Hu asanu v'lo anahnu.
Amo v'tson mar'ito.
Bo-u sh'arav b'todah,
atseirotav bit'hilah,
Hodu lo, bar'chu sh'mo.
Ki tov Adonai, l'olam has'do,
V'ad dor vador emunato.

*Awake, thou lute and harp!
I myself will awake right early!*
Psalm 108 - verse 2

*O be joyful in the Lord, all ye lands.
Serve the Lord with gladness.
And come before his presence with a song.
Be ye sure that the Lord he is God.
It is he that hath made us, and not we ourselves.
We are his people, and the sheep of his pasture.
O go your way into his gates with thanksgiving,
And into his courts with praise,
Be thankful unto him, and speak good of his Name.
For the Lord is gracious, his mercy is everlasting,
And his truth endureth from generation to
generation.*
Psalm 100

PART II

Adonai ro-i, lo ehsar.
Bin'ot deshe yarbitseini,
Al mei m'nuhot y'nahaleini,
Naf'shi y'shovev,
Yan'heini b'ma'aglei tsedek,
L'ma'an sh'mo.

Gam ki eilech
B'gei tsalmavet,
Lo ira ra,

*The Lord is my shepherd, therefore can I lack
nothing.
He shall feed me in a green pasture,
And lead me forth beside the waters of comfort,
He shall convert my soul,
And bring me forth in the paths of righteousness,
For his Name's sake.*

*Yea, though I walk
Through the valley of the shadow of death,*

Ki Atah imadi.
Shiv't'cha umishan'techa
Hemah y'nahamuni.

Lamah rag'shu goyim
Ul'umim yeh'gu rik?
Yit'yats'vu malchei erets,
V'roznim nos'du yahad
Al Adonai v'al m'shiho.
N'natkah et mos'roteimo,
V'nashlichah mimenu avoteimo.
Yoshev bashamayim
Yis'hak, Adonai
Yil'ag lamo!

Ta'aroch l'fanai shulchan
Neged tsor'rai
Dishanta vashemen roshi
Cosi r'vayah.

Yird'funi kol y'mei hayai
Ach tov vahesed
V'shav'ti b'veit Adonai
L'orech yamim.

Adonai, Adonai,
Lo gavah libi,
V'lo ramu einai,
V'lo hilachti

*I will fear no evil,
For thou art with me.
Thy rod and thy staff comfort me.*

Psalm 23

*Why do the heathen so furiously rage together?
And why do the people imagine a vain thing?
The kings of the earth stand up,
And the rulers take counsel together
Against the Lord, and against his Anointed.
Let us break their bonds asunder,
And cast away their cords from us.
He that dwelleth in heaven
Shall laugh them to scorn; the Lord
Shall have them in derision!*

Psalm 2 - verses 1-4

*Thou shalt prepare a table before me
Against them that trouble me
Thou hast anointed my head with oil
And my cup shall be full.*

*But thy loving-kindness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.*

Psalm 23 continued

PART III

*Lord, Lord,
I am not high-minded,
I have no proud looks,
I do not exercise myself*

Big'dolot uv'ni'laot
Mimeni.
Im lo shiviti
V'domam'ti,
Naf'shi k'gamul alei imo,
Kagamul alai naf'shi.
Yahel Yis'rael el Adonai
Me'atah v'ad olam.

*In great matters
Which are too high for me.
But I refrain my soul,
And keep it low,
Like as a child that is weaned from his mother,
Yea, my soul is even as a weaned child.
O Israel, trust in the Lord,
From this time forth for evermore.*

Psalms 131

Hineh mah tov,
Umah nayim,
Shevet ahim
Gam yahad

*Behold how good,
And joyful a thing it is,
Brethren, to dwell
Together in unity.*

Psalms 133 - verse 1

ALLELUIA – *Randall Thompson (1899–1984)*

Alleluia. Amen.

IN THE BEGINNING – *Aaron Copland (1900–1990)*

In the beginning God created the heaven and the earth. And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters. And God said, "Let there be light": and there was light. And God saw the light, that it was good: and God divided the light from the darkness. And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day.

And God said, "Let there be a firmament in the midst of the waters, and let it divide the waters from the waters." And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so. And God called the firmament Heaven. And the evening and the morning were the second day.

And God said, "Let the waters under the heaven be gathered together unto one place, and let the dry land appear:" and it was so. And God called the dry land Earth; and the gather-

ing together of the waters called he Seas: and God saw that it was good. And God said, "Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth:" and it was so. And the earth brought forth grass, and herb yielding seed after his kind, and the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good. And the evening and the morning were the third day.

And God said, "Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, and years, and let them be for lights in the firmament of the heaven to give light upon the earth:" and it was so. And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also. And God set them in the firmament of the heaven to give light upon the earth, and to rule over the day and over the night, and to divide the light from the darkness: and God saw that it was good. And the evening and the morning were the fourth day.

And God said, "Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven." And God created great whales, and every living creature that moveth, which the waters brought forth abundantly, after their kind, and every winged fowl after his kind: and God saw that it was good. And God blessed them, saying, "Be fruitful, and multiply, and fill the waters in the seas, and let fowl multiply in the earth." And the evening and the morning were the fifth day.

And God said, "Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind:" and it was so. And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the earth after his kind: and God saw that it was good. And God said, "Let us make man in our image, after our likeness: and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth." So God created man in his own image, in the image of God created he him; male and female created he them. And God blessed them, and God said unto them, "Be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth." And God said, "Behold, I have given you every herb bearing seed, which is upon the face of all the earth, and every tree, in the which is the fruit of a tree yielding seed; to you it shall be for good. And to every beast of the earth, and to every fowl of the air, and to every thing that creepeth upon the earth, wherein there is life, I have given every green herb for good": and it was so. And God saw every thing that he had made, and, behold, it was very good. And the evening and the morning were the sixth day.

Thus the heavens and the earth were finished, and all the host of them. And on the seventh day God ended his work which he had made; and he rested on the seventh day from all his work which he had made. And God blessed the seventh day, and sanctified it: because that in it he had rested from all his work which God created and made. These are the generations of the heavens and of the earth when they were created, in the day that the Lord God made the earth and the heavens, and every plant of the field before it was in the earth, and every herb of the field before it grew: for the Lord God had not caused it to rain upon the earth, and there was not a man to till the ground. But there went up a mist from the earth, and watered the whole face of the ground. And the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.

Genesis 1-2:7 (King James Version)

BRIGHT MASS WITH CANONS – Nico Muhly (b. 1981)

Kyrie

Kyrie eleison
Christe eleison
Kyrie eleison

*Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.*

Gloria

Gloria in excelsis Deo,
et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te, adoramus te
glorificamus te.
Gratias agimus tibi propter magnam
gloriam tuam, Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Iesu Christe;
Domine Deus, Agnus Dei, Filius Patris;
Qui tollis peccata mundi, miserere nobis. Qui
tollis peccata mundi, suscipe deprecationem
nostram.

*Glory be to God on high, and on earth peace,
good will 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,
Jesus 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 sittest at the right hand of God the Fa-
ther, have mercy upon us.*

Qui sedes ad dexteram Patris, miserere no-
bis. Quoniam tu solus Sanctus; tu solus Al-
tissimus, Iesu Christe, cum Sancto Spiritu, in
Gloria Dei Patris. Amen.

*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*

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

*Holy, holy, holy
Lord God of Hosts.
Heaven and earth are full of Thy glory.
Glory be to Thee, O Lord, Most High.*

Benedictus

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

*Blessed is he that comes
in the name of the Lord.
Hosanna in the highest.*

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

*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.*

AGNUS DEI – Samuel Barber (1910–1981)

Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

*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.*

ETERNAL LIGHT – *Daniel Castellanos (b. 1995)*

Eternal Light shine into our hearts,
Eternal Goodness deliver us from evil,
Eternal Power be our support.
Eternal Wisdom scatter the darkness of our ignorance.
Eternal Pity have mercy upon us through Jesus Christ our Lord.
Amen.

Alcuin of York (c. 735-804)

SING MY SOUL – *Ned Rorem (b. 1923)*

Sing my soul, His wondrous love,
Who, from yon bright throne above,
Ever watchful o'er our race,
Still to man extends His grace.

Heaven and earth by Him were made
All is by His scepter swayed;
What are we that He should show
So much love to us below?

God, the merciful and good,
Bought us with the Savior's blood,
And, to make our safety sure,
Guides us by His Spirit pure.

Sing my soul, adore His name!
Let His glory be thy theme:
Praise Him till he calls thee home;
Trust His love for all to come.

Anonymous, 1800

O GOD, MY HEART IS READY – *Ned Rorem*

O God, my heart is ready, my heart is ready;
I will sing and give praise with the best member that I have.
Awake, thou lute and harp; I myself will awake right early.
I will give thanks unto thee, O Lord, among the peoples;
I will sing praises unto thee among the nations.
For thy mercy is greater than the heavens,
and thy truth reacheth unto the clouds.
Set up thyself, O God, above the heavens, and thy glory above all the earth;
That thy beloved may be delivered:
let thy right hand save them, and hear thou me.
God hath spoken in his holiness; I will rejoice.
Hast not thou forsaken us, O God? and wilt not thou,
O God, go forth with our hosts?
O help us against the enemy: for vain is the help of man.
Through God we shall do great acts;
and it is he that shall tread down our enemies.
O God, my heart is ready, my heart is ready. I will sing praises unto thee.
For thy mercy is greater than the heavens, and thy glory above all the earth.

Psalms 108:1-7, 11-13

DEEP RIVER – *arr. Gerre Hancock (b. 1934)*

Organist and Master of Choristers 1971-2004

Deep river, my home is over Jordan,
Deep river, Lord,
 I want to cross over into campground.
Deep river, my heart is over Jordan,
Deep river, Lord,
 I want to cross over into campground.
Oh, don't you want to go to that gospel feast,
To that promised land where all is peace?

With thanks to the Rector, the Wardens, and the Vestry of Saint Thomas Church Fifth Avenue for their encouragement and support of this recording project.

CREDITS

Executive producer: Jacqueline R. Slater

Producer: Malcolm Bruno

Sound engineer: John C. Baker

Editing & post production: Mateusz Zechowski

Production assistant: Claudette Mayer

Graphic design: Jerry Kelly

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Recorded at Saint Thomas Church Fifth Avenue in May 2008

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AMERICAN VOICES

The Saint Thomas Choir of Men & Boys, JOHN SCOTT, *conductor*

Frederick Teardo, *organ* Anna Reinersman, *harp* Maya Gunji, *percussion*

CHICHESTER PSALMS – Leonard Bernstein

1 Psalm 108, verse 2; Psalm 100, entire 3:42

Daniel DeVeau, *treble*
Corey-James Crawford, *alto*
Steven Caldicott Wilson, *tenor*
Scott Dispensa, *baritone*

2 Psalm 23, entire; Psalm 2, verses 1-4 5:54

Daniel Castellanos, *treble*

3 Psalm 131, entire; Psalm 133, verse 1 8:23

Joshua Ross, *treble*
Corey-James Crawford, *alto*
Steven Caldicott Wilson, *tenor*
Scott Dispensa, *baritone*

4 ALLELUIA – Randall Thompson 5:07

5 IN THE BEGINNING – Aaron Copland 17:02

Meg Bragle, *mezzo-soprano*

BRIGHT MASS WITH CANONS – Nico Muhly

6 Kyrie 4:08

7 Gloria 4:15

John Carson, *treble* · Corey-James Crawford, *alto*

8 Sanctus/Benedictus 2:35

9 Agnus Dei 3:21

10 AGNUS DEI – Samuel Barber 7:56

Joshua Ross, *treble*

11 ETERNAL LIGHT – Daniel Castellanos 2:39

12 SING MY SOUL – Ned Rorem 2:17

13 O GOD, MY HEART IS READY – 3:39

Ned Rorem

14 DEEP RIVER – arr. Gerre Hancock 3:38

TOTAL TIME 1:14:45

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