

HANDEL · MESSIAH · MOZART

The Saint Thomas Choir of Men & Boys WITH Concert Royal DIRECTED BY John Scott

PART ONE

1 Overture	3:19	6 Recit (Soprano): All they that see him	:44
2 Recit (Tenor): Comfort ye, my people	3:00	7 Chorus: He trusted in God	2:10
3 Aria (Tenor): Ev'ry valley shall be exalted	3:23	8 Recit (Soprano): Thy rebuke hath broken his heart	1:54
4 Chorus: And the Glory of the Lord	2:40	9 Aria (Soprano): Behold and see	1:39
5 Recit (Bass): Thus saith the Lord	1:27	10 Recit (Soprano): He was cut off out of the land	:14
6 Aria (Bass): But who may abide the day?	4:14	11 Aria (Soprano): But Thou didst not leave	2:16
7 Chorus: And he shall purify	2:38	12 Chorus: Lift up your heads	3:13
8 Recit (Alto): Behold, a virgin shall conceive	:24	13 Chorus: The Lord gave the Word	3:15
9 Aria (Alto): O Thou, that tellest good tidings	3:45	14 Aria: (Soprano): How beautiful are the feet	2:24
10 Chorus: O Thou, that tellest good tidings	1:43	15 Chorus: Their sound is gone out	1:24
11 Recit (Bass): For behold, darkness	2:15	16 Aria (Bass): Why do the nations?	5:03
12 Aria (Bass): The people that walked in darkness	3:44	17 Chorus: Let us break their bonds	1:39
13 Chorus: For Unto Us A Child Is Born	4:11	18 Recit (Tenor): He that dwelleth	:12
14 PIFA (Pastoral Symphony)	2:36	19 Aria (Tenor): Thou shalt break them	2:05
15 Recit (Soprano): There were shepherds abiding	1:09	20 Chorus: Hallelujah	3:57
16 Chorus: Glory to God	2:17		
17 Aria (Soprano): Rejoice Greatly	4:28		
18 Recit (Soprano): Then shall the eyes of the blind	:25		
19 Aria (Soprano): He shall feed his flock	5:02		
20 Chorus: His yoke is easy	2:23		

PART TWO

1 Chorus: Behold the Lamb of God	3:00	21 Aria (Soprano): I know that my redeemer	6:02
2 Aria (Alto): He was despised	10:06	22 Chorus: Since by man	2:09
3 Chorus: Surely he hath borne our griefs	2:01	23 Recit (Bass): Behold I tell you	:35
4 Chorus: And with his stripes we are healed	1:53	24 Aria (Bass): The trumpet shall sound	2:25
5 Chorus: All we like sheep	4:01	25 Recit (Alto): Then shall be brought to pass	:17
		26 Duet (Alto & Tenor): O death, where is thy sting?	1:04
		27 Chorus: But thanks be to God	2:10
		28 Aria (Soprano): If God be for us	4:06
		29 Chorus: Worthy is the Lamb	3:18
		30 Chorus: Amen	4:40

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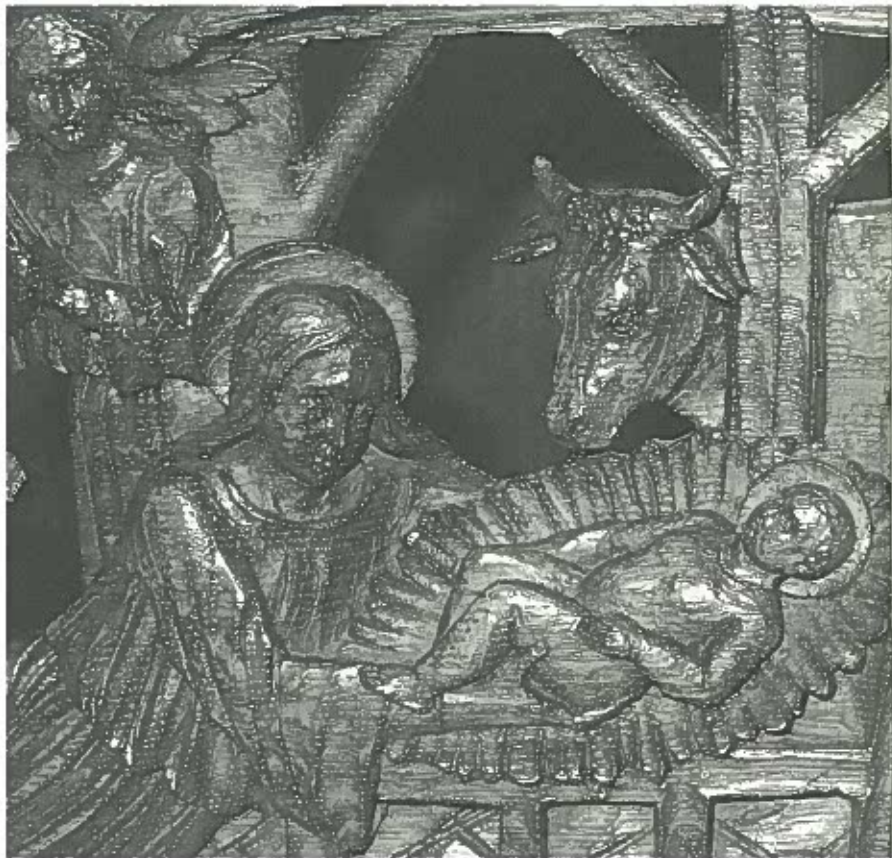
HANDEL MESSIAH

A SACRED ORATORIO
WITH ORCHESTRATION BY
MOZART

THE SAINT THOMAS CHOIR
OF MEN AND BOYS
WITH Concert Royal

DIRECTED BY John Scott

SAINT THOMAS
CHURCH



A LIVE RECORDING OF THE

MESSIAH

A SACRED ORATORIO BY

GEORGE FRIDERIC HANDEL

(1685-1759)

ORCHESTRATION BY

WOLFGANG AMADEUS MOZART

(1756-1791)

The Saint Thomas Choir of Men and Boys
WITH Concert Royal

SOLOISTS

Ava Pine, *Soprano*

Kirsten Sollek, *Alto*

Joseph Gaines, *Tenor* Sumner Thompson, *Baritone*

John Scott, *Director*



MESSIAH

HANDEL'S *Messiah* is arguably the most widely shared musical experience in our culture. Each year the oratorio is sung by tens and perhaps hundreds of thousands of people in choirs and choral societies across the globe. Handel's music is indelibly part of our shared musical consciousness, with the "Hallelujah" chorus eliciting a level of recognition and emotional response achieved otherwise perhaps only by the opening bars of Beethoven's *Symphony No. 5*. No other composition is so generally familiar or so well loved.

Although Handel conceived and executed *Messiah* in a remarkably short time, the circumstances that brought him to do so require an overview of the composer's activities in England. From early in his career Handel was drawn to the theater. His first trip to London in 1710–11 was occasioned by the fact that opera, which at the time meant Italian opera, was becoming a fashionable entertainment among the English nobility. Handel, although German by birth, had mastered the conventions of this genre during a four-year stay in Italy, and during his first English visit he scored a sensational success with his opera *Rinaldo*. Its enthusiastic reception—and profit at the box office, for Handel was as much an entrepreneur as an artist in the opera house—enticed him to return in 1712, this time, as it turned out, to stay more or less permanently.

Further operatic triumphs followed for Handel, as did some failures also,

and for the next quarter of a century opera remained the composer's principal concern. But by the late 1720s the English aristocracy, which had provided the audience for opera, started to tire of the contrived plots and outlandish theatricality that characterized the genre at the time. As patronage dwindled through the middle of the next decade, Handel began to offer a new type of work, the oratorio. This was less costly than opera to present, yet it held at least potential appeal for a broader audience drawn from the rising English middle class. Scored for solo voices, chorus, and orchestra, Handel's oratorios recounted classical legends and Old Testament stories, the latter told either through extracts from the Scriptures or in verses by contemporary poets. (*Samson*, the oratorio Handel composed immediately after *Messiah*, for example, is based loosely on a poem by John Milton.)

Handel's oratorio presentations—which generally occurred during Lent, when the opera houses were closed, grew increasingly frequent during the 1730s, though the composer could not bring himself to abandon the theater altogether. But as attendance at his operas continued to shrink, so did his bank balance. In 1737, both companies that had been presenting operas in London collapsed in financial ruin. Handel spent the next four years trying with mixed success to establish a dependable audience for his oratorios, and with virtually no success to revive the aristocracy's operatic appetite. By 1741, the composer, by then practically an English institution, was rumored to be preparing to return to the continent.

But his departure, if it was indeed planned, was forestalled by a fortu-

itous development. Through the office of the King's governor in Ireland, Handel received an invitation to present a series of concerts in Dublin during the coming season. This offer was extended by several musical societies in the Irish capital, which in those days existed for the dual purpose of organizing the city's concert life and raising funds for charitable purposes. Handel was already known for his generous support of several relief organizations, most famously the Foundling Hospital in London. It was understood that in Dublin he would donate his services for certain benefit concerts, whereas the proceeds of other performances would accrue to him.

This unexpected opportunity spurred Handel to composition, the subject of his efforts being a new oratorio text recently compiled for him by Charles Jennens. Jennens, who had already fashioned the librettos for two of Handel's earlier oratorios, based the new text entirely on selections from Scripture. But *Messiah*, as Jennens called the work, was unlike any of Handel's other biblical oratorios. Among other novelties, its subject was nothing less than the story of Christ, a tale previously thought too sacred for a genre so close to the theater as oratorio. (The words theatrical and profane were then essentially synonymous in many quarters, a notion that later would cause Handel a good deal of difficulty when he tried to introduce *Messiah* to London.)

After Handel's death, the story arose that he had been seized by a kind of divine rapture while setting the text ("I did see all of heaven open before mine eyes"). Certainly, he must have worked at a high level of inspiration, for he began the score on August 22, 1741 and finished it 24 days later, on Sep-

tember 12. Even knowing that he habitually composed rapidly, and allowing that certain passages were taken from other works, this seems an astonishing achievement.

In November, Handel arrived in Dublin, the score of *Messiah* in his trunk. After presiding at a well-attended charity event, he quickly scheduled a set of six concerts of his own. These presentations proved so successful that he booked another series in the early months of 1742. All the while he held his new oratorio in reserve. Finally, in the spring, a Dublin newspaper announced:

For the relief of the prisoners in the several Gaols, and for the support of Mercer's Hospital in Stephen's Street, and of the Charitable Infirmary . . . [there] will be performed at the Musick Hall in Fishamble Street, Mr. Handel's new Grand Oratorio, call'd the MESSIAH. . . .

The first performance took place on the morning of April 13. The *Dublin Journal* reported that "the best Judges allowed it to be the most finished piece of Musick. Words are wanting to express the exquisite Delight it afforded to the admiring crouded Audience" [sic]. (As an aside, for the following performances, gentlemen in the audience were asked not to wear swords, nor ladies hooped skirts, in order to conserve space for the crowds!)

Despite the warm reception his oratorio enjoyed in Dublin, Handel was wary of presenting it in London. When he first did so, in March of 1743, he even omitted the work's title from the program, calling it only "A New Sacred Oratorio," evidently from fear of incurring the wrath of more pious elements

of the community. This concern was not groundless, for strong protests were indeed lodged against the presentation in the concert hall of so sacred a subject as the birth, death, and resurrection of Christ. A long letter published in one of London's newspapers complained that if an oratorio

is not performed as an Act of Religion, but for Diversion and Amusement only (and indeed I believe that few or none go to an Oratorio out of Devotion) what a Prophanation of God's Name and Word is this to make so light Use of them?

At first these objections restrained both Handel's willingness to offer the work again and the public's acceptance of it. But the composer finally trumped his zealous critics. Beginning in 1750, he led annual performances of the oratorio for the benefit of the Foundling Hospital, of which he had recently been made a trustee. The self-evident generosity of this gesture won Handel general admiration and secured for *Messiah* a position of esteem and affection that continued to grow steadily during the coming century and more.

The musical riches of Handel's score are too numerous and familiar to discuss in detail here. Its overture is one of the composer's finest. The arias, as has been frequently observed, are close in style to those of his operas. They evince a fine feel for the dramatic nuances of the text, Handel's sympathetic treatment of the verses extending even to pictorial figuration depicting the flight of angels, the shaking of all nations, and more. But above all, it is the great choral movements that make *Messiah* so stirring. The famous sto-

ry of how King George II rose to his feet in admiration during the “Hallelujah” chorus, prompting those present and generations since to do likewise, is one testament to their power. But majestic expression of praise is by no means their only function. Handel’s choristers prove equally adept at conveying sorrow “Surely He has borne our grief” and intimate joy “For unto us a child is born.”



In *Messiah*, Handel’s intent was neither to preach nor to provide a vehicle for ritualized worship, but rather to draw his listeners into a story whose rich spiritual, emotional, and poetic content lends it universal significance. An innately dramatic composer, he intuitively felt that by fusing music with drama, as *Messiah* does in a special context, he could reach the widest possible audience. That the oratorio continues to move and inspire so many listeners affirms his judgment. In the composer’s own words

“I should be sorry if I only entertained them; I wished to make them better.”

JOHN SCOTT

A MESSIAH—BUT WHICH MESSIAH?

AS IS SO OFTEN THE CASE, we conceive history retrospectively. We imagine that the grand-scale *Messiah* performances with which we have all grown up were implicit at the start. But reflecting back to Handel’s time, to his Italian influences and indeed to his operas, the picture is very different. Unlike the compositional world of a J S Bach, Handel’s textures are, like his Italian contemporaries, straightforward and transparent. In the orchestration of *Messiah* for example, there is a great deal of activity for the violins (first and second parts) and much less for the viola, with the cello and bass providing the continuo line. This corresponds directly to the trio sonata (for two violins and continuo) that had been very popular since Monteverdi’s time. Looking at *Messiah* with early eighteenth-century spectacles, this lean texture leaps off the page as the innate model for Handel’s work. It may be no surprise then that the Dublin 1743 forces were strings only (no winds) and probably not many (little more than a dozen), along with trumpets and timpani employed sporadically for a few select dramatic gestures.

But *Messiah*’s success in Georgian Dublin spread back quickly to London. Before the composer’s death in 1759, there would be more than two dozen further performances under Handel’s direction, while the work as well as the audiences grew swiftly in size and popularity. Both the chorus numbers and the string-size expanded, with John Walsh, the popular London publisher, liberally adding oboes and bassoons to his edition. And Han-

del, himself, re-thought the arias, as different vocal personalities and performances availed themselves.

By 1784, a quarter-century after Handel's death, *Messiah* was a fixture of London musical life, and in honour of the centenary of Handel's birth, a massive 'monster' *Messiah* was mounted at Westminster Abbey, boasting a thousand participants! Records show a large Corelli-sized orchestra with choirs and choral societies from all over England taking part. It was a landmark, not only for *Messiah*, but for the growing trend of large amateur choral societies. And not to be left behind by fashionable London, the recently-founded Berliner Singverein in 1786 mounted the largest performance on the Continent of that decade with some 300 performers, a performance that itself would be a template for the many newly forming amateur choirs, for whom oratorios like *Elijah* became a conscious successor.

A few hundred miles southeast and three years later, Baron van Swieten, the director of the Imperial Library in Vienna, acquired the scores of Handel's oratorios. Long an admirer of the choral tradition Handel had begun, he had himself written the libretti for Haydn's two great Handelian oratorios, the *Creation* and the *Seasons*. The Baron's enthusiasm for the oratorio remained unfulfilled until he had commissioned the ever-impooverished Mozart to prepare versions (with van Swieten's own German text) of four Handel English oratorios that could be made suitable for a late eighteenth-century orchestra: *Acis and Galatea*, *Alexander's Feast*, *Ode for St Cecilia's Day* and *Messiah*.

Mozart updated Handel's orchestration to include a continuo (with an

early piano replacing the harpsichord) and the full classical orchestra of the style of his contemporaneous last symphonies - including 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns. Unlike Walsh's earlier routine use of oboes and bassoons simply to double string parts, Mozart treated his wind section, as in his symphonies, as an independent orchestral division, and substantially filled out and re-composed the original, bringing Handel's simple Italian-baroque style composition into the realm of the Viennese symphony. Mozart also employed a full complement of trumpets and trombones in the German 'stadtbläser' style, doubling all the vocal lines in the choruses. A symphonic *Messiah*, not only in number, but in its very fabric had been born, for Mozart's work is more than a mere filling out of Handel; it is rather a commentary, with many supplementary musical ideas, some humorous, some undoubtedly earnest, that clearly viewed Handel's original as the 'fat-free' sketch awaiting the brilliance of his own hand.

'Mozart's *Messiah*' is perhaps the greatest example of one composer's genius revisiting the work of a predecessor, revealing not only the differences of temperament and talent. It provided, above all, the foundation for the symphonic *Messiah* of the next century and a half. As the London editor Ebenezer Prout, in the mid-nineteenth century would discover preparing his new authoritative edition at the centenary of Handel's death, he would need to rely not only on Handel and Walsh, but also on Mozart to make any sense of the needs of a contemporary orchestra. For in the grand concert halls of the late nineteenth-century for whom he prepared his edition, it was size (massive choirs and Wagnerian orchestras), not authenticity, that

reigned. And his Victorian edition conflating Mozart and Handel would dominate the English-speaking world until well into the second half of the last century, into the 1950s and 60s, where the performances of the likes of Sir Malcolm Sargent in England and Stokowski and even Bernstein in America, would rely on Mozart's instincts to provide the basis for their orchestral approach.

Only in the past forty years has an interest in period instruments and baroque style turned away from the 'symphonic' *Messiah* to performances with smaller choirs of specialist voices and baroque instruments, led from the continuo, closer to what the composer would have known and intended; though ironically it is this same period movement that has led to period performances of 'Mozart's *Messiah*' in a late eighteenth-century style, with instruments appropriate to that time - bringing us full circle back to the Handel fever of van Swieten's 1780s.

MALCOLM BRUNO

SOLOISTS



Ava Pine
Soprano



Kirsten Sollek
Alto



Joseph Gaines
Tenor



Sumner Thompson
Baritone

THE SAINT THOMAS CHOIR

The Saint Thomas Choir is considered the leading ensemble in the Anglican choral tradition in the United States and among the finest in the world. In the Gothic setting of Saint Thomas Church, the choir performs regularly with period instrument ensemble, Concert Royal, or with the Orchestra of St. Luke's as part of its own Concert Series, yet its primary *raison d'être* is to provide music for five choral services each week. Choral Evensong is sung Tuesday through Thursday at 5:30 pm, with Sunday services at 11:00 am and 4 pm, a schedule which requires the preparation of approximately four hundred sacred choral works each year. Choral services may be heard via live webcasts at www.SaintThomasChurch.org.

Supplementing its choral services and Concert Series, 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 and the Aldeburgh Festival. Other appearances have included performances at Lincoln Center with the New York Philharmonic and the Cleveland Orchestra, and alongside such artists as Jessye Norman and Plácido Domingo. In addition, the choir gave the world-premiere performance of Andrew Lloyd Webber's *Requiem*, which was subsequently televised internationally by the BBC. In 2004, the choir toured Italy and received a Papal audience at the Vatican. In 2006, they toured the southern United States, with a benefit concert in New Orleans. Upon returning to New York, they performed in Carnegie Hall. During 2007, the choir toured in Texas, Louisiana, Kentucky and Missouri, and then per-

formed Bach's *St. Matthew Passion* for the opening concert of the Mexico Festival in Mexico City. The concert was repeated in Saint Thomas Church with Orchester Wiener Akademie and Musica Angelica Los Angeles. The choir's most recent tour in the United Kingdom included services or concerts in Edinburgh, Durham, York, Wakefield, St. Albans, Cambridge, London and Windsor.

The men of the Saint Thomas Choir are professional singers; the boy choristers attend Saint Thomas Choir School. Founded in 1919, it is the only church-affiliated residential choir school in the United States, and one of only two such schools in the world educating choristers exclusively. Saint Thomas Choir School offers extensive musical training and a rich curriculum for boys in grades three through eight, with class size averaging just eight students. The Choir School is committed to training and educating talented musicians from the youngest of ages 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

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.

SAINT THOMAS CHOIR OF MEN AND BOYS

Trebles

Heath Deady Allen*
Hollis Bohon Allen
Finn Brennan-Arffmann
Will Brennan-Arffmann
Daniel Santiago Castellanos**
John William Rodland Carson
Alistair Chase
Daniel Abraham DeVeau
Zachary Paul Fletcher
Aidan Elder McGiff
David Sean McNeeley
William Tennien Murphy
Massimo August Pellegrini
Augustus Grant Sawatzki
James Everett Schreppler
Patrick Sramek
Karthik Sundaram
Christopher Ramon Tapper
Julian Philip Wesley Turner
Calvin Jeffrey Wentling
Matthew Christopher Williams

Altos

Corey-James Crawford
Matthew Hensrud
Daniel Scarozza
William Douglas Vannice
Geoffrey D. Williams

Tenors

Michael Bragg
Gregg M. Carder
Alex Guerrero
Oliver Mercer
David Vanderwal

Basses

Scott Dispensa
Steven Herring
Richard Lippold
Craig Phillips
Christopher Trueblood

* *Recipient of the Frances S. Falconer
Choristership*

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

CONCERT ROYAL

Violin

Cynthia Roberts, *Concertmaster*
Judson Griffin, *Principal second*
Dongmyung Ahn
Rachel Evans
Fredric Fehleisen
Richard Hsu
Claire Jolivet
Robert Mealy
Heidi Powell
Linda Quan
Vita Wallace

Viola

David Miller, *Principal*
Andrea Andros
Alissa Smith
Mark Zaki

Cello

Christine Gummere, *Continuo*
David Bakamjian
Lisa Terry
Benjamin Wolff

Violone

Jay Elfenbein Motomi Igarashi

Flauto traverso

Sandra Miller Anne Briggs

Oboe

Stephen Hammer Marc Schachman

Clarinet

Nina Stern Ed Matthew

Bassoon

Andrew Schwartz Thomas Sefcovic

Natural Horn

Alexandra Cook Janet Lantz

Natural Trumpet

John Thiessen Patrick Dougherty

Trombone

Terry Pierce Bradley Williams
Donald Hayward

Timpani

Benjamin Herman

Fortepiano

James Richman

Organ

Jeremy Bruns

JAMES RICHMAN, *Artistic Director*

MESSIAH · WORD-BOOK

Overture

PART THE FIRST

Arioso for Tenor

COMFORT YE, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned.

The voice of him that crieth in the wilderness, prepare ye the way of the Lord, make straight in the desert a highway for our God.

Isaiah 40:1-3

Air for Tenor

Every valley shall be exalted, and every mountain and hill made low: the crooked straight, and the rough places plain.

Isaiah 40:4

Chorus

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.

Isaiah 40:5

Recitative for Bass

Thus saith the Lord of hosts: Yet once, a little while, and I will shake the heavens, and the earth, the sea, and the dry land; and I will shake all nations, and the desire of all nations shall come.

The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in: Behold, he shall come, saith the Lord of hosts.

Haggai 2:6-7 and Malachi 3:1

Air for Bass

But who may abide the day of his coming? And who shall stand when he appeareth? For he is like a refiner's fire.

Malachi 3:2

Chorus

And he shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

Malachi 3:3

Recitative for Alto

Behold, a virgin shall conceive, and bear a son, and shall call his name Immanuel, "God with us."

Isaiah 7:14

Air for Alto and Chorus

O thou that tellest good tidings to Zion, get thee up into the high mountain;
O thou that tellest good tidings to Jerusalem, lift up thy voice with strength;
lift it up, be not afraid; say unto the cities of Judah, Behold your God!

Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.

Isaiah 40:9 and 60:1

Arioso for Bass

For, behold, darkness shall cover the earth, and gross darkness the people:
but the Lord shall arise upon thee, and his glory shall be seen upon thee. And
the Gentiles shall come to thy light, and kings to the brightness of thy rising.

Isaiah 60:2-3

Air for Bass

The people that walked in darkness have seen a great light: and they that
dwell in the land of the shadow of death, upon them hath the light shined.

Isaiah 9:2

Chorus

For unto us a child is born, unto us a son is given: and the government shall
be upon his shoulder: and his name shall be called Wonderful, Counsellor,
the Mighty God, the Everlasting Father, the Prince of Peace.

Isaiah 9:6

PIFA (Pastoral Symphony)

Recitative for Soprano

There were shepherds abiding in the field, keeping watch over their flock by
night.

Saint Luke 2:8

Arioso for Soprano

And, lo, the angel of the Lord came upon them, and the glory of the Lord
shone round about them; and they were sore afraid.

Saint Luke 2:9

Recitative for Soprano

And the angel said unto them, Fear not: for, behold, I bring you good tidings
of great joy, which shall be to all people. For unto you is born this day in the
city of David a Saviour, which is Christ the Lord.

Saint Luke 2:10-11

Arioso for Soprano

And suddenly there was with the angel a multitude of the heavenly host
praising God, and saying:

Saint Luke 2:13

Chorus

Glory to God in the highest, and peace on earth, good will toward men.

Saint Luke 2:14

Air for Soprano

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee.

He is the righteous Saviour, and he shall speak peace unto the heathen.

Zechariah 9:9-10

Recitative for Soprano

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

Isaiah 35:5-6

Air for Soprano

He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young.

Come unto him, all ye that labour and are heavy laden; and he will give you rest. Take his yoke upon you, and learn of him; for he is meek and lowly of heart: and ye shall find rest unto your souls.

Isaiah 40:11 and Saint Matthew 11:28-29

Chorus

His yoke is easy, and his burden is light.

Saint Matthew 11:30

PART THE SECOND

Chorus

BEHOLD, the Lamb of God, that taketh away the sin of the world!

Saint John 1:29

Air for Alto

He was despised and rejected of men; a man of sorrows, and acquainted with grief.

He gave his back to the smiters, and his cheeks to them that plucked off the hair; he hid not his face from shame and spitting.

Isaiah 53:3 and 50:6

Chorus

Surely he hath borne our griefs, and carried our sorrows: he was wounded for our transgressions, he was bruised for our iniquities: the chastisement of our peace was upon him; and with his stripes we are healed.

All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all.

Isaiah 53:4-6

Arioso for Soprano

All they that see him laugh him to scorn: they shoot out their lips, and shake their heads, saying,

Psalms 22:7

Chorus

He trusted in God that he would deliver him: let him deliver him, if he delight in him.

Psalm 22:8

Recitative for Soprano

Thy rebuke hath broken his heart; he is full of heaviness: he looked for some to have pity on him, but there was no man, neither found he any to comfort him.

Psalm 69:20

Air for Soprano

Behold, and see if there be any sorrow like unto his sorrow.

Lamentations 1:12

Recitative for Soprano

He was cut off out of the land of the living: for the transgressions of thy people was he stricken.

Isaiah 53:8

Air for Soprano

But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption.

Psalm 16:11

Chorus

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.

Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle.

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.

Who is this King of glory? The Lord of hosts, he is the King of glory.

Psalm 24:7-10

Chorus

The Lord gave the word: great was the company of the preachers.

Psalm 68:11

Air for Soprano

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things!

Romans 10:15

Chorus

Their sound is gone out into all lands, and their words unto the ends of the world.

Romans 10:18

Air for Bass

Why do the nations so furiously rage together, why do the people imagine a vain thing?

The kings of the earth rise up, and the rulers take counsel together, against the Lord, and against his anointed.

Psalm 2:1-2

Chorus

Let us break their bonds asunder, and cast away their yokes from us.

Psalm 2:3

Recitative for Tenor

He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision.

Psalm 2:4

Air for Tenor

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.

Psalm 2:9

Chorus

Hallelujah: for the Lord God omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord, and of his Christ; and he shall reign for ever and ever. King of Kings, and Lord of Lords.

Revelation 19:6, 11:15, 19:16

PART THE THIRD

Air for Soprano

KNOW that my redeemer liveth, and that he shall stand at the latter day upon the earth; and though worms destroy this body, yet in my flesh shall I see God.

For now is Christ risen from the dead, the first fruits of them that sleep.

Job 19:25-26 and I Corinthians 15:20

Quartet and Chorus

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

I Corinthians 15:21-22

Recitative for Bass

Behold, I tell you a mystery; We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet.

I Corinthians 15:51-52

Air for Bass

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

I Corinthians 15:52-53

Recitative for Alto

Then shall be brought to pass the saying that is written, Death is swallowed up in victory.

I Corinthians 15:54

Duet for Alto and Tenor

O death, where is thy sting? O grave, where is thy victory?
The sting of death is sin; and the strength of sin is the law.

I Corinthians 15:55-56

Chorus

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

I Corinthians 15:57

Air for Soprano

If God be for us who can be against us? Who shall lay any thing to the charge of God's elect? It is God that justifieth.
Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who maketh intercession for us.

Romans 8:31-34

Chorus

Worthy is the Lamb that was slain and hath redeemed us to God by His blood to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.
Blessing, and honour, glory, and power, be unto Him that sitteth upon the throne, and unto the Lamb for ever and ever. Amen.

Revelation 5:12-13

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