

CONCERTS *at*

SAINT THOMAS

PRESENTS



**THE CHOIR OF
NEW COLLEGE OXFORD**
ROBERT QUINNEY, DIRECTOR

THURSDAY, MARCH 30, 2023

7:30 P.M.

MUSIC FOR PASSIONTIDE: A CHORAL FESTIVAL

THE SAINT THOMAS CHOIR OF MEN AND BOYS
THE CHOIR OF NEW COLLEGE OXFORD



SATURDAY, APRIL 1, 2023

3:00 P.M.

SAINT THOMAS CHURCH FIFTH AVENUE

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CONCERTS *at* SAINT THOMAS

SAINT THOMAS CHURCH FIFTH AVENUE

The Reverend Canon Carl F. Turner, *Rector*

Dr. Jeremy Filsell, *The Nancy B. & John B. Hoffmann Organist and Director of Music*

Mr. Christopher Seeley, *Head of School*

The Saint Thomas Choir School

PROGRAM

MARCH 30, 2023

7:30 P.M.

THE CHOIR OF NEW COLLEGE OXFORD

ROBERT QUINNEY, DIRECTOR

Give unto the Lord	<i>Edward Elgar</i> (1857-1934)
Exsurge Domine	<i>William Byrd</i> (c. 1540-1623)
Fugue in E minor, BWV 548	<i>J.S. Bach</i> (1685-1750)
Dónal McCann, <i>organ</i>	
Ne irascaris Domine	<i>William Byrd</i>
Magnificat (Great Service)	<i>William Byrd</i>

INTERVAL

15 minutes

Blessed city, heavenly Salem	<i>Edward Bairston</i> (1874-1946)
Take him, earth, for cherishing	<i>Herbert Howells</i> (1892-1983)
Toccatà	<i>James MacMillan</i> (b. 1959)
Dónal McCann, <i>organ</i>	
O ignis Spiritus	<i>Joanna Marsh</i> (b. 1970)
Te Deum (Collegium Regale)	<i>Herbert Howells</i>

PROGRAM

APRIL 1, 2023

3:00 P.M.

THE SAINT THOMAS CHOIR OF MEN AND BOYS (STC)

JEREMY FILSELL, DIRECTOR

NICOLAS HAIGH, ORGAN

MAKS ADACH, ORGAN

THE CHOIR OF NEW COLLEGE OXFORD (NCO)

ROBERT QUINNEY, DIRECTOR

DÓNAL MCCANN, ORGAN

Sanctus from <i>Messe Salve Regina</i> STC and NCO	<i>Yves Castagnet</i> (b. 1964)
O Lord, in thy wrath NCO	<i>Orlando Gibbons</i> (1583-1625)
Versa est in luctum STC	<i>Alonso Lobo</i> (1555-1617)
O God, my heart is ready STC	<i>Ned Rorem</i> (1923-2022)
Ne irascaris Domine NCO	<i>William Byrd</i> (c. 1540-1623)
Aus tiefer Not schrei ich zu dir STC and NCO	<i>Michael Praetorius</i> (1571-1621)
Vertue STC	<i>Judith Weir</i> (b. 1954)
Wash me throughly NCO	<i>Samuel Sebastian Wesley</i> (1810-1876)
Just as I am STC	<i>Stephen Hough</i> (b. 1961)
Toccata ORGAN	<i>James MacMillan</i> (b. 1964)
Lo, the full, final sacrifice STC and NCO	<i>Gerald Finzi</i> (1901-1956)

THE CHOIR OF NEW COLLEGE OXFORD is firmly established as one of the most acclaimed British choral ensembles. Celebrated for its distinctive sound, it embodies the splendour of the English choral tradition. The choir frequently performs in prestigious venues worldwide, and its versatility is reflected in its diverse core repertoire, with a particular scholarly focus on renaissance and baroque music.

When William of Wykeham founded his 'New' College in 1379, a choral foundation was at its heart, and daily chapel services have been a central part of college life ever since. The choir comprises sixteen boy choristers and fourteen adult clerks; the latter a mixture of professional singers and undergraduate members of the college.

New College Choir is often to be heard in concert around the world, on broadcasts and recordings, as well as via regular webcasts. Touring is an important part of the choir's profile, and recent highlights have included singing for Pope Francis in the Sistine Chapel, Rome, concerts in Hungary and Normandy, and visits to both the east and west coasts of the USA. The choir is looking forward to returning to the USA in spring 2023, to perform concerts in Houston, Dallas, Charlotte and New York..

The choir has performed with many of the UK's finest ensembles, including the Academy of Ancient Music, The Orchestra of the Enlightenment, The English Concert, and more recently in performances of Bach and Handel with Instruments of Time & Truth. Bach is fundamental to the choir's year, with a regular cantata programme and an annual performance of the St John Passion, most recently with James Gilchrist as Evangelist. In March 2022 the choir made a triumphant return to the concert platform, in the Sheldonian Theatre, Oxford, with a performance of Handel's Coronation Anthems with the Choirs of Christ Church and Magdalen College.

The choir has an impressive discography of over 100 recordings, reflecting the diversity of its repertoire and relish of different performance styles. Equally at home in baroque and contemporary music, the choir has attracted stellar reviews for its distinctive sound and expressive interpretations. It was the first choral foundation to establish its own recording label, Novum, and has also recorded for Decca, Erato, Hyperion and CRD. Notable among the discs released with director Robert Quinney are John Blow: *Symphony Anthems*, which won acclaim on BBC Radio 3 CD Review and was an Editor's Choice in *Gramophone*. *Nowell sing we!* celebrates the choir's renowned Christmas carol services alongside *The Gate of Heaven: Favourite Anthems from New College*, which features music with an Oxford connection, including two new commissions. The choir's Parry: *Songs of Farewell and other choral works*, celebrated the centenary of C. H. H. Parry (1848-1918) by focusing on Parry's interaction with the music of his European contemporaries and received excellent reviews in *Gramophone* (December 2018) - 'laudable precision and unflinching perception... The performance hits radiant heights... piercingly expressive'; and *Choir & Organ* (January 2019) 'near perfectly judged, the choir's tone bright and full'. In 2020 the choir made its debut recording on the renowned Linn label with *John Sheppard: Media vita*: 'A consistently radiant sound with strong, purposeful phrasing... [it is] thrilling to hear such young voices do justice to one of Sheppard's finest works' (*Gramophone*, December 2020).

The choir has a long record of commitment to new music, and in June 2024 will premiere a new commission from one of the world's most renowned choral composers, Sir James Macmillan. The premiere will coincide with the launch of the choir's second disc with Linn Records: *New College: Commissions & Premieres* which celebrates a century of new work written for the choir or performed by it for the first time. It includes works by William Harris, Herbert Howells, Kenneth Leighton, Matthew Martin, Deborah Pritchard & Joanna Marsh.

ROBERT QUINNEY is Organist of New College, Oxford. In addition to the daily direction of New College's acclaimed choir, he is associate professor in the Faculty of Music, University of Oxford. He also maintains a parallel career as a solo organist, and is a prolific recording artist: his discs of organ music by J. S. Bach, Elgar, Dupré, Wagner and Brahms have been widely acclaimed. In March 2023 he will perform a programme of J. S. Bach on the organ of the Royal Festival Hall, London.

He read music at King's College, Cambridge, where he was organ scholar. After four years as assistant master of Music at Westminster Cathedral, he became sub-organist of Westminster Abbey in 2004. While at the Abbey he performed on concert tours to the United States, Australia and Russia, at several televised services, including the Marriage of the Duke and Duchess of Cambridge. From 2013 he was director of music at Peterborough Cathedral, before moving to New College in September 2014. Beyond New College Chapel he is the artistic director of the Edington Festival of Music within the Liturgy, and a frequent guest choral conductor and performer in the UK and beyond, as well as a long-established teacher and mentor at courses for aspiring young organists.

His role in Oxford enables a unique synergy between the latest scholarship and the academic traditions of the university; performance and research illuminate each other in the work of New College Choir. His particular research interests have borne fruit in regular performances of J. S. Bach's church music in the context of reconstructed liturgies; and he is committed to refreshing the choral repertory by commissioning new works.

Originally from Belfast, **DÓNAL MCCANN** is the Assistant Organist at New College, Oxford, and is the Acting Organist during Robert Quinney's sabbatical this term. At New College, Dónal is involved in all aspects of musical life, including the teaching and the training of the choristers. Before moving to New College to take up the post of Assistant Organist in 2020, he was an organ scholar at King's College, Cambridge, where he read music, graduating with a double first. At King's, he accompanied the choir in daily chapel services, as well as in recordings, tours and broadcasts, including the Festival of Nine Lessons and Carols. During Michaelmas Term 2022 Dónal directed the choir in New College during Robert Quinney's sabbatical.

In addition to his work at New College, Dónal maintains a busy freelance schedule, having given many recitals in the UK and abroad. Recent collaborations include with the Instruments of Time & Truth, Oxford Bach Soloists and appearing as a guest soloist with the Ulster Orchestra and Academy of Ancient Music. He recently released his debut solo album to excellent reviews, 'Bach & Walther: Concerto Transcriptions', on the New College organ.

THE SAINT THOMAS CHOIR OF MEN AND BOYS is considered to be the leading ensemble of its kind in the Anglican choral tradition in the United States. While its primary *raison d'être* is to sing five choral services each week, the choir also performs regularly with Orchestra of St. Luke's and New York Baroque Incorporated as part of the Saint Thomas Church concert series. Live webcasts of choral services and further information concerning recordings, tours, and concerts given by the choir can be found at www.SaintThomasChurch.org. Over recent years, the choir has toured throughout the U.S., Europe, and Scandinavia with performances at Westminster Abbey and St. Paul's Cathedral in London, King's College, Cambridge, the Aldeburgh Festival, the Vatican, Dresden, and at

the Thomaskirche in Leipzig. Domestically, the choir has appeared often at National AGO Conventions. The boy choristers make frequent appearances on local and national television programs, such as the TODAY program, and the classical music radio station WQXR. They have sung with Sting at the tree lighting ceremony in Rockefeller Center, performed at the new Steinway Piano Hall on 6th Avenue, and in 2019 they appeared as the opening act at the Radio City Music Hall Christmas Spectacular.

Besides the annual performances of Handel's *Messiah*, the choir's concerts at Saint Thomas Church have included presentations of the Fauré, Duruflé, and Mozart Requiems, the J.S. Bach *Passions*, the *Mass in B Minor*, Handel's *Israel in Egypt*, and James MacMillan's *Seven Last Words from the Cross*. The choir has given the U.S. premieres of works by John Tavener and Nico Muhly, and in recent times has commissioned new choral music by Julian Wachner and Francis Pott. In 2016, a concert in memory of former Director of Music John Scott was performed with Orchestra of St. Luke's under the direction of Sir Simon Rattle.

The choir has made many commercial recordings under successive Directors of Music, Gerre Hancock and John Scott, and most recently did so under the direction of Jeremy Filsell: *The Music of Gerre Hancock*, an album of music indelibly associated with Saint Thomas Church. This year, the choir marked the 400th anniversary of the death of William Byrd by recording the Byrd Propers for the feast of Corpus Christi, within the recreation of the pre-Reformation Sarum Rite Mass. This recording will be available in the spring of 2023.

The Gentlemen of the Saint Thomas Choir are all professional singers, and the Boy Choristers all attend the Saint Thomas Choir School, instituted in 1919; nowadays the only remaining educational establishment of its type in the US. The Saint Thomas Choir of Men and Boys is represented by Karen McFarlane Artists, Inc.

JEREMY FILSELL is one of only a few virtuoso performers as both pianist and organist. He has appeared as a solo pianist in Russia, Scandinavia, New Zealand and Australia and throughout the USA and UK. His concerto repertoire encompasses Bach, Mozart and Beethoven through to Shostakovich, John Ireland, Constant Lambert and the Rachmaninov cycle. He has recorded the solo piano music of Herbert Howells, Bernard Stevens, Eugène Goossens and Johann Christoph Eschmann and recent releases include discs of Rachmaninov's solo piano music (*Signum*), the first and second Rachmaninov Concertos (*Raven*), the piano music of Francis Pott (*Acis*), and the *Clavier-Übung III* of J. S. Bach, recorded on all five pipe organs in Saint Thomas Church. On this latest recording, *Gramophone* magazine (February 2023) commented that here was *'a hundred minutes of masterly insight into this highly organized manifestation of Lutheran principles [played] with fastidious care to mood and scale, Filsell providing yet another masterclass in manual and pedal dexterity packed with interpretative insights; a Clavier-Übung III to savour and revisit.'*

Jeremy is on the international roster of Steinway Piano Artists and has recorded for BBC Radio 3, USA, and Scandinavian radio networks in solo and concerto roles. His discography comprises more than 35 solo recordings. *Gramophone* magazine commented on the series of 12 CDs comprising the premiere recordings of Marcel Dupré's complete organ works for Guild in 2000 that it was *'one of the greatest achievements in organ recording'*. In 2005, *Signum* released a 3-disc set of the six organ symphonies of Louis Vierne, recorded on the 1890 Cavaillé-Coll organ in St. Ouen, Rouen. He has taught at universities, summer schools, and

conventions in both the UK and USA and has served on international competition juries in England and Switzerland. Recent solo engagements have taken him across the USA and UK and to Germany, France, Finland, Sweden, Norway, Australia and New Zealand. In North America, he concertizes under the auspices of Philip Truckenbrod Concert Artists.

As a teenager, Jeremy Filsell was a Limpus, Shinn & Durrant prizewinner for FRCO and was awarded the Silver Medal of the Worshipful Company of Musicians. As a student of Nicolas Kynaston and Daniel Roth, he studied as an Organ Scholar at Keble College, Oxford before completing graduate studies in piano performance with David Parkhouse and Hilary McNamara at the Royal College of Music in London. His PhD in Musicology from Birmingham City University/Conservatoire was awarded for research involving aesthetic and interpretative issues in the music of Marcel Dupré. Before moving to the USA in 2008, he held Academic and Performance lectureships at the Royal Academy of Music in London and the Royal Northern College of Music in Manchester, and was a lay clerk in the Queen's choir at St. George's Chapel, Windsor Castle. He combined an international recital and teaching career with being director of music at the Church of the Epiphany, and then of St. Alban's in Washington DC, Artist-in-residence at Washington National Cathedral, and Professor of Organ at Peabody Conservatory (Baltimore), before moving to New York in April 2019 to become Organist & Director of Music at Saint Thomas, Fifth Avenue.

NICOLAS HAIGH serves as Associate Organist at Saint Thomas Church in New York City where he appears regularly with the Saint Thomas Choir of Men and Boys. Originally from the United Kingdom, Nicolas previously held positions with the multiple Gramophone Award-winning Choir of New College, Oxford, and York Minster. He is a recipient of the coveted Limpus Prize from the Royal College of Organists and held the Sir William McKie Organ Scholarship at Clare College, Cambridge.

Active as a historical keyboardist, continuo performer, and conductor, Nicolas appears regularly with American Bach Soloists, Oxford Bach Soloists, and Bach Akademie Charlotte. He is also the co-founder of early music consort L'Académie du Roi Soleil with which he has performed throughout the United States and the United Kingdom.

Nicolas has been privileged to perform as both a soloist and accompanist to countries including Australia, France, Italy, Hong Kong, The Netherlands, and Israel. He can be heard on numerous CDs including Veni Emmanuel and Imogen Holst: Choral Works (Harmonia Mundi USA) and has performed frequently on radio (BBC Radio 3 and BBC Radio 4). Nicolas' teachers have included Malcolm Archer, Clive Driskill-Smith, James McVinnie, and Jonathan Moyer.

TEXTS AND TRANSLATIONS

MARCH 30, 2023

Edward Elgar (1857-1934)

Give unto the Lord

Give unto the Lord, O ye mighty, give unto the Lord glory and strength,
give unto the Lord the glory due unto his name;
worship the Lord in the beauty of holiness.

The voice of the Lord is upon the waters: the God of glory thundereth;
it is the Lord that ruleth the sea.

The voice of the Lord is mighty in operation;
the voice of the Lord is full of majesty;
the voice of the Lord breaketh the cedars.

Yea, the Lord breaketh the cedars of Lebanon.
Yea, the voice of the Lord divideth the flames of fire,
yea, the voice of the Lord shaketh the wilderness
and strippeth the forests bare.

In his temple doth every one speak of his glory.
Worship the Lord in the beauty of holiness.

The Lord sitteth above the water-flood;
and the Lord remaineth a king for ever.
The Lord shall give strength unto his people;
the Lord shall give his people the blessing of peace.

Psalm 29

William Byrd (c.1535-1623)

Exsurge Domine

Exsurge; quare obdormis Domine?
Exsurge, et ne repellas in finem.
Quare faciem tuam avertis?
Oblivisceris inopiae nostrae et tribulationis
nostrae?
Exsurge, Domine.

*Arise, why sleepest thou, O Lord,
Arise, and expel me not to the end.
Why dost thou turn away thy face,
forgetting our poverty and our tribulation?
Arise, O Lord.*

Psalm 43. 23-4, 26 (Vulgate)

William Byrd (c.1535-1623)

Ne irascaris Domine

Ne irascaris, Domine,
satis et ne ultra memineris
iniquitatis nostrae.
Ecce, respice, populus tuus omnes nos.

*Be not angry, O Lord, still,
neither remember our iniquity for ever.
Behold, see, we beseech thee, we are all thy people.*

Civitas sancti tui facta est deserta.
Sion deserta facta est,
Jerusalem desolata est.

*The holy cities are a wilderness.
Sion is a wilderness, Jerusalem a desolation.*

Isaiah 64. 9-10

William Byrd (c.1535-1623)

Magnificat (The Great Service)

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 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.

Luke 1. 46-55

Edward Bairstow (1874-1946)

Blessed city, heavenly Salem

Blessed city, heavenly Salem,
Vision dear of peace and love,
Who of living stones art builded
In the height of heaven above,
And by angel hands apparell'd,
As a bride doth earthward move.

Out of heaven from God descending,
New and ready to be wed
To thy Lord, whose love espoused thee,
Fair adorned shalt thou be led;
All thy gates and all thy bulwarks
Of pure gold are fashioned.

Bright thy gates of pearl are shining,
They are open evermore;
And, their well-earned rest attaining,

Thither faithful souls do soar,
Who for Christ's dear name in this world
Pain and tribulation bore.

Many a blow and biting sculpture
Polished well those stones elect,
In their places now compacted
By the heavenly Architect.
Nevermore to leave the temple,
Which with them the Lord hath decked.

To this Temple, where we call thee,
Come, O Lord of Hosts, today;
With thy wonted loving kindness,
Hear thy servants as they pray;
And thy fullest benediction
Shed within its walls away. Amen.

Urbs beata Ierusalem, 7th or 8th century hymn, transl. J. M. Neale (1818-1866)

Herbert Howells (1892-1983)

Take him, earth, for cherishing

(1961; *American commission on the assassination of President Kennedy*;
first performed in Washington DC on 22 November 1964)

Take him, earth, for cherishing;
To thy tender breast receive him.
Body of a man I bring thee,
Noble even in its ruin.

Once was this a spirit's dwelling
By the breath of God created.
High the heart that here was beating.
Christ the prince of all its living.

Guard him well, the dead I give thee,
Not unmindful of his creature
Shall he ask it: he who made it
Symbol of his mystery.

Comes the hour God hath appointed
To fulfil the hope of men.
Then must thou, in very fashion,
What I give, return again.

Not though ancient time decaying
Wear away these bones to sand,
Ashes that a man might measure
In the hollow of his hand:

Not though wandering winds and idle,
Drifting through the empty sky,
Scatter dust was nerve and sinew,
Is it given to man to die.

Once again the shining road
Leads to ample Paradise;
Open are the woods again
That the serpent lost for men.

Take, O take him, mighty leader
Take again thy servant's soul,
Grave his name, and pour the fragrant
Balm upon the icy stone.

*Prudentius (348-after 405), Hymnus circa Exsequias Defuncti;
trans. Helen Waddell (1889-1965), Medieval Latin Lyrics 1929*

Joanna Marsh (b. 1970) *O ignis spiritus*

(Commissioned in 2019 by New College, Oxford, to mark 40 years of women being admitted to the college)

O ignis Spiritus paracliti,
vita vite omnis creature,
sanctus es vivificando formas.

*O Holy Spirit of Fire,
life in the life of all life,
holy are you, enlivening all things.*

Sanctus es unguendo
Periculose fractos,
sanctus es tergendo
fetida vulnera.

*Holy are you,
a healing balm to the broken.
Holy are you,
washing blistered wounds.*

O spiraculum sanctitatis,
o ignis caritatis,
o dulcis gustus in pectoribus
et infusio cordium in bono odore virtutum.

*O holy breath,
O fire of life,
O sweetness in my breast
infusing my heart with the fine scent of truth.*

O fons purissime,
in quo consideratur
quod Deus alienos
colligit et perditos requirit.

*O pure fountain
through which we know
God unites strangers
and gathers the lost.*

Tu etiam semper educis doctos
per inspirationem sapientie letificatos.

*And eternally do you bring forth knowledge
by the breath of wisdom.*

Unde laus tibi sit,
qui es sonus laudis
et gaudium vite,
spes et honor fortissimus,
dans premia lucis.

*All praise to you,
you who are the song of praise
and the joy of life,
you who are hope and the greatest treasure,
bestowing the gift of Light.*

*Hildegard of Bingen (1098-1179), Sequence for the Holy Spirit
Translation by Ivan Granger*

Herbert Howells (1892-1983)

Te Deum (Collegium Regale)

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, 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 goodly fellowship of the prophets: praise thee.
The noble army of martyrs: praise thee.
The holy church throughout all the world: doth acknowledge thee;
The rather: 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 heaven 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.

4th-century Hymn, traditionally ascribed to St Ambrose (d. 397) or St Augustine (d. 430)

TEXTS AND TRANSLATIONS

APRIL 1, 2023

Yves Castagnet (b. 1964)

Sanctus (Messe Salve Regina)

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

*Holy, Holy, Holy Lord God of Hosts.
Heaven and Earth are full of thy glory.
Osanna in the highest.
Blessed is he that cometh in the name
of the Lord.
Osanna in the highest.*

Orlando Gibbons (1583-1625)

O Lord, in thy wrath

O Lord, in thy wrath rebuke me not: neither chasten me in thy displeasure.
Have mercy upon me, O Lord, for I am weak: O Lord, heal me, for my bones are vexed.
My soul is also sore troubled: but Lord, how long wilt thou punish me?
O save me for thy mercy's sake.

Psalm 6. 1-4

Alonso Lobo (1555-1617)

Versa est in luctum

Versa est in luctum cithara mea,
et organum meum in vocem flentium.
Parce mihi Domine,
nihil enim sunt dies mei.

*My harp is turned to grieving
and my flute to the voice of those who weep.
Spare me, O Lord,
for my days are as nothing.*

Job 30:31 and 7:16

Ned Rorem (1923-2022)

O God, my heart is ready

O God, 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 to 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 heav'ns, and they 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, I will sing praises unto thee.
For thy mercy is greater than the heavens, and thy glory above all the earth.

Psalm 108

William Byrd (c.1535-1623)

Ne irascaris Domine

Ne irascaris, Domine,
satis et ne ultra memineris
iniquitatis nostrae.
Ecce, respice, populus tuus omnes nos.

*Be not angry, O Lord, still,
neither remember our iniquity for ever.
Behold, see, we beseech thee, we are all thy people.*

Civitas sancti tui facta est deserta.
Sion deserta facta est,
Jerusalem desolata est.

*The holy cities are a wilderness.
Sion is a wilderness, Jerusalem a desolation.*

Isaiah 64. 9-10

Michael Praetorius (1571-1621)

Aus tiefer Not schrei ich zu dir

Aus tiefer Not schrei ich zu dir,
Herr Gott, erhöre mein Rufen;
Dein gnädig Ohr neig her zu mir
Und meiner Bitt sie öffne!
Denn so du willst das sehen an,
Was Sünd und Unrecht ist getan,
Wer kann, Herr, vor dir bleiben?

*Out of the depths I cry to Thee;
Lord, hear me, I implore Thee!
Bend down Thy gracious ear to me;
I lay my sins before Thee.
If Thou rememberest each misdeed,
If each should have its rightful meed,
Who may abide Thy presence.*

Metrical paraphrase of Psalm 130 by Martin Luther

Judith Weir (b. 1954)

Vertue

Sweet day, so cool, so calm, so bright,
The bridal of the earth and sky;
The dew shall weep thy fall to-night,
For thou must die.

Sweet spring, full of sweet days and roses,
A box where sweets compacted lie;
My music shows ye have your closes,
And all must die.

Sweet rose, whose hue angry and brave
Bids the rash gazer wipe his eye;
Thy root is ever in its grave,
And thou must die.

Only a sweet and virtuous soul,
Like season'd timber, never gives;
But though the whole world turn to coal,
Then chiefly lives.

Text by George Herbert

S. S. Wesley (1766-1837) *Wash me thoroughly*

Wash me thoroughly from my wickedness, and forgive me all my sin.
For I acknowledge my fault and my sin is ever before me.

Psalm 51: 2-3

Stephen Hough (b. 1961) *Just as I am*

Just as I am, without one plea, but that thy blood was shed for me,
and that thou bidst me come to thee, O Lamb of God, I come, I come.

Just as I am, and waiting not to rid my soul of one dark blot, to thee whose blood can
cleanse each spot, O Lamb of God, I come, I come.

Just as I am, though tossed about with many a conflict, many a doubt, fightings and fears
within without, O Lamb of God, I come, I come.

Just as I am, poor, wretched, blind, sight, riches, healing of the mind, yea, all I need in thee
to find, O Lamb of God, I come, I come.

Just as I am, thou wilt receive, wilt welcome, pardon, cleanse, relieve; because thy promise I
believe, O Lamb of God, I come, I come.

Just as I am, thy love unknown hath broken every barrier down; now, to be thine, yea thine
alone, O Lamb of God, I come, I come.

Text by Charlotte Elliott

Gerald Finzi (1901-1956) *Lo, the full, final sacrifice*

Lo, the full, final sacrifice
On which all figures fix'd their eyes,
The ransom'd Isaac, and his ram;
The Manna, and the Paschal lamb.
Jesu Master, just and true!
Our Food, and faithful Shepherd too!

Nor change the Pasture, but the Place
To feed of Thee in thine own Face.
O dear Memorial of that Death
Which lives still, and allows us breath!
Rich, Royal food! Bountiful Bread!
Whose use denies us to the dead!

O let that love which thus makes thee
Mix with our low Mortality,
Lift our lean Souls, and set us up
Convictors of thine own full cup,
Coheirs of Saints. That so all may
Drink the same wine; and the same way.

Live ever Bread of loves, and be
My life, my soul, my surer self to me.
Help Lord, my Faith, my Hope increase;
And fill my portion in thy peace.
Give love for life; nor let my days
Grow, but in new powers to thy name
and praise.

Rise, Royal Sion! rise and sing
Thy soul's kind shepherd,
thy heart's King.
Stretch all thy powers; call if you can
Harps of heaven to hands of man.
This sovereign subject sits above
The best ambition of thy love.

Lo the Bread of Life, this day's
Triumphant Text provokes thy praise.
The living and life-giving bread,
To the great twelve distributed
When Life, himself, at point to die
Of love, was his own Legacy.

Text by Richard Crashaw

O soft self-wounding Pelican!
Whose breast weeps Balm for wounded man.
All this way bend thy benign flood
To a bleeding Heart that gasps for blood.
That blood, whose least drops sovereign be
To wash my worlds of sins from me.

Come love! Come Lord! and that long day
For which I languish, come away.
When this dry soul those eyes shall see,
And drink the unseal'd source of thee.
When Glory's sun faith's shades shall chase,
And for thy veil give me thy Face.
Amen.

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