



STC
200

FRIDAY, OCTOBER 13, 2023 AT 7:30 PM

KINDLY REMEMBER
TO SILENCE ALL ELECTRONIC DEVICES

CONCERTS *at*
SAINT THOMAS

SAINT THOMAS CHURCH FIFTH AVENUE

One West 53rd Street, New York, NY 10019

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*
Saint Thomas Choir School

§
Saint Thomas
at 200:
A Musical
Legacy

THE SAINT THOMAS CHOIR
OF MEN AND BOYS

&

THE SAINT THOMAS BRASS

JEREMY FILSELL, *conductor*
NICOLAS HAIGH, *organ* • MAKS ADACH, *organ*

Entering into the mystery through song

Welcome to Saint Thomas Church Fifth Avenue as we celebrate our Bicentennial – a milestone in the life of our parish. From the very beginning, music has played an important part in the telling of the story of our faith. The ancient saying goes “The one who sings, prays twice” and, at Saint Thomas, music is not an end in itself, but deepens our proclamation of the Gospel and roots that story in the heart of the believer.

Rooting the Gospel in our music-making means that the bringing together of music forms of rhythm, melody, and harmony is done in a spiritual way. The rhythm of music beats with the beating heart of God’s love for the Universe; his often-syncopated rhythm works beautifully with the rhythm of the created order even when humankind misses a beat. The melody is the story line, which runs from the creation of the world and will find its finale in the consummation of all things at the end of time. Even when our human melodies selfishly drown out the principal theme of God’s plan, his melodic line brings people back time and time again into unison. And God’s music has a richness because of the harmonies that he has created - weaving our stories with those of others in the past and anticipating those of the future. Even when men and women insert discordant and noisy passages into the world, God’s harmonies are far richer and more sonorous, calling humankind into a new relationship with the Trinity. The Creator of the perfect fifth wants his sons and daughters to recognise that they are made in his image and can resonate with the frequency of his love.

This, then, is the reason we make music at Saint Thomas; to take us deeper into the mystery of God’s love.

Welcome! Enter into the joy of our music-making, and allow it to enter deep into your very being.

The Reverend Canon Carl F. Turner
Rector, Saint Thomas Church Fifth Avenue

Dear Concert-goers and Friends of Music,

It is a pleasure to welcome you to tonight’s bicentennial concert, one which marks an important moment in the life of a parish originally founded in 1823 in the heart of Manhattan. Saint Thomas was established to be a beacon of Anglicanism within this increasingly busy metropolis, and it has become the focus, and perhaps a paradigm, for aspirational architecture (each church building emerging from successive fire-ravages over the past two hundred years proving greater and more glorious than its predecessor), dignity of liturgy, and beauty of musical offering within its worship. That it continues to champion these elements within this most diverse, secular and culturally plural city is a cause for celebration – may it do so yet for another two hundred years. The choir school, which this parish established over a hundred years ago to provide the finest music, and which it continues to support, is the last of its kind in North America. It is this institution-within-an-institution which allows the maintenance of a musical standard rarely found elsewhere today. Choir schools are boutique, expensive and elite (but not elitist) educational environments, and foster transformational spiritual, academic and musical experiences not only for the youngsters who sing, but also for all those who hear and absorb the music they produce.

Tonight we celebrate Saint Thomas’ musical heritage in music written by and for successive Directors of Music over the past one hundred years, and by those associated with Saint Thomas Church in other ways. Moreover, two pieces tonight were written by boys whilst they were (and are) choristers here. Our concert is framed by music by perhaps the two most important figures in Saint Thomas’ musical history – Gerre Hancock who, during his thirty year tenure, raised the profile of the choir and its school to dizzy heights, having originally been appointed at a time when question marks hung over the school’s future. Hancock, in collusion with the inspirational Rector of the time, Rev. John Andrew (who continually promoted the concept of a ‘choir with a school’) saw the great opportunity that having a school presented, and together they resurrected the choir’s fortunes from the 1970s onwards. We close tonight with T. Tertius Noble’s music, he who was enticed from old York to New York by Charles Steele and the Rev. Ernest Stires, to develop a choir school here in the 20th century’s early years. Their vision is heartily maintained today, and I sincerely hope that you will enjoy this bicentennial musical retrospective as we look back together on the past hundred years of the choir.

We remain ever grateful for your support of Saint Thomas’ musical endeavors, and its unique choir school tradition.

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

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SAINT THOMAS AT 200:
A MUSICAL LEGACY

A Song to the Lamb	Gerre Hancock (1934-2012) <i>Organist and Master of the Choristers (1971-2004)</i>
Magnificat in F	T. Frederick Candlyn (1892-1964) <i>Organist and Master of the Choristers (1943-1953)</i>
In the bleak midwinter	Francis Pott (b. 1957) <i>Commissioned 2020, Saint Thomas Church</i>
Lauda Sion	Gerre Hancock
An Hymne of Heavenly Love	Paul Callaway (1909-1995) <i>Commissioned 1935, Saint Thomas Church</i>
Lord of the Dance	John Bertalot (b. 1931) <i>Commissioned 1980, Saint Thomas Church, Revised 2005</i>
Missa Sancti Thomae – Gloria in tempore enim pestilencia	Jeremy Filsell (b. 1964) <i>Organist and Director of Music (2019-Present)</i>
Behold O God, our defender	John Scott (1956-2015) <i>Organist and Director of Music (2004-2015)</i>
I rejoiced when I heard them say	Arthur Li (b. 2011) <i>Saint Thomas Chorister, Class of 2025</i>
Bright Mass with Canons – Sanctus & Benedictus	Nico Muhly (b. 1981) <i>Commissioned 2005, Saint Thomas Church</i>
Toccata “God rest ye merry gentlemen”	Jeremy Filsell
Eternal Light	Daniel Castellanos (b. 1995) <i>Saint Thomas Chorister, Class of 2009</i>
Ave Verum	Daniel Hyde (b. 1980) <i>Organist and Director of Music (2016-2019)</i>
Te Deum in A	T. Tertius Noble (1867-1953) <i>Organist and Master of the Choristers (1913-1943)</i>

Jeremy Filsell - *conductor*

Jeremy Filsell is Organist and Director of Music at Saint Thomas Church, and one of only a few virtuoso performers as both a pianist and organist. In an extensive solo career, 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, Beethoven, Shostakovich, John Ireland, and the Rachmaninov cycle, and he has recorded the piano music of Herbert Howells, Bernard Stevens, Eugène Goossens and Johann Christoph Eschmann. Recent releases have included albums of Rachmaninov's and Francis Pott's piano music, and the first and second Rachmaninov Concertos. Jeremy is on the international roster of Steinway 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 as both pianist and organist, and he has toured as a soloist across the USA and UK, in Germany, France, Finland, Sweden, Norway, Australia and New Zealand. In North America, he concertizes under the auspices of Philip Truckenbrod Concert Artists. Jeremy studied firstly as an Organ Scholar at Oxford University (Keble College), then as a pianist at the Royal College of Music in London, before gaining his PhD in Musicology from Birmingham City University. Before moving to the USA in 2008, he held Academic and Performance lectureships at the Royal Academy of Music, and the Royal Northern College of Music, and was a lay clerk in the Queen's choir at St. George's Chapel, Windsor Castle. In the US, he has served programs at the Church of the Epiphany, the National Cathedral and the Catholic University of America in Washington DC, and was Professor of Organ at Peabody Conservatory, Baltimore prior to moving to New York in 2019 to become Organist & Director of Music at Saint Thomas, Fifth Avenue.

Nicolas Haigh - *organ*

Nicolas Haigh serves as Associate Organist at Saint Thomas Church. Originally from the UK, Nicolas previously held positions at New College, Oxford, and at York Minster. He is a recipient of the Limpus Prize from the Royal College of Organists, and held the Sir William McKie Organ Scholarship at Clare College, Cambridge. Nowadays, active as a historical keyboardist, continuo performer, and conductor, Nicolas appears regularly with American Bach Soloists, Oxford Bach Soloists, and Bach Akademie Charlotte, and is the co-founder of early music consort L'Académie du Roi Soleil, with whom he has performed throughout the US and UK. Nicolas has also performed in Australia, France, Italy, Hong Kong, The Netherlands, and Israel.

Maks Adach - *organ*

Maks Adach is Assistant Organist and Associate for Musical Studies at Saint Thomas Church and Choir School. He began his musical training as a chorister at the London Oratory School, and continued organ studies with Daniel Moult at the Royal College of Music Junior Department. Maks held the organ scholarship at the Old Royal Naval College whilst studying at Trinity Laban Conservatoire of Music and Dance, before becoming organ scholar at Oriel College, Oxford. He remained in Oxford thereafter, gaining a master's degree in musicology. Whilst at Oxford, Maks spent four years as Master of Music at Pusey House, and served as Director of Chapel Music at St. John's College. Following organ scholarships at Lichfield and Liverpool Anglican Cathedrals, Maks moved to the US as Assistant Director of Music at St Paul's Church, Harvard Square, the home to the only Roman Catholic boys' choir school in the country. In addition to his work here, Maks is active as a music editor. His critical edition of Ethel Smyth's *Five Sacred Partsongs* has recently been published by Stainer & Bell as part of a project dedicated to promoting music by underrepresented composers.

The Saint Thomas Choir of Men and Boys

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 Francis Pott and Trevor Weston. 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. Both this and an album of music for the Christmas season will be released in December 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.

THE SAINT THOMAS CHOIR OF MEN AND BOYS

TREBLE

Bakore Camara ¹
Daniel Conrado
Christian Goudge
Rocco Halvey
Will Hanoian ⁵
Elias Jeon ⁷
Head Chorister
Royce Jung
Ian Kim
Nathan Kim ⁴
Allan Lee

William Lee ⁶

Deputy Head Chorister
Arthur Li ²
Julian Moreno
Henry Park
William Park
Dominic Scarozza ³
Joshua Shin ⁸
Arthur Stowe
ALTO
Biraj Barkakaty
Padraic Costello
Tomás Cruz
Jonathan May

TENOR

Daniel Castellanos
Alex Longnecker
John Ramseyer
Mike Williams
BASS
Benjamin Howard
Brian Mummert
Charles Perry Sprawls
Christopher Trueblood

THE SAINT THOMAS BRASS

TRUMPET

Alex Bender
Matt Gasiorowski
Sam Jones

TROMBONE

Jonathan Greenberg
Matt Melore
Brian Troiano

TIMPANI

Greg LaRosa

¹ The Ogden Northrup Lewis, Jr. Choristership (2005)

² The Francis S. Falconer Choristership (2005)

³ The John. G. Scott Memorial Choristership (2016)

⁴ The James L. Tuohy M.D. Choristership (2018)

⁵ The Richard Heschke Choristership (2018)

⁶ The T. Tertius Noble Centennial Choristership (2018)

⁷ The William C. Stubing and Ronald L. Thomas Choristership (2021)

⁸ The Rev. Charles Wallace Choristership (2023)

Gerre Hancock (1934–2012) · *A Song to the Lamb*

Gerre Hancock was Organist and Master of the Choristers at Saint Thomas Church, Fifth Avenue for more than 30 years (1971–2004) and, oversaw the rejuvenation of the fortunes of this unique choir with its associated school. Much of Hancock's choral music was written at the request of friends and colleagues, yet its sound world seems one so redolent of Saint Thomas Church itself; the Gothic arch shapes, the grandiosity of structure, the myriad colours of stained-glass light bouncing off stout pillars, and an acoustic demanding a slow rate of harmonic change. *A Song to the Lamb* is a setting of 'praise' verses from the Book of Revelation, for choir, organ, brass and timpani, written in 1973 for Hollis Grant, long-time director of the St. Dunstan's College of Sacred Music in Providence RI where Gerre Hancock taught for several summers in the early 1970s.

Frederick Candlyn (1892–1964) · *Magnificat in F*

T. Frederick H. Candlyn was Organist & Choirmaster at Saint Thomas Church from 1943 until his retirement in 1954. Born at Davenham, England, and a graduate of Durham University, Candlyn emigrated to serve at St. Paul's Episcopal Church in Albany from 1915 to 1943 before being called to Saint Thomas. After his retirement from here, he became organist and choirmaster at Trinity Church, Roslyn, (Long Island) New York, and is buried at Long Island National Cemetery, East Farmingdale, New York. Candlyn composed prolifically, and two of his anthems (*Christ, whose glory fills the skies*, and *King of Glory, King of Peace*) remain part of our repertoire. Of his three sets of evening canticles, we hear tonight his F major Magnificat – music perhaps reminiscent of his early musical mentors, Stanford and Parry.

Francis Pott (b. 1957) · *In the bleak midwinter*

Francis Pott's music featured last year in a concert given by the choir, and he has been a long-term collaborative artist with Jeremy Filsell. Pott was a chorister at New College, Oxford, a Music Scholar at Winchester College and Magdalene College, Cambridge, studying composition with Robin Holloway and Hugh Wood. For many years Pott was Head of Composition and Research Development in Music, Media and Creative Technologies at the University of West London. Pott has received many national awards as a composer and is published by five major houses in the UK. Well-known for his contributions to the choral repertoire, from orchestrally-conceived oratorio canvasses to small-scale a cappella motets, his piano and organ works are also now performed by many of the world's leading executants. This touching and profound setting of Christina Rossetti's beloved Christmas poem was a 2020 commission from Saint Thomas when, during lockdown, the Christmas services that year were sung without the boys or indeed a congregation; they were offered simply by six gentlemen spaced six feet apart.

Paul Callaway (1909–1995) · *An Hymne of Heavenly Love*

Paul Callaway served for thirty-eight years as organist and choirmaster at Washington National Cathedral (1939–1977). Born in Atlanta, Illinois, he studied organ with T. Tertius Noble whilst holding the post of Assistant Organist here at Saint Thomas (1930–1935). He later studied with Leo Sowerby in Chicago, and with Marcel Dupré in Paris, before his appointment to the National Cathedral. In 1960, he played the solo organ part in the world premiere of Samuel Barber's *Toccata Festiva* with the Philadelphia Orchestra, conducted by Eugene Ormandy, and in DC, he was the founding musical director of the Opera Society of Washington in 1956 (now Washington National Opera). By the time of his death in 1995, he was acclaimed for his great influence on the musical life of the nation's capital. *An hymne of heavenly love*, was composed for Noble and the choir during his tenure at Saint Thomas.

John Bertalot (b. 1931) · *Lord of the Dance*

John Bertalot was Organist & Choirmaster at St. Matthew's Church, Northampton, one of the leading musical churches in England of the time, before being appointed to Blackburn Cathedral, where he led the music for eighteen years. He emigrated to Princeton, NJ in the 1980s to direct the music at Trinity Church. Now resident in England again as a Tutor and Adviser to the Royal School of Church Music, his jocular and tongue-in-cheek arrangement of the *Lord of the Dance* was written for John Scott and the Saint Thomas Choir in 2006. The text, which tells the gospel story in the first-person voice of Jesus portraying his life and mission as a dance, was written by Sydney Carter in 1963, is set to the American Shaker tune 'Simple Gifts'.

Jeremy Filsell (b. 1964) · *Missa Sancti Thomae - Gloria*

Jeremy Filsell wrote the *Missa Sancti Thomae in tempore enim pestilencia* during COVID lockdown in 2021. With only small groups of boys permitted to sing six feet apart, without the gentlemen, a straight-forward mass setting was needed as we limped back to liturgical provision. Thus, this Mass was conceived to be of moderate demand for a small treble-only group, but with a more challenging organ part. As COVID receded, it seemed judicious to revisit the Mass and re-configure it for full choir, and the Gloria heard tonight (adorned by the addition of Brass this evening) is part of the music which emerged.

John Scott (1956–2015) · *Behold O God, our defender*

John Scott directed the Choir of St. Paul's Cathedral in London from 1990 to 2004, before being called across the Atlantic to Saint Thomas Church. He always maintained an active career as an international concert performer and recording artist, and was arguably 'the premier English organist of his generation'. He began his musical career as a chorister at Wakefield Cathedral before becoming Organ Scholar at St. John's College, Cambridge. He was appointed as Assistant Organist at St. Paul's, but in 1990 became Organist and Director

of Music there. Scott recorded extensively as an organist, and his discography includes the complete organ works of J S Bach, Buxtehude, Duruflé, Franck, and Mendelssohn. In the summer of 2015, he performed fourteen organ recitals across seven European countries in six weeks, and returned to New York on 11th August 2015. The following day he sadly succumbed to a sudden cardiac episode. His funeral service was held here a month later, and attended by a packed congregation of organists and choirmasters from across the US and UK, by those who had admired him and looked to him as a standard-bearer for church music in general. The organ in Saint Thomas Church, built by Dobson Pipe Organ Builders, was posthumously dedicated to his memory. *Behold O God, our defender* was composed for the Golden Jubilee Service of HM The Queen at St. Paul's Cathedral in 2002. Gentle and reflective nature, Scott acknowledged the debt in his setting of words from Psalm 84 to the style of Herbert Howells.

Arthur Li (b. 2011) · *I rejoiced when I heard them say*

Arthur Li was born in 2011 and is a current 7th grade chorister in the choir (class of 2025). He is an emerging pianist of no small ability, and has in recent times, proved himself an avid composer. A set of *Preces & Responses* was premiered by the choir at an Evensong in May 2023, and this short Introit tonight was requested by the Director of Music for the bicentennial celebration service this week.

Nico Muhly (b. 1981) · *Bright Mass with Canons: Sanctus & Benedictus*

Nico Muhly is a prolific and versatile composer who has been commissioned by many notable symphony orchestras and chamber ensembles, and has had two operas commissioned by the Metropolitan Opera. Born in Vermont, Muhly was raised in Providence, Rhode Island, and sang as a boy chorister at Grace Episcopal Church in Providence, before attending Columbia University and the Juilliard School. As a first-year student at Juilliard, Muhly began working for Philip Glass as an archivist, and later an editor, conductor, and keyboardist. While he considers himself a classical music composer, this does not preclude his working in a variety of musical genres, and he has collaborated with Björk, David Bowie, and with Brooklyn-based indie rock band Grizzly Bear. A long-time friend of Saint Thomas Church, Nico created the wonderfully inventive *Bright Mass with Canons* for John Scott and the choir in 2005, a work which has happily returned to the choir's regular repertoire in recent times. In February 2022, Concerts at Saint Thomas promoted a mid-winter evening of Nico's chamber music (*An Evening with Nico Muhly*) which included Nico speaking about his music.

Jeremy Filsell · *Toccata "God rest ye merry gentlemen"*

This Toccata was a 2019 commission from Mark Willey, Director of Music at Georgetown Presbyterian Church in Washington DC, for their annual Christmas Lessons & Carols service that year.

Daniel Castellanos (b. 1995) · *Eternal Light*

Daniel Castellanos is a member of Saint Thomas Choir (tenor), and a composer and pianist based in New York City. He was a chorister here at here at Saint Thomas Church and Choir School under John Scott, and he graduated in 2009. Daniel then studied at Bard College, and received an MM in composition from Mannes School of Music in 2023. This touching setting of St. Alcuin's eventide text *Eternal Light* was written for John Scott and Saint Thomas Choir during Daniel's final and 8th grade year as a chorister (aged 13).

Daniel Hyde (b. 1980) · *Ave Verum*

Daniel Hyde became Director of Music at King's College, Cambridge in 2019, having served as Organist and Director of Music here at Saint Thomas 2017-19. Hyde was as a chorister at Durham Cathedral, and attended Oakham School, before becoming successively Assistant Organist at St George's Cathedral in Perth, Western Australia (1998-99), and then Organ Scholar at King's College, Cambridge (2000-03). Thereafter he was Director of Music at Jesus College, Cambridge, and *Informator Choristarum* at Magdalen College, Oxford before coming to Saint Thomas to succeed John Scott. His poetic setting of this well-known Communion text was written in 2017 for the choir of Saint Thomas.

T. Tertius Noble (1867-1953) · *Te Deum in A*

T. Tertius Noble was organist and choirmaster at Ely Cathedral and then of York Minster (1898-1913) in his native England, before coming across the Atlantic to Saint Thomas in 1913. Tutored first as an organist at Gloucester Cathedral in the 1880s, he then won a scholarship to the Royal College of Music to study under C V Stanford and Frederick Bridge. In 1890, it was Stanford who appointed him to fill the vacancy as his assistant organist at Trinity College, Cambridge, yet Noble was reputedly soon dissatisfied with the both the quality of singing, and of Stanford's bad temper, and after two years took up an appointment fifteen miles north as organist at Ely Cathedral. After his years in York, Noble moved to the US to accept the post at Saint Thomas, overseeing the installation of a new organ (built by the foremost builder of the day, Ernest M. Skinner), and helping found the new Saint Thomas Choir School for boys in 1919. He held the post here for 35 years. Noble wrote orchestral and chamber music, but is nowadays remembered for his Anglican church music. His hymn tune *Ora labora* is our evergreen school hymn, and a number of canticle settings adorn our choir library. The *Te Deum* with which we close tonight, dates from 1901, a commission from Holy Trinity Church, Coventry, England (the civic church next-the-cathedral where, coincidentally, Saint Thomas' current Director of Music began his boy treble career aged 7).

TEXTS AND TRANSLATIONS

A Song to the Lamb

Gerre Hancock (1934–2012)

Splendor and honor and kingly power
Are yours by right, O Lord our God,
For you created ev'rything that is,
And by your will they were created,
And have their being.
And yours by right, O Lamb that was slain,
For with your blood
You have redeem'd for God,
From ev'ry fam'ly language,
People and nation,
A kingdom of priests to serve our God.
And so, to him who sits upon the throne,
And to Christ the Lamb,
Be worship and praise,
Dominion and splendor,
Forever, and forevermore. Alleluia!

– Revelation 4:11, 5:9-10, 13

Magnificat in F

T. Frederick Candlyn (1892–1964)

My soul doth magnify the Lord,
And my spirit hath rejoiced in God my Savior.

For he hath regarded the lowliness of his handmaiden.
For behold, from henceforth all generations shall call me blessed.
And his mercy is on them that fear him throughout all generations.

He hath shewed his 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 forever.

Glory be to the Father, and to the Son, and to the Holy Ghost,
As it was in the beginning, is now, and ever shall be, world without end.
Amen.

– Book of Common Prayer

In the Bleak Midwinter

Francis Pott (b. 1957)

In the bleak midwinter
Frosty wind made moan,
Earth stood hard as iron,
Water like a stone;
Snow had fallen, snow on snow,
Snow on snow,
In the bleak midwinter
Long ago.

Our God, Heav'n cannot hold Him
Nor earth sustain;
Heav'n and earth shall flee away
When he comes to reign;
In the bleak midwinter
A stable-place sufficed
The Lord God Almighty –
Jesus Christ.
Enough for Him, whom cherubim
Worship night and day,
A breastful of milk
And a mangerful of hay;
Enough for Him, whom Angels
Fall down before,
The ox and ass and camel
Which adore.

What can I give Him,
Poor as I am?
If I were a shepherd
I would bring a lamb;
If I were a Wise Man
I would do my part,
Yet what I can I give him,
Give my heart.

– Christina Rossetti (1830-1894)

An Hymne of Heavenly Love
Paul S. Callaway (1909–1995)

Love, lift me up upon thy golden wings,
From this base world unto thy heaven's height,
Where I may see those marvellous things
Which there thou workest by thy sovereign might,
Far above feeble reach of earthly sight.
That I there of an heav'nly hymne may sing,
Unto the God of Love, high heaven's King.
Amen.

– Edmund Spenser (1552-1599)

Lord of the Dance
John Bertalot (b. 1931)

I danced in the morning when the world was begun,
I danced in the moon and the stars and the sun,
I came down from heaven and I danced on the earth,
at Bethlehem I had my birth.

Dance then, wherever you may be,
for I am the Lord of the Dance, said he,
and I'll lead you all, wherever you may be,
and I'll lead you all in the dance, said he.

I danced for the Scribe and the Pharisee,
but they would not dance and they would not follow me,
I danced for the fishermen, for James and John;
they came to me and the dance went on.

I danced on the Sabbath and I cured the lame,
the holy people said it was a shame.
They whipped and they stripped and they hung me on high,
and left me there on a cross to die.

They cut me down and I leapt up high,
I am the life that will never, never die,
I'll live in you if you live in me,
I am the Lord of the Dance, said he.

– Sydney Bertram Carter (1915-2004)

Missa Sancti Thomae in Tempore enim pestilencia – Gloria
Jeremy Filsell (b. 1964)

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, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris,
Qui tollis peccata mundi, miserere nobis;
Qui tollis peccata mundi,
Suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
Miserere nobis.

Quoniam tu solus Sanctus,
Tu solus Dominus,
Tu solus Altissimus
Jesu Christe, cum Sancto Spiritu
In gloria Dei Patris
Amen

*Glory to God in the highest,
And on earth peace to people of good will.
We praise Thee, we bless Thee,
We worship Thee, we glorify Thee,
We give thanks to Thee for Thy great Glory,
Lord God, heavenly King,
O God, Father almighty.*

*Lord Jesus Christ, only begotten Son,
Lord God, Lamb of God, Son of the Father,
Thou 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 art seated at the right hand of the Father,
Have mercy upon us.*

*For Thou only art Holy,
Thou alone art the Lord,
Thou alone art the Most High,
Jesus Christ, with the Holy Spirit,
In the glory of God the Father.
Amen.*

– Latin Mass Ordinary

Behold O God, Our Defender
John Scott (1956–2015)

Behold O God, our defender,
And look upon the face of thy anointed.
For one day in thy courts is better than a thousand.

– Psalm 84

I Rejoiced when I Heard them Say

Arthur Li (b. 2011)

I rejoiced when I heard them say:
“Let us go to God’s house.”
And now our feet are standing
within your gates, O Jerusalem.
Jerusalem is built as a city
strongly compact.
It is there that the tribes go up,
the tribes of the Lord.

– Psalm 122

Bright Mass with Canons - Sanctus & Benedictus

Nico Muhly (b. 1981)

Sanctus, Sanctus, Sanctus,	<i>Holy, Holy, Holy,</i>
Dominus Deus Sabaoth.	<i>Lord God of Hosts.</i>
Pleni sunt caeli et terra gloria tua.	<i>Heaven and earth are full of your glory.</i>
Hosanna in excelsis.	<i>Hosanna in the highest.</i>
Benedictus qui venit in nomine Domini.	<i>Blessed is he who comes in the name of the Lord.</i>
Hosanna in excelsis.	<i>Hosanna in the highest.</i>

– Latin Mass Ordinary

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

Ave Verum

Daniel Hyde (b. 1980)

Ave verum corpus	<i>Hail, true Body</i>
natum de Maria Virgine,	<i>born of the Virgin Mary,</i>
Vere passum immolatum	<i>Truly suffered,</i>
in cruce pro homine,	<i>sacrificed on the cross for mankind,</i>
Cujus latus perforatum	<i>From whose pierced side flowed</i>
fluxit aqua et sanguine,	<i>water and blood.</i>
Esto nobis praegustatum	<i>May it be for us a foretaste [of the Heavenly banquet]</i>
mortis in examine.	<i>in the trial of death.</i>
O Jesu dulcis! O Jesu pie!	<i>O sweet Jesus! O holy Jesus!</i>
O Jesu Fili Mariae. Amen.	<i>O Jesus, son of Mary. Amen.</i>

– Eucharistic Chant, 13th Century

Te Deum in A

T. Tertius Noble (1867–1953)

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 Cherubin and Seraphin 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 Father of an infinite Majesty;
Thine honorable, 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 didn’t not abhor the Virgin’s womb.
When Thou hadst overcome the sharpness of death,
Thou didst open the Kingdom of Heaven for 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.
 – Book of Common Prayer



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