



MUSIC FOR ALL SAINTS
INTO THE HOUSE AND GATE OF
HEAVEN

THE CATHEDRAL CHOIR & SCHOLA
CATHEDRAL OF ST. PHILIP • ATLANTA, GEORGIA
DALE ADELMANN DIRECTOR • DAVID FISHBURN ORGAN

GOTHIC



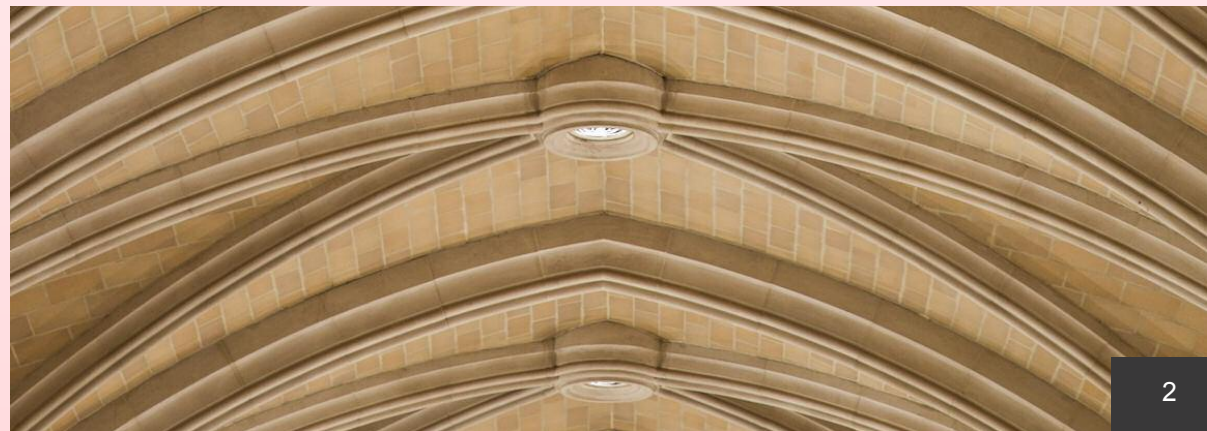
INTO THE HOUSE AND GATE OF HEAVEN

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 AEOLIAN-SKINNER ORGAN, 1962 (OPUS 1399)
 MUSIC FOR ALL SAINTS

1		Holy is the true light	William Harris	1:56
2		Bring us, O Lord God	Paul Halley	5:46
3		And I saw a new heaven	Edgar Bainton	5:16
4		For the Feast of All Saints*	Gerald Near	4:27
5		The Beatitudes	Craig Phillips	4:15
6		“In Heaven soaring up” <i>from</i> Three Mystical Hymns	David Conte	3:16
7		Swing Low, Sweet Chariot*	Spiritual, arr. Dale Adelman	4:15
8		We shall walk through the valley in peace*	Spiritual, arr. Moses Hogan	4:07
9		Beati quorum via*	Charles Villiers Stanford	3:33
10		There is a land of pure delight*	Grayston Ives	3:46
11		Faire is the heaven	William Harris	4:58
12		Jesus Christ the apple tree*	Colin Mawby	5:00
13		Holy is the True Light*	Gerald Near	3:32
14		Deep River	Spiritual, arr. Gerre Hancock	3:22
15		Remembrance*	Dan Locklair	6:15
			Michael Myers, <i>trumpet</i>	
16		The Beatitudes*	Arvo Pärt	7:08
			Kenneth Miller, <i>organ</i>	
17		“In Paradisum” <i>from</i> Requiem (Opus 9)	Maurice Duruflé	2:48

TOTAL TIME: 74:30

*Sung by the Cathedral Schola



the music

In his sermon which concludes with the prayer “Bring us, O Lord God,” John Donne writes,

If...you hear cheerful street music in the winter mornings, but yet there was a...bellman that waked you and called upon you two or three hours before that music came; so for all that blessed music which the servants of God shall present to you in this place, it may be of use that a poor bellman waked you before, and though but by his noise, prepared you for their music.

This recording of music for the Feast of All Saints’ is designed to play the part of the bellman—not posing as, but merely anticipating, heaven’s “one equal music.”

Edgar Bainton’s “And I saw a new heaven,” one of the best-loved of all Anglican anthems, begins with a simple ascending line in the organ. Though Bainton’s setting of John’s vision of the new Jerusalem is impassioned and at times even theatrical (an angelic choir of trumpets makes a clear entrance at “Behold, the tabernacle of God”), the stepwise motion of the opening generates most of the piece’s musical material, and reappears, transfigured, surrounded by D major, in the organ’s final measures.

The seventeenth-century American poet and Congregational minister Edward Taylor’s collection, *God’s Determinations*, is a chronicle of salvation from the Creation and Fall to the Last Judgment. “In Heaven soaring up,” which concludes the collection, pictures the souls of the saints being transported to heaven in Elijah’s chariot, and is written in the first person (something rather uncharacteristic of Taylor), personalizing salvation for “those few not in,” that is, himself and his congregation. San Francisco-based composer David Conte echoes this personalization in his setting by beginning with an extended choral unison. In all three stanzas, harmonic tension gently builds, blossoming each time on the word “Glory” and quickly subsiding.

The “In Paradisum” which closes Maurice Duruflé’s *Requiem*, Op. 9, is remarkable for its tranquility. Even in this work, which eschews nearly all of the dramatic conventions of the Requiem genre, the “In Paradisum” is unquestionably its calmest point. The movement, entirely centered on an expanded F-sharp major sonority, sets the Gregorian chant for this text, the only section of the Requiem mass addressed to the soul of the deceased rather than to God. In a 1980 program note, Duruflé wrote that he intended the “In Paradisum” to illustrate musically “the ultimate answer of Faith to all questions—the flight of the soul to paradise.”

Paul Halley has led a varied career as a church musician, composer, and jazz pianist, and currently resides in Nova Scotia. His “Bring us, O Lord God” pairs John Donne’s prayer with a stanza from Isaac Watts’s “My shepherd will supply my need,” a versification of Psalm 23. The fraught octatonic harmonies used to set Donne’s text eventually give way to the simple pentatonic melody *Resignation* which carries Watts’s words.



“Deep River,” a Negro spiritual popularized by Henry Thacker Burleigh, speaks, like many spirituals, of freedom in the great beyond. Gerre Hancock, longtime Organist and Master of the Choristers at St. Thomas Church, New York, sets its soaring melody above sumptuous extended diatonic harmonies.

William Henry Harris spent a large part of his career as a professor at the Royal College of Music in London, where his students included Herbert Howells and Benjamin Britten, and as director of music at St. George’s Chapel, Windsor, where his students included a young Elizabeth II. His most well-known anthem, “Faire is the heaven,” is a setting for double choir of selected lines from Edmund Spenser’s “A Hymne of Heavenly Beautie.” The opening repetition of the word “Faire,” in a placid D-flat major, evokes a sense of awe which only grows over the course of the work. Through a series of subtle chromatic shifts, Harris moves through several distant keys to describe, rather vividly, the angel hosts, before returning to D-flat for the final “image of such endlesse perfectnesse.” His “Holy is the true light,” though much shorter and more harmonically confined, is hardly less evocative.

New Orleans native Moses Hogan is perhaps more responsible than any other choral composer for renewed interest in the concert spiritual. His “We shall walk through the valley in peace,” though less rhythmically and harmonically complex than most of his arrangements, manages to be effective because of its powerful straightforwardness.

The spiritual “Swing Low, Sweet Chariot,” written by Choctaw freedman Wallace Willis, was popularized by the Fisk Jubilee Singers in the early twentieth century. Conductor Dale Adelman’s arrangement, originally conceived for the Gentlemen of St. John’s, uses subtle rhythmic variations that suggest the spiritual’s quasi-improvisational origins.

Isaac Watts’s biographer Thomas Wright writes that “According to tradition, [‘There is a land of pure delight’] came to [Watts] one summer day while he was gazing across the gulf-river, Southampton Water; and the pleasant fields near Netley are said to have suggested the ‘sweet fields beyond the swelling flood.’” Whether or not this story is true, Grayston Ives, former Organist of Magdalen College, Oxford, sets Watts’s text with a keen ear for gulf-river rises and ebbs.

Colin Mawby, once a chorister and later Master of Music at Westminster Cathedral, has described his music as “much influenced by plainchant,” doubtless due to his intimate familiarity with its use in the Roman Catholic liturgy. His setting of “Jesus Christ the apple tree” pairs

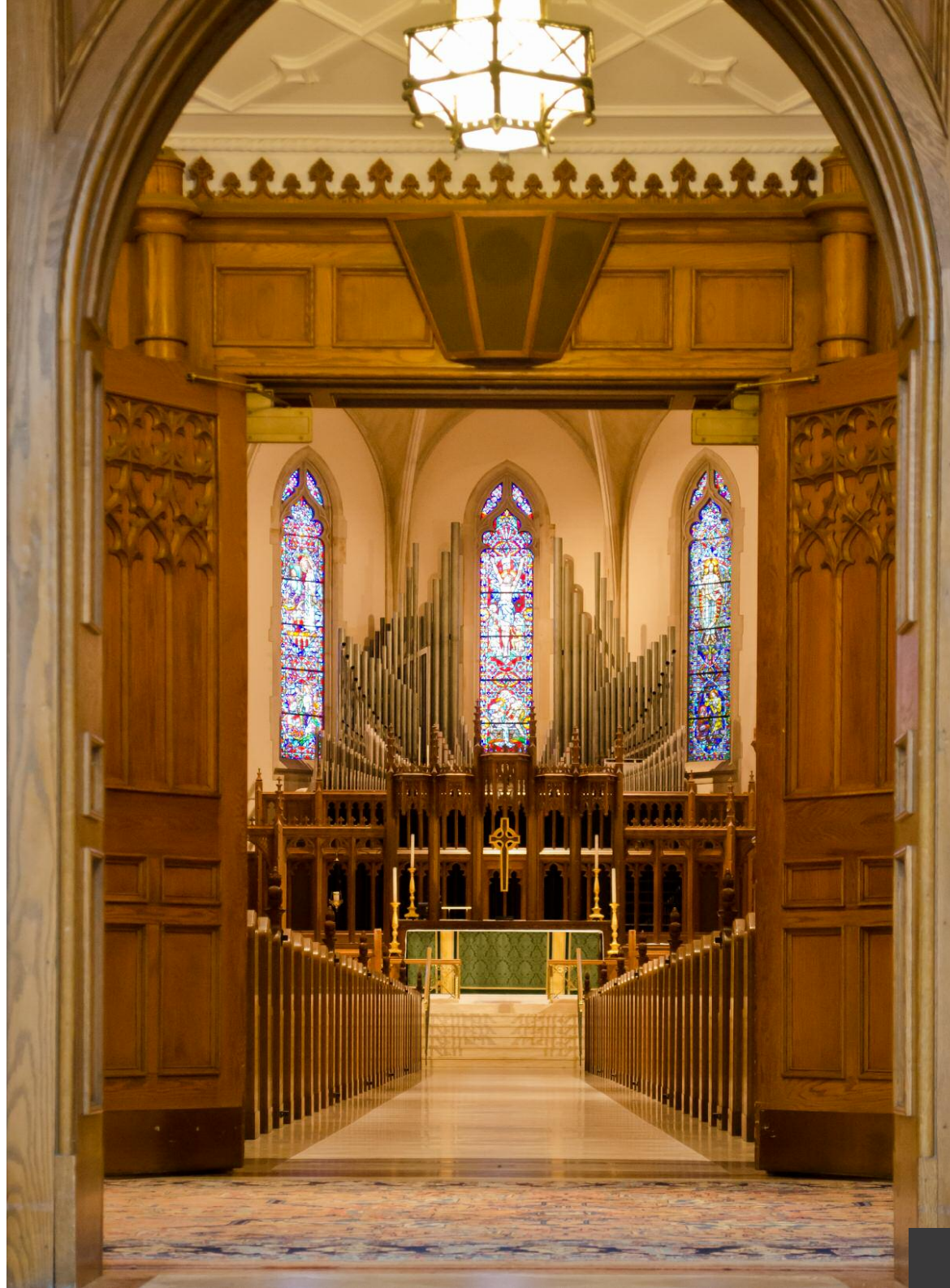
an anonymous eighteenth-century text with the plainsong *Vexilla Regis prodeunt*, a chant for Holy Week—a juxtaposition meant to equate the tree of life with the cross, something the text itself does not explicitly do.

Where Harris's setting of "Holy is the true light" is direct, Gerald Near's setting of the same text aims for the ethereal; harmonies, especially major-minor seventh chords, are chosen more as much for their individual aural effects as for their functionality.

The beatitudes, which serve as the All Saints' Day gospel in most years, receive four complimentary settings on this recording. Gerald Near's "For the Feast of All Saints'," written for the parish of All Saints', Atlanta, sets a portion of the text with melodic lines based on plainsong, and sets the Latin Vulgate translation alongside English, seemingly suggesting a kinship between saints ancient and modern. "The Beatitudes" by Craig Phillips, Director of Music at All Saints', Beverly Hills, also employs chant-like lines in an ever-building crescendo culminating in a final "Alleluia." Dan Locklair's "Remembrance" is dedicated to the memory of his mother and father; of his setting, Locklair writes, "It is my hope that the gentle musical language of this piece, as it both conveys this ancient text and floats between the performing forces (ultimately leading to a climax of grandeur), will convey to the listener a sense of Beauty and Peace that was inherent in my parents." Arvo Pärt's "The Beatitudes" takes a mathematical approach, setting individual words based on their number of syllables and gradually rising chromatically and formulaically; the coda for solo organ, which presents the harmonic material of the choir in exact retrograde, serves as a musical reminder, not only of the radical social reversal of Christ's Sermon on the Mount, but that even today this scripture is fulfilled in our hearing.

Charles Villiers Stanford's refined setting of the first verse of Psalm 119, "Beati quorum via," is largely a dialogue between the three upper voices and the three lower voices. The graceful primary theme, with its characteristic upward leap of a fourth, would be every bit at home in the slow movement of a Brahms symphony.

—KENNETH MILLER



1. Holy Is the True Light

Music: William H. Harris (1883-1973)

Words: *Salisbury Diurnal*, trans. G.H. Palmer

Holy is the true light, and passing wonderful, lending radiance to them that endured in the heat of the conflict: from Christ they inherit a home of unfading splendour, wherein they rejoice with gladness evermore. Alleluia.

2. Bring us, O Lord God

Music: Paul Halley (b. 1952)

Words: John Donne (1572-1631),

Isaac Watts (1674-1748)

Claudia De Clerfayt Corriere, *soprano*

Bring us, O Lord God, at our last awakening into the house and gate of heaven, to enter into that gate and dwell in that house, where there shall be no darkness nor dazzling, but one equal light; no noise nor silence, but one equal music; no fears nor hopes, but one equal possession; no ends nor beginnings, but one equal eternity; in the habitations of Thy glory and dominion, world without end. Amen.

The sure provisions of my God

Attend me all my days;

Oh, may thy house be my abode

And all my works be praise.

There would I find a settled rest,

And gaze on thee alone;

No more a stranger or a guest,

But like a child at home.

3. And I saw a new heaven

Music: Edgar L. Bainton (1870-1956)

Words: Revelation 21:1-4

And I saw a new heaven and a new earth: for the first heaven and the first earth were passed away; and there was no more sea. And I, John, saw the holy city, new Jerusalem, coming down from God out of heaven, prepared as a bride adorned for her husband. And I heard a great voice out of heaven, saying, "Behold, the tabernacle of God is with men, and he will dwell with them and they shall be his people, and God himself shall be with them and be their God." And God shall wipe away all tears from their eyes; and there shall be no more death, neither sorrow nor crying, neither shall there be any more pain, for the former things are passed away.



4. For the Feast of All Saints'

Music: Gerald Near (b. 1945)

Words: Matthew 5:8-10

*Beati mundo corde,
quoniam ipsi Deum videbunt.
Beati pacifici,
quoniam filii Dei vocabuntur.
Beati qui persecutionem
patiuntur propter justitiam,
quoniam ipsorum est regnum caelorum.*

Blessed are the pure in heart,
for they shall see God.
Blessed are those who make peace,
for they shall be called the children of God.
Blessed are they that are persecuted
for righteousness' sake,
for theirs is the kingdom of heaven.

5. The Beatitudes

Music: Craig Phillips (b. 1961)

Words: Matthew 5:3-12

Blessed are the poor in spirit, for theirs is the kingdom of heaven. Blessed are those who mourn, for they shall be comforted. Blessed are the meek, for they shall inherit the earth. Blessed are those who hunger and thirst for righteousness, for they shall be satisfied. Blessed are the merciful, for they shall obtain mercy. Blessed are the pure in heart, for they shall see God. Blessed are the peacemakers, for they shall be called children of God. Blessed are those who are persecuted for righteousness sake, for theirs is the kingdom of heaven. Blessed are you when men revile you and persecute you and utter all manner of evil against you falsely for my sake. Rejoice and be glad, for great is your reward in heaven. Alleluia!

6. In heaven soaring up from *Three Mystical Hymns*

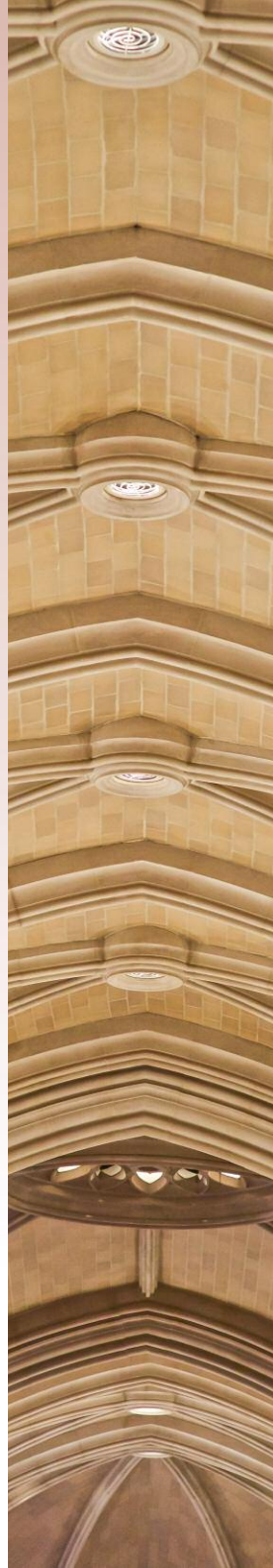
Music: David Conte (b. 1955)

Words: Edward Taylor (1642-1729)

In Heaven soaring up, I dropped an Ear
On Earth: and oh! sweet Melody!
And listening, found it was the Saints who were
Encoached for Heaven that sang for Joy.
For in Christ's Coach they sweetly sing,
As they to Glory ride therein.

Oh! joyous hearts! Enfired with holy Flame!
Is speech thus tasseled with praise?
Will not your inward fire of Joy contain,
That in it open flames doth blaze?
For in Christ's Coach Saints sweetly sing,
As they to Glory ride therein.

Some few not in; and some whose Time and Place
Block up this Coach's way do go
As Travelers afoot; and so do trace
The Road that gives them right thereto;
While in this Coach these sweetly sing,
As they to Glory ride therein.



7. Swing Low, Sweet Chariot

Music: Spiritual, *arr.* Dale Adelman (b. 1961)

Words: Traditional spiritual

Timothy Eachus, *baritone*

Swing low, sweet chariot,
Comin' for to carry me home.

I looked over Jordan and what did I see,
Comin' for to carry me home?
A band of angels comin' after me.
Comin' for to carry me home.

Oh, if you get there before I do,
Tell all my friends I'm comin' too.

8. We shall walk through the valley in peace

Music: Spiritual, *arr.* Moses Hogan (1957-2003)

Words: African-American Spiritual

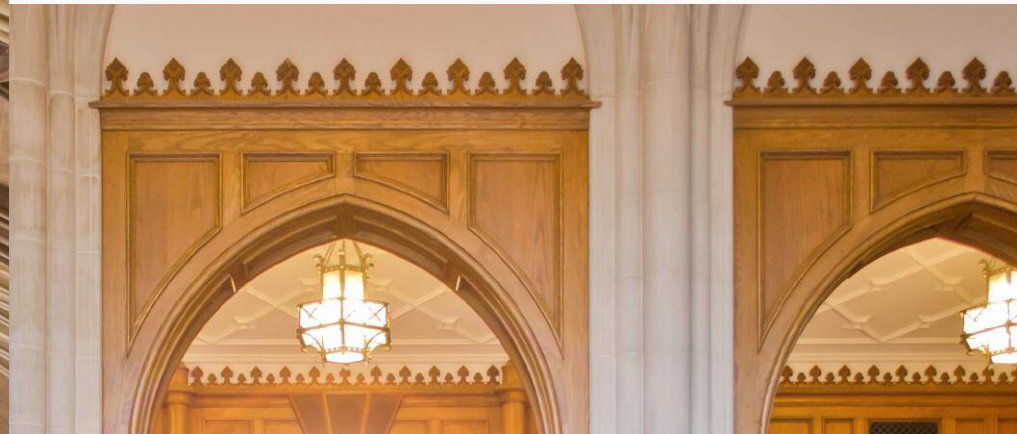
We shall walk through the valley in peace.
For Jesus Himself will be our leader.
We will meet our loved ones there.
There will be no trials there.

9. *Beati quorum via*

Music: Charles Villiers Stanford (1852-1924)

Words: Psalm 119:1

Beati quorum via integra est Blessed are they whose way is blameless,
qui ambulat in lege Domini. who walk in the law of the Lord.



10. There Is a Land of Pure Delight

Music: Grayston Ives (b. 1948)
Words: Isaac Watts (1674–1748)

There is a land of pure delight
Where saints immortal reign;
Infinite day excludes the night
And pleasures banish pain.

There everlasting spring abides
And never withering flowers;
Death like a narrow sea divides
That heavenly land from ours.

Sweet fields beyond the swelling flood
Stand dressed in living green;
So to the Jews old Canaan stood
While Jordan rolled between.

But timorous mortals start and shrink
To cross the narrow sea,
And linger shivering on the brink,
And fear to launch away.

O could we make our doubts remove,
Those gloomy doubts that rise,
And see the Canaan that we love
With unclouded eyes.

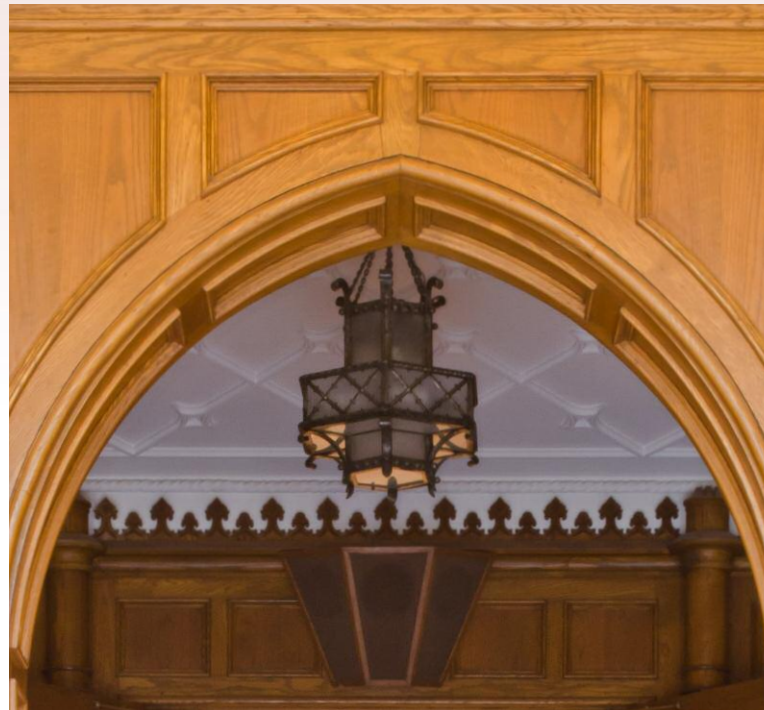
Could we but climb where Moses stood
And view the landscape o'er;
Not Jordan's stream, nor death's cold flood
Should fright us from the shore.



11. Faire Is the Heaven

Music: William H. Harris (1883–1973)
Words: Edmund Spenser (c. 1552–1599)

Faire is the heaven where happy soules have place
In full enjoyment of felicitie;
Whence they doe still behold the glorious face
Of the Divine, Eternall Majestie;
Yet farre more faire be those bright Cherubins
Which all with golden wings are overdight,
And those eternall burning Seraphins
Which from their faces dart out fierie light,
Yet fairer than they both and much more bright,
Be th'Angels and Archangels which attend
On God's owne person without rest or end.
These then in faire each other farre excelling
As to the Highest they approach more neare,
Yet is that Highest farre beyond all telling,
Fairer than all the rest which there appeare,
Though all their beauties joynd together were:
How then can mortall tongue hope to expresse
The image of such endlesse perfectnesse?



12. Jesus Christ the Apple Tree

Music: Colin Mawby (b. 1936)
Words: Anon., publ. Joshua Smith,
New Hampshire, 1784
Megan Brunning, *soprano*

The tree of life my soul hath seen,
Laden with fruit, and always green:
The trees of nature fruitless be
Compared with Christ the apple tree.

His beauty doth all things excel:
By faith I know, but ne'er can tell
The glory which I now can see
In Jesus Christ the apple tree.

For happiness I long have sought,
And pleasure dearly I have bought:
I missed of all; but now I see
'Tis found in Christ, the apple tree.

I'm weary with my former toil,
Here I will sit and rest awhile:
Under the shadow I will be,
Of Jesus Christ the apple tree.

This fruit doth make my soul to thrive,
It keeps my dying faith alive;
Which makes my soul in haste to be
With Jesus Christ the apple tree.

13. Holy Is the True Light

Music: Gerald Near (b. 1942)
Words: *Salisbury Diurnal*, trans. G.H. Palmer

Holy is the true light, and passing wonderful,
lending radiance to them that endured in the
heat of the conflict. From Christ they inherit a
home of unfailing splendour, wherein they
rejoice with gladness evermore.

14. Deep River

Music: Gerre Hancock (1934-2012)

Words: Traditional American Spiritual

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

15. Remembrance

Music: Dan Locklair (b. 1949)

Words: Matthew 5:3-12

with Michael Myers, *trumpet*

Remember your servants, Lord. Blessed are the poor in spirit, for theirs is the kingdom of heaven. Blessed are those who mourn, for they shall be comforted. Blessed are the meek, for they shall inherit the earth. Blessed are those who hunger and thirst after righteousness, for they shall be satisfied. Blessed are the merciful, for they shall obtain mercy. Blessed are the pure in heart, for they shall see God. Blessed are the peacemakers, for they shall be called the children of God. Blessed are those who are persecuted for righteousness' sake, for theirs is the kingdom of heaven. Blessed are you, when the world reviles you, and persecutes you, and utters all manner of evil against you falsely, for my sake. Rejoice, and be exceeding glad: for great is your reward in heaven.

16. The Beatitudes

Music: Arvo Pärt (b. 1935)

Words: Matthew 5:3-12

with Kenneth Miller, *organ*

Blessed are the poor in spirit, for theirs is the kingdom of heaven. Blessed are they that mourn, for they shall be comforted. Blessed are the meek, for they shall inherit the earth. Blessed are they which do hunger and thirst after righteousness, for they shall be filled. Blessed are the merciful, for they shall obtain mercy. Blessed are the pure in heart, for they shall see God. Blessed are the peacemakers, for they shall be called the children of God. Blessed are they which are persecuted for righteousness' sake, for theirs is the kingdom of heaven. Blessed are ye, when men shall revile you, and persecute you, and shall say all manner of evil against you falsely, for my sake. Rejoice, and be exceeding glad, for great is your reward in heaven: for so persecuted they the prophets which were before you. Amen.



17. In Paradisum, from Requiem

Music: Maurice Duruflé (1902-1986)

*In paradisum deducant te Angeli:
in tuo adventu suscipiant te Martyres,
et perducant te in civitatem
sanctam Jerusalem.*

*Chorus Angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habeas requiem.*

May the angels lead you into paradise;
may the Martyrs welcome you on your arrival,
and lead you into the city
of holy Jerusalem.

May the choir of angels welcome you,
and, with Lazarus, who was once a poor man,
may you have eternal rest.

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the artists

SOPRANO

Carol Baker *
Megan Brunning *
Claudia Corriere *
Rebecca Harris
Catherine Jachthuber
Ruth Marley *
Susan McDaniel *
Deanna Queen *
Marjorie Singley-Hall
Wimberly Thomas *

ALTO

Casey Bechtold *
Susan Carlisle *
Amy Chastain *
Pamela Cunningham
Kristin Gray
Adrienne Hill *
Marion Hopkins
Marian Palmore
Anne Peters
Brenda Pruitt *
Samantha Puckett *
Gail Wescott
Ellen Wilson *

TENOR

Jon Arnold *
Leslie Boyette *
Carlisle Dent
Eric Dickerson
George Galloway
Del King *
Brian Lustig *
Ted Park *
Fred Rose *
Bill Roth *
John Stivarius *
Kevin Wickware *

BASS

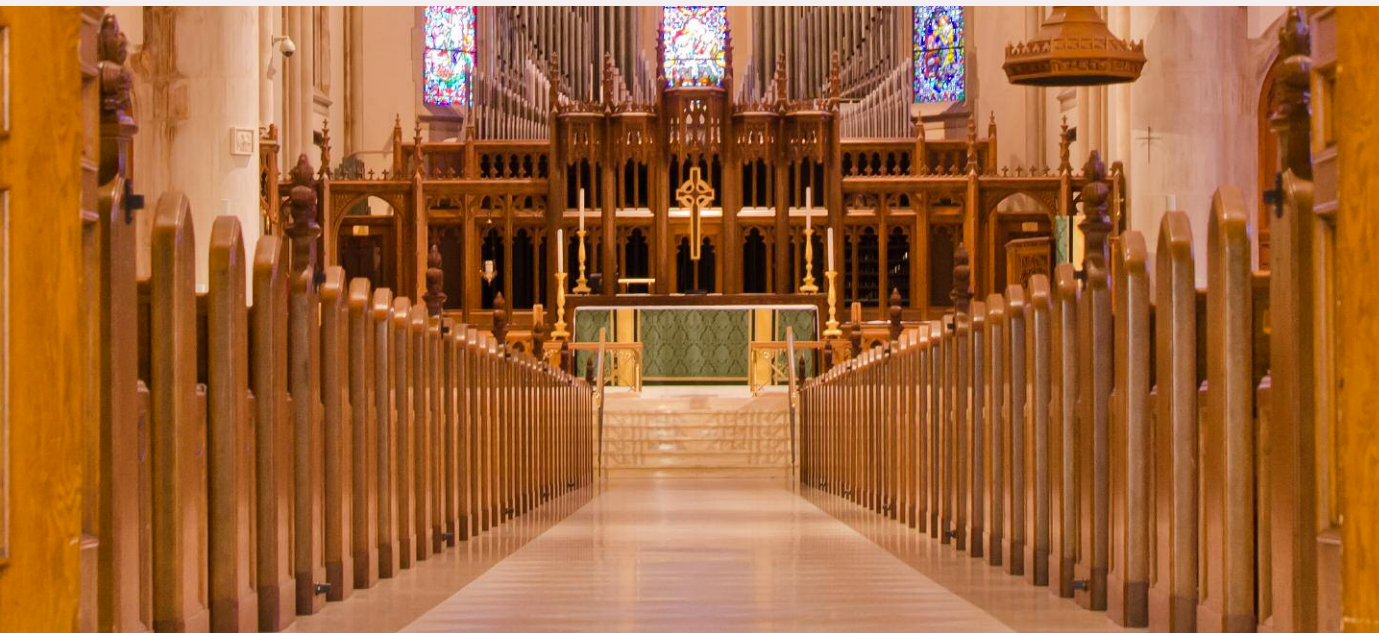
Charles Beaudrot
Josh Borden *
Timothy Eachus *
Timothy Gunter *
Malvern Hill, Jr.
Bill Jachthuber
Stephen McCool *
Kenneth Miller **
Philip Moody *
Joseph O'Berry *
Ronald Peters
Sam Polk *
Art Vinson

* *Member of Cathedral Schola*

** *Yale Institute of Sacred Music Intern in Church Music, 2013-2014*

The Cathedral Choir is an auditioned ensemble that takes primary responsibility for the musical leadership of the Cathedral's 11:15 a.m. Sunday Eucharist, as well as its annual *Requiem Eucharist* on All Saints' Sunday afternoon, Advent Lessons and Carols, the Cathedral's popular Christmas Eve broadcast, and the Homeless Requiem. The Choir's repertoire ranges from plainsong and Tallis to Spirituals and premières of anthems and canticles by living composers. The Cathedral Choir has sung daily services as choir-in-residence at St. Paul's Cathedral, London; Westminster Abbey; Canterbury Cathedral; Coventry Cathedral; and St. Patrick's Cathedral, Dublin. In addition to its liturgical duties, the Choir sings an annual concert of major sacred choral works, typically with orchestra.

The Cathedral Schola is selected from the ranks of the Cathedral Choir and takes primary responsibility for singing Choral Evensong in the Cathedral at 4:00 p.m. every Sunday from September to mid-May. Occasionally Evensong is replaced by other fully choral services including an annual Christmas Festival of Nine Lessons and Carols; a *Meditation on the Passion of Christ, with Carols*; and choral masses in celebration of major feast days. In addition to its liturgical duties, the Schola regularly performs major sacred choral works in concert.



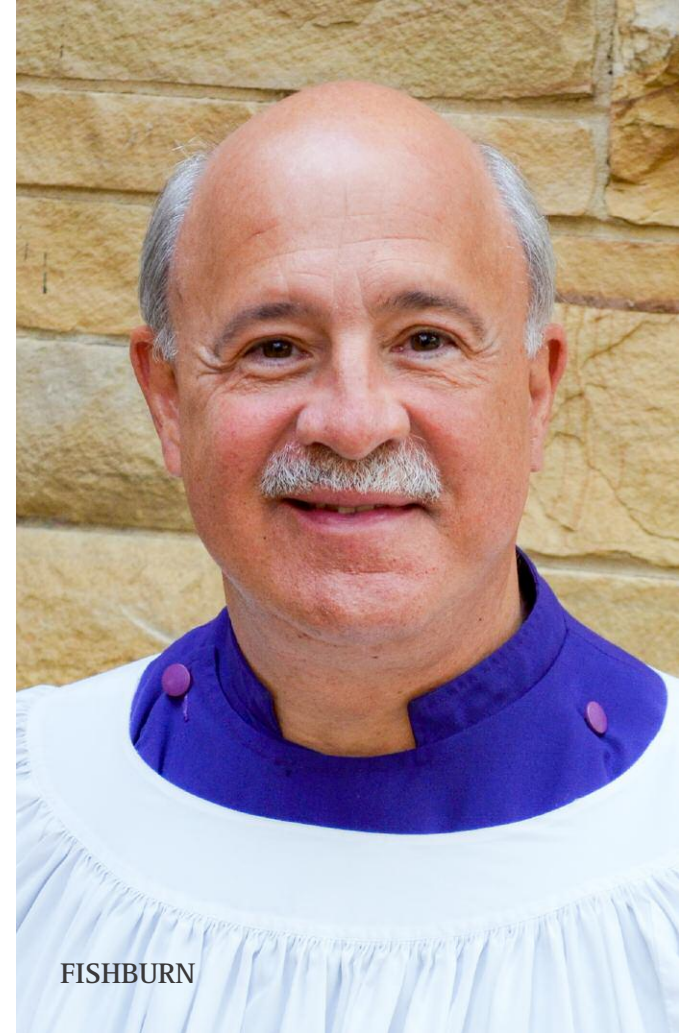
Dale Adelman has been Canon for Music at the Cathedral of St. Philip since 2009, having served previously as director of music of All Saints', Beverly Hills; St. Paul's Cathedral, Buffalo; and the Buffalo Philharmonic Chorus. He has conducted choral festivals and workshops across the United States, often under the auspices of the Royal School of Church Music in America and the American Guild of Organists. He is a past president of the Association of Anglican Musicians and served terms as editor and consulting editor of its *Journal*. Following study at the University of Michigan, Albert-Ludwigs-

Universität (Freiburg, Germany), and Yale, he was a Fulbright scholar at the University of Cambridge, England. There he completed a Ph.D. specializing in the revival of Anglican choral worship, became the first North American to sing in the Choir of St. John's College, and served as musical director of *The Gentlemen of St. John's*.

David Fishburn has served as the Cathedral's associate organist-choirmaster since 1986, having previously served other parishes in Atlanta as well as in Lancaster and Philadelphia, PA. He is a graduate of Elizabethtown College in Pennsylvania, and completed additional organ study with Dr. Robert Clippinger in Harrisburg. He has performed with the Cathedral choirs in Washington, DC; San Antonio; New York City; Los Angeles; and Charleston, SC; as well as in England at Westminster Abbey and the cathedrals in York, Coventry, and Winchester, and at St. Patrick's Cathedral in Dublin.



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Dan Murphy, Ann Fowler

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