

# *So the Night Fall*

MUSIC OF DAVID ASHLEY WHITE

Palmer Memorial Episcopal Church Schola Cantorum  
Brady Knapp conductor | Sigurd M. Øgaard organ

GOTHIC





# So the Night Fall

MUSIC OF DAVID ASHLEY WHITE

Palmer Memorial Episcopal Church Schola Cantorum  
Brady Knapp, conductor | Sigurd M. Øgaard, organ



## CHORAL EVENSONG

|   |  |  |       |
|---|--|--|-------|
| 1 |  | Introit: <i>Psalm 23</i>   | 02:47 |
| 2 |  | Processional: <i>Reflections on a tune</i>                       | 04:33 |
| 3 |  | Phos hilaron: <i>O Light whose splendor thrills and gladdens</i> | 01:37 |
| 4 |  | The Invitatory ( <i>Preces and Responses for Palmer Church</i> ) | 01:21 |
| 5 |  | Psalter: <i>Psalm 98</i>   | 03:10 |
| 6 |  | Magnificat ( <i>The Amarillo Canticles</i> )                     | 04:05 |
| 7 |  | Nunc dimittis ( <i>The Amarillo Canticles</i> )                  | 02:04 |
| 8 |  | The Prayers ( <i>Preces and Responses for Palmer Church</i> )    | 05:47 |

### Three Anthems

|    |  |                               |       |
|----|--|-------------------------------|-------|
| 9  |  | <i>The Lord My Shepherd</i>   | 04:34 |
| 10 |  | <i>Day by Day</i>             | 02:42 |
| 11 |  | <i>So the Day Dawn for Me</i> | 02:14 |

|    |  |   |       |
|----|--|---|-------|
| 12 |  | Hymn: KNAPP, "Blessed City, Heavenly Salem"       | 03:30 |
| 13 |  | Closing voluntary: <i>Fanfare for St. Anthony</i> | 02:13 |

## THE CONCERT

|    |  |                       |       |
|----|--|-----------------------|-------|
| 14 |  | <i>Arioso*</i>        | 05:49 |
| 15 |  | <i>A Second Light</i> | 03:34 |
| 16 |  | <i>Psalm 88</i>       | 06:36 |

### Three Reflections on Hymn Tunes\*

|    |  |                                    |       |
|----|--|------------------------------------|-------|
| 17 |  | I. Reflection on AVON              | 01:39 |
| 18 |  | II. Reflection on A SONG OF TEXAS  | 01:45 |
| 19 |  | III. Reflection on GARDEN DISTRICT | 01:55 |

|    |  |   |       |
|----|--|---|-------|
| 20 |  | <i>Aria</i>   | 02:32 |
| 21 |  | <i>For the means of grace and for the hope of glory</i> | 07:12 |

Total: 71:48

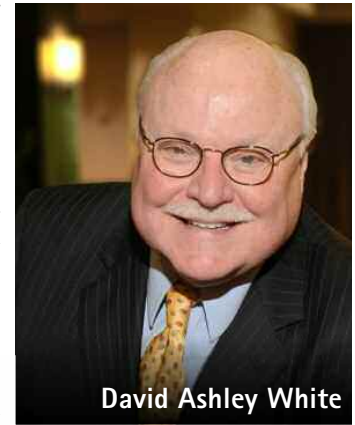
\*Recorded in Moores Opera House,  
Moores School of Music, University of Houston.

Choir acappella: Tracks 3, 4, 8  
Choir & flute: Track 1  
Choir & organ: Tracks 5, 6, 7, 12  
Choir, oboe & organ: Tracks 9, 11  
Choir, flute & organ: Track 10

Cello & piano: Track 14  
Oboe & organ: Track 16  
Organ: Tracks 2, 13, 15, 20, 21  
Piano: Tracks 17, 18, 19



David Ashley White, C. W. Moores, Jr. Endowed Professor of Music in the Moores School of Music, University of Houston, earned degrees from the University of Houston (B.M. and M.M.) and the University of Texas at Austin (D.M.A.). He served as Director of the Moores School from 1999-2014. His secular and sacred compositions and commissions are widely performed and published. His vocal and instrumental music on commercial labels, include *Zephyr–Echoes from the American Cathedral*, sung by the St. Paul's Choir, Houston, and *The Blue Estuaries*, performed by the Houston Chamber Choir. On the Gothic label is *Praise the Spirit*, sung by the Palmer Church Choir, containing anthems, motets, service music, and hymns. *As you set out for Ithaka*, on the Albany label, contains secular music performed by students and faculty from the Moores School.



David Ashley White

White's hymns are in denominational books, including the *The Hymnal 1982* (Episcopal), *The United Methodist Hymnal*, Great Britain's *Worship Songs Ancient and Modern*, and *Glory to God: The Presbyterian Hymnal*. Four volumes are published by Selah Publishing Co.

A seventh-generation Texan, White is composer-in-residence at Palmer Memorial Episcopal Church, his home parish. He has been named Distinguished Composer by the American Guild of Organists for its 2016 national convention in Houston. In April 2015, he received the Esther Farfel Award from the University of Houston, the university's highest honor, in recognition of his teaching, creative work and service, and in July 2015, he was awarded the Raabe Prize for Excellence in Sacred Composition for his choral composition, *Spirit, Moving over Chaos*.

*The composer wishes to dedicate this recording to Norma Beazley, a fervent supporter of music at Palmer Church.*





## from the composer

### Choral Evensong and Concert

Many years ago, while visiting friends who lived near Cambridge, England, I was first introduced to Choral Evensong at the college chapels of St. John's and King's during that glorious period when George Guest and David Willcocks, respectively, led those fabled choirs. As my career began over the next few years, I came to realize the tremendous effect those services had had on my development as a composer, just as I knew it was those incredible musical and spiritual experiences that led me to the Anglican Communion.

The Choral Evensong portion of *So the Night Fall* comprises the repertoire for a service held in May 2014 at Palmer Memorial Episcopal Church, Houston, sung by the Palmer Choir, led by Brady Knapp, Director of Music, with organist, Sigurd Øgaard. This festal liturgy was given in honor of my having just completed 15 years as Director of the Moores School of Music at the University of Houston—it was certainly a generous and appreciated gesture! The concert portion was not part of that service, but its repertoire was chosen to make strong connections with what came before it.

In choosing the music for this disc, it was my aim to stress various connections among the chosen works. At the same time, I wanted to provide certain degrees of contrast. The latter is most obvious in the stylistic differences found in some of the repertoire—for example, the simple harmonic language of the introit, *Psalm 23*, “The Lord My God My Shepherd Is,” which conjures the flavor of 19<sup>th</sup>-century

*Sacred Harp* music, versus the angular and tonally ambiguous writing that marks *Psalm 88* for oboe and organ.

One key thread that consistently runs through the recording is my longtime involvement with hymnody: not only have I composed many hymns, such as KNAPP, which honors Brady Knapp and Courtney Daniell-Knapp, but my hymn tunes have also found their way into some of my anthems, organ music, art songs, and even chamber music. For example, the introit, a setting of F. Bland Tucker's Ps. 23, is a setting of my tune LUCILE, named for the late Lucile Melcher, a great supporter of the Moores School of Music and the University of Houston. The organ processional, *Reflections on a Tune*, is based on my tune, PALMER CHURCH, found in *The Hymnal 1982*. The motet, *O Light whose splendor thrills and gladdens*, sets Carl P. Daw's effective hymn paraphrase of the Phos hilaron; and *Arioso* for cello and piano, which begins the concert portion, is a reimagining of *Reflections on a Tune*. Furthermore, among the group of three anthems are two hymn-based pieces: *Day by Day*, a setting of COURTNEY, named for Courtney Daniell-Knapp, former co-director of Music at Palmer Church; and *So the Day Dawn for Me*, tune name WILDRIDGE/ST. CHARLES, QUEENSBOROUGH TERRACE, named for a favorite hotel in the Bayswater area of London, owned by Peter Wildridge, a former priest in the Church of England. This tune is included in *Wonder, Love, and Praise*, a supplement to *The Hymnal 1982*.

*The Amarillo Canticles* (Magnificat and Nunc dimittis) was originally commis-





sioned in 1993 by St. Peter's Episcopal Church, Amarillo, Texas, using Rite II language from the American Book of Common Prayer. In 2006, I elected to rewrite the piece, using the traditional—and, in my view, the more beautiful—words from the 1662 Prayer Book. The Bridgeman Singers, a British chamber choir, first sang this version in York Minster the following year. Two months afterwards, the St. Paul's Choir, St. Paul's United Methodist Church, Houston, sang the setting at Ely Cathedral during its weeklong residency. And the first in the group of three anthems, *The Lord My Shepherd*, which sets Carl Daw's paraphrase of Ps. 23, was composed for the 1987 Region VII Conference of the Association of Anglican Musicians, held in Amarillo, Texas.

Psalm 98, set to one of my several Anglican chants, and the Invitatory and Prayers have often been sung by the Palmer Choir, the latter composed for the choir's residency at Wells Cathedral in 2007.

*Three Reflections on Hymn Tunes* for piano is a recent addition to my catalog. I began this suite with the Scottish tune, AVON (also known as MARTYR-DOM), and it is followed by A SONG OF TEXAS, a sturdy tune from *The Sacred Harp*. The conclusion, GARDEN DISTRICT, is one of several tunes I composed

as homage to post-Katrina New Orleans.

All of the organ music on this disc was composed for, or commissioned by, various friends. David Lowry, who for many years was organ professor at Winthrop University in South Carolina, commissioned *Reflections on a Tune* for performance at an Association of Anglican Musicians national conference, held in Atlanta in 1986. David Schaap, president of Selah Publishing Co., commissioned *Fanfare for St. Anthony*, which I named for the patron saint of my hometown, San Antonio, Texas. *A Second Light*, based on plainsong found in the Epiphany section of *The Hymnal 1982*, is dedicated to the talented young Boston composer and organist, Carson Cooman. A former oboist, I composed *Psalm 88* in 1991 for my university colleagues, oboist Robin Hough and organist Robert Jones. *Aria* is dedicated to the Houston Chapter of the American Guild of Organists. And lastly, *For the means of grace and for the hope of glory* was commissioned by organist Francine Maté, a graduate of the University of Houston and a longtime organist in Washington, D.C. With its title taken from the General Thanksgiving that comes at the end of the Evensong liturgy, it seemed a fitting way to conclude this project.



## the choral texts

---

1. Introit: *Psalm 23* – para. F. Bland Tucker

The Lord my God my shepherd is;  
how could I want or need?  
In pastures green, by streams serene,  
he safely does me lead.

To wholeness he restores my soul  
and does in mercy bless,  
and helps me take for his Name's sake  
the paths of righteousness.

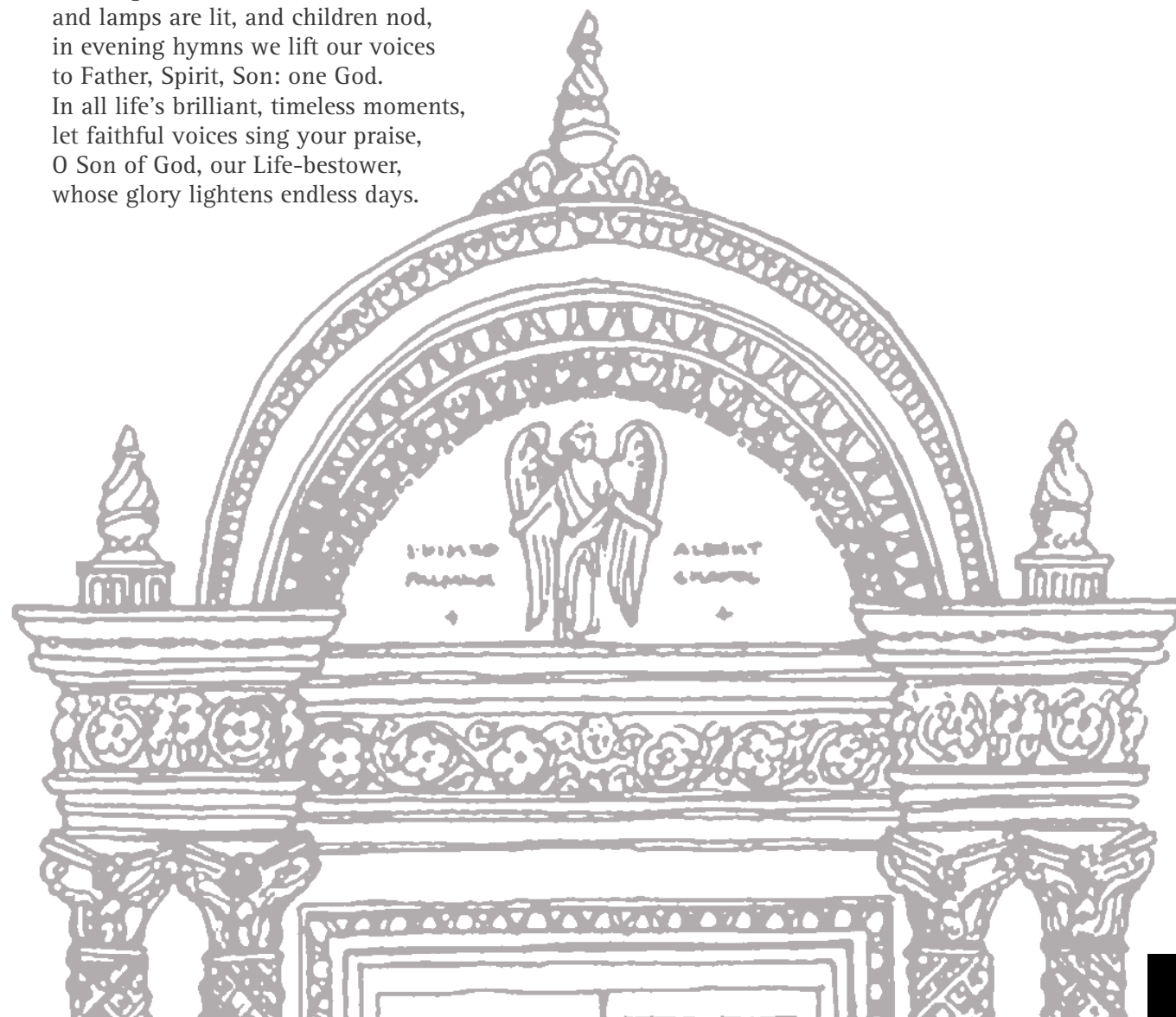
Yes, even when I must pass  
through the valley of death's shade,  
I will not fear, for you are here,  
to comfort and to aid.

You have in grace my table spread  
secure in all alarms,  
and filled my cup, and raised me up  
in everlasting arms.

Then surely I can trust your love  
for all the days to come,  
that I may tell your praise,  
and dwell forever in your arms.

3. Phos hilaron: *O Light whose splendor thrills and gladdens* – 3rd. cent. Greek; para. Carl P. Daw, Jr., © 1989, Hope Publishing Co., Carol Stream, IL 60188. All rights reserved. Used by permission.

O Light whose splendor thrills and gladdens  
with radiance brighter than the sun,  
pure gleam of God's unending glory,  
O Jesus, blest Anointed One;  
as twilight hovers near at sunset,  
and lamps are lit, and children nod,  
in evening hymns we lift our voices  
to Father, Spirit, Son: one God.  
In all life's brilliant, timeless moments,  
let faithful voices sing your praise,  
O Son of God, our Life-bestower,  
whose glory lightens endless days.







4. The Invitatory (*Preces and Responses for Palmer Church*)

O Lord, open thou our lips.  
And our mouth shall shew forth thy praise.  
O God, make speed to save us.  
O Lord, make haste to help us.  
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.  
Praise ye the Lord.  
The Lord's Name be praised.

5. Psalter – Ps. 98, *Cantate Domino (Coverdale Bible)*

O sing unto the Lord a new song; for he hath done marvelous things. With his own right hand, and with his holy arm, hath he gotten himself the victory. The Lord declared his salvation; his righteousness hath he openly showed in the sight of the heathen. He hath remembered his mercy and truth toward the house of Israel; and all the ends of the world have seen the salvation of our God. Show yourselves joyful unto the Lord, all ye lands; sing, rejoice, and give thanks. Praise the Lord upon the harp; sing to the harp with a psalm of thanksgiving. With trumpets also and shawms, O show yourselves joyful before the Lord the King. Let the sea make a noise, and all that therein is, the round world, and they that dwell therein. Let the floods clap their hands, and let the hills be joyful together before the Lord; for he is come to judge the earth. With righteousness shall he judge the world, and the people with equity.

6. Magnificat (*The Amarillo Canticles*) – Luke 1

MY soul doth magnify the Lord:  
and my spirit hath rejoiced in God my Saviour.  
For he hath regarded:  
the lowliness of his hand-maiden.  
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, 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.

7. Nunc dimittis (*The Amarillo Canticles*) – Luke 2.29

LORD, now lettest thou thy servant depart in peace  
according to thy word.  
For mine eyes have seen:  
thy salvation;  
Which thou hast prepared:  
before the face of all people;  
To be a light to lighten the Gentiles:  
and to be the glory of thy people Israel.  
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.



8. The Prayers (Preces and Responses for Palmer Church)

The Lord be with you.  
And with thy spirit.  
Let us pray.  
Lord, have mercy upon us.  
Christ, have mercy upon us.  
Lord, have mercy upon us.

Our Father, which art in heaven, hallowed be Thy Name. Thy kingdom come, Thy will be done, in earth as it is in heaven. Give us this day our daily bread; and forgive us our trespasses, as we forgive them that trespass against us; and lead us not into temptation, but deliver us from evil. Amen.  
O Lord, show thy mercy upon us.  
And grant us thy salvation.  
O Lord, save the State.  
And mercifully hear us when we call upon thee.  
Endue thy ministers with righteousness.  
And make thy chosen people joyful.  
O Lord, save thy people.  
And bless thine inheritance.  
Give peace in our time, O Lord.  
Because there is none other that fighteth for us, but only thou, O God.  
O God, make clean our hearts within us.  
And take not thy Holy Spirit from us.

O God, from whom all holy desires, all good counsels, and all just works do proceed: Give unto thy servants that peace which the world cannot give, that our hearts may be set to obey thy commandments, and also that by thee, we, being defended from the fear of all enemies, may pass our time in rest and quietness; through the merits of Jesus Christ our Savior. Amen.

Keep watch, dear Lord, with those who work, or watch or weep this night, and give thine angels charge over those who sleep. Tend the sick, Lord Christ; give rest to the weary, bless the dying, soothe the suffering, pity the afflicted, shield the joyous; and all for thy love's sake. Amen.

O Everlasting God, who hast ordained and constituted the ministries of angels and men in a wonderful order: Mercifully grant that, as thy holy angels always serve and worship thee in heaven, so by thy appointment they may help and defend us in earth; through Jesus Christ our lord, who liveth and reigneth with thee and the Holy Spirit, one God, for ever and ever. Amen



### Three Anthems

9. *The Lord My Shepherd* – Psalm 23, para. Carl P. Daw, Jr., 1986., ©1990 Hope Publishing Co., Carol Stream, Ill., 60188 All rights reserved. Used by permission.

The Lord my Shepherd guards me well,  
and all my wants are fed:  
amid green pastures made to lie,  
beside still waters led.

My careworn soul  
grows strong and whole  
when God's true path I tread.

Though I should walk in darkest ways  
through valleys like the grave,  
no evil shall I ever fear;  
your presence makes me brave.

On my behalf  
your rod and staff  
assure me you will save.

For me a table has been spread  
where all my foes can see;  
you bathe my head with fragrant oil  
to soothe and honor me.

My heart and cup  
are both filled up  
with joyful ecstasy.

Your steadfast love will follow me  
to shield me all my days  
and bring me to your holy house,  
redeemed from error's ways,  
my whole life long  
to join the song  
of those who sing God's praise.

10. *Day by Day* – Attr. Richard of Chichester

Day by day, dear Lord, of thee three things I pray:  
to see thee more clearly, love thee more dearly,  
follow thee more nearly, day by day.

11. *So the Day Dawn for Me* – Timothy Dudley-Smith, 1988. © 1993 Hope Publishing Co. All rights reserved. Used by permission.

So the day dawn for me, so the day break,  
Christ watching over me, Christ as I wake.

Be the day shine for me, be the day bright,  
Christ my companion be, Christ be my light.

Be the day dark to me, be the day drear,  
Christ shall my comfort be, Christ be my cheer.

Be the day swift to me, be the day long,  
Christ my contentment be, Christ be my song.

So the day close for me, so the night fall,  
Christ watching over me, Christ be my all.

12. Hymn: KNAPP, "Blessed City, Heavenly Salem" – Latin, ca. 7th cent.; tr. J. Mason Neale

Blessed City, heavenly Salem,  
vision dear of peace and love,  
who, of living stones upbuilt,  
art the joy of heaven above,  
and, with angel cohorts circled,  
as a bride to earth dost move!

From celestial realms descending,  
bridal glory round her shed,  
to his presence, decked with jewels,  
by her Lord shall she be led:  
all her streets, and all her bulwarks,  
of pure gold are fashioned.

Bright with pearls her portals glitter,  
they are open evermore;  
and, by virtue of his merits,  
thither faithful souls may soar,  
who for Christ's dear name in this world  
pain and tribulation bore.

Many a blow and biting sculpture fashioned  
well those stones elect,  
in their places now compacted  
by the heavenly Architect,  
who therewith hath willed for ever  
that his palace should be decked.

Laud and honor to the Father;  
laud and honor to the Son;  
laud and honor to the Spirit;  
ever Three, and ever One:  
One in love, and One in splendor,  
while unending ages run.





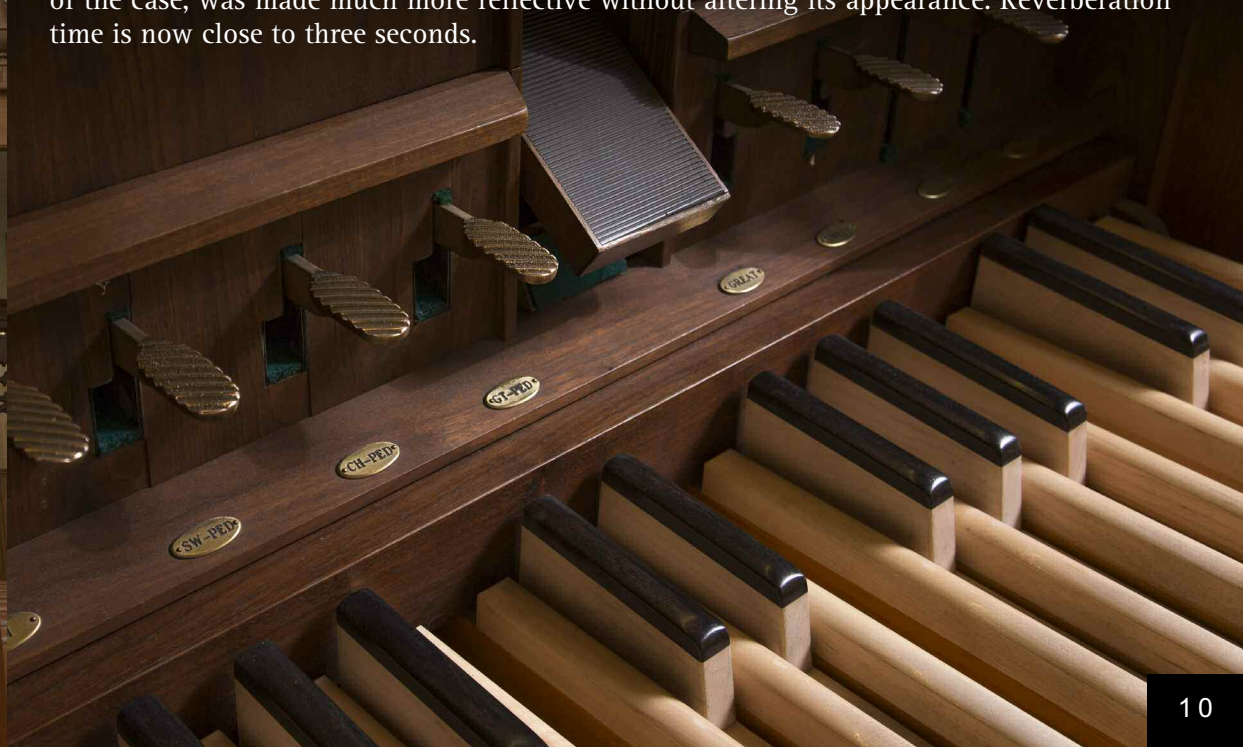
**C. B. Fisk, Inc. Opus 99**

For Opus 99 Charles Fisk designed an eclectic specification, in consultation with former Professor of Organ at Rice University's Shepherd School of Music, Clyde Holloway, including stops of the German, French, English, and American schools of organ building.

The Great Plenum is based on the 18th century German Hauptwerk in the Schnitger style, as are the flute stops. The 18th century French reeds and the mounted Cornet V provide stops for the French classical repertoire. The Flute Harmonique and Gambe, inspired by Cavaille-Coll, form a Fonds d'huit with the other two 8' flue stops. The Chaire, like the Great, is diverse in nature but smaller scaled in contrast to the Great, and more lightly voiced. In addition to the German principals, reeds, and flutes, French stops include mutations and the Cromorne.

The Swell is typical of 19th century French organs, offering a third manual chorus to accompany the choir or to contrast with the Great. The Viola da Gamba 8', Voix Celeste 8', and reeds are modeled on stops of Cavallé-Coll. The Pedal division shares the Prestant 16' with the Great as the basis of its own 18th century German chorus to which the Trombone 16', a Silbermann style reed, adds yet more fundamental. The 32' Bourdon creates a grand effect when added to full organ.

Extensive acoustical changes were made in the 1927 W. W. Watkins church under the direction of David Klepper of Klepper Marshall King of White Plains, New York. Carpeting and pew cushions were removed, and the ceiling, which strongly influenced the Italianate style of the case, was made much more reflective without altering its appearance. Reverberation time is now close to three seconds.







## charles fisk opus 99 specifications

### Great (58 notes)

Prestant 16'  
 Octave 8'  
 Spire Flute 8'  
 Flute harmonique 8'  
 Gambe 8'  
 Octave 4'  
 Chimney Flute 4'  
 Superoctave 2'  
 Cornet (from C<sup>1</sup>) V  
 Mixture VI-IX  
 Trompeten 8'  
 Trompette 8'  
 Clairon 4 8'

### Chaire (58 notes)

Prestant 8'  
 Gedackt 8'  
 Octave 4'  
 Baarpiip 4'  
 Nazard 2 2/3'  
 Doublet 2'  
 Tierce 1 3/5'  
 Sharp IV-VI  
 Dulcian 16'  
 Trechterregal 8'  
 Cromorne 8'

### Swell, 58 notes, enclosed

Bourdon (bass from Pedal Bourdon 16') 16'  
 Viola da Gamba 8'  
 Voix celeste 8'  
 Cor de nuit 8'  
 Italian Principal 4'  
 Fifteenth 2  
 Terz 1 3/5'  
 Quinta 1 1/3'  
 Fourniture III  
 Trompette 8 8'  
 Hautbois 8 8'  
 Voix humain 8 8'

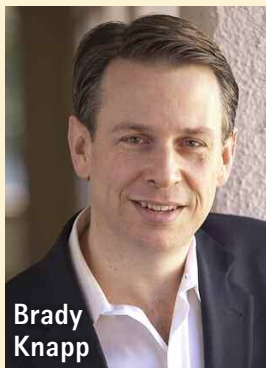
### Pedal, 30 notes

Bourdon (extension of 16' no CCCC#) 32'  
 Prestant (from Great) 16'  
 Bourdon 16'  
 Octave 8'  
 Superoctave 4'  
 Mixture III  
 Trombone 16'  
 Trompeten (from Great) 8'  
 Trompette (from Great) 8'  
 Clairon (from Great) 4'

Couplers: Swell to Great  
 Great to Pedal  
 Chaire to Great  
 Swell to Pedal  
 Swell to Chaire  
 Chaire to Pedal

Tremulant, Zimbelstern, Wind Stabilizer,  
 Mechanical Key and Stop Action,  
 Mechanical Combination Pedals





Brady Knapp

**Brady Knapp** is Director of Music at Palmer Memorial Episcopal Church, where he leads a thriving multi-generational and semi-professional choral music program. Under Knapp's leadership, the Palmer choirs have been invited to sing at the national and regional conventions of the American Choral Directors Association, the Texas Choral Directors Association, and the Association of Anglican Musicians. The Palmer choirs have made numerous recordings during Knapp's tenure and have regularly been featured on National Public Radio broadcasts, including *With Heart* and *Voice and Pipedreams*. Touring the United Kingdom on four occasions, the choirs have sung residencies, workshops, and concerts at Canterbury, Wells, Ely, and Chelmsford cathedrals, and Trinity and Clare colleges in Cambridge, as well as in various parish churches.

Domestically, the Palmer choirs have sung services at Washington National Cathedral, the Cathedral of St. Philip in Atlanta, and historic Christ Church Cathedral in New Orleans. Knapp is an active member of the Royal School of Church Music in America and has served on the faculty of RSCM's Gulf Coast course.

Knapp is an Associate Professor at Houston's University of St. Thomas, where he coordinates the choral and vocal programs, teaching private voice to music majors and leading the choral ensembles, and he is also music director of the university's opera workshop. He earned both the Master of Music and Doctor of Musical Arts degrees in vocal performance from Rice University, and a Bachelor of Music from Vanderbilt University.

Born in Bergen, Norway, in 1978, **Sigurd M. Øgaard** began studying the organ with his uncle at age ten. In 1996, he attended the International Summer Academy for Organists in Haarlem, The Netherlands. While there, he studied with Professor Piet Kee. From 1997-2002, he was an organ performance major at the Grieg Academy in Bergen, studying organ, harpsichord, and choral conducting. As part of his undergraduate work, he spent a semester at the Birmingham Conservatoire in England, while also working as organ scholar at St. Mary's Collegiate Church in Warwick.

In 2002, Øgaard moved to the USA to work as Organist and Assistant Director of Music at First United Methodist Church, Lubbock, Texas. During his time there, he completed the Master of Music

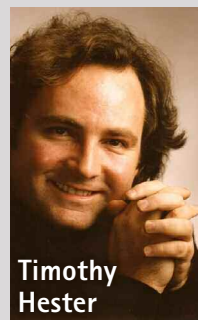


Sigurd M. Øgaard

and Doctor of Musical Arts degrees in choral conducting at Texas Tech University. After relocating to Houston in 2011, he first served as organist at Palmer Memorial Episcopal Church before becoming associate minister for music and organist at Christ Church Episcopal Cathedral, Houston. In 2015, he returned home to Bergen, where he is now cathedral organist at Bergen Cathedral.

Øgaard has performed extensively in Europe and the USA. Performance venues have included St. Bavo Church, Haarlem (the Netherlands); St. Paul's, Westminster, Birmingham and Coventry Cathedrals (England); and Central Lutheran Church, Minneapolis (USA). He has been a featured soloist in the Bergen International Music Festival and the Oslo Church Music Festival.

**Adrienne Copeland** is a graduate of the University of St. Thomas in Houston, TX, where she completed a BA in music with a concentration in flute performance. She has been featured as a soloist with the choir of Palmer Episcopal playing services at Washington National Cathedral in D.C.



Timothy Hester

A native Houstonian, **Timothy Hester** is Professor of Piano and Director of Keyboard Collaborative Arts at the Moores School of Music, University of Houston. Mr. Hester is a much sought-after pianist, performing as soloist and in ensemble. He holds a Master of Music from The Juilliard School, where he studied with Adele Marcus, as well as a Bachelor of Music degree from University of Houston as a student of Albert Hirsch. Hester was named Texas Outstanding Collegiate Teacher, 2014.

Bulgarian cellist **Lachezar Kostov**, newly appointed assistant principal cellist of the Baltimore Symphony, frequently appears as a guest soloist



Lachezar Kostov

internationally. Winner of numerous awards and accolades, he is currently a Doctor of Musical Arts candidate at Rice University where he studies with Norman Fisher. He holds diplomas from University of North Carolina School of the Arts and Yale School of Music where he was tutored by Zvi Plesser and Aldo Parisot.

**Brett Linski** graduated from the Moores School of Music, University of Houston, with a Doctor of Musical Arts degree in oboe performance. He is an active freelance musician in Houston.



SO THE NIGHT FALL  
MUSIC OF DAVID ASHLEY WHITE

Palmer Schola Cantorum  
Brady Knapp, Director of Music  
Sigurd M. Øgaard, organ

Recorded May 29 & 31, June 18, and August 28, 2014  
Palmer Memorial Episcopal Church, Houston TX (tracks 1-13, 15, 16, 20, 21)

Recorded June 23, 2014; Moores Opera House  
Moores School of Music, University of Houston, TX (tracks 14, 17-19)

Executive Producer: Roger Sherman  
Producer: Ryan Edwards  
Editing and Mastering: Ryan Edwards  
Session Producers: Ryan Edwards and Alan Austin  
Engineer: Shannon Smith  
Program notes: David Ashley White  
Booklet editor: Victoria Parker  
Graphic design: Tim Braun  
Cover photo: Len Wehrung  
Photographers: Len Wehrung and Paul Hester's black & white images of the church used by permission

All rights of the producer and the owner of the work reproduced are reserved. Unauthorized copying, hiring, lending, public performance and broadcasting of this recording are prohibited.

Catalog Number: G-49299  
www.gothic-catalog.com

**GOTHIC**

© & ® 2016 by Loft Recordings, LLC  
All Rights Reserved

**MUSICIANS** | **Flute:** Adrienne Copeland **Piano:** Timothy Hester  
**Cello:** Lachezar Kostov **Oboe:** Brett Linski **Cantor:** Jeffrey Ragsdale

**PALMER SCHOLA CANTORUM** | **Sopranos:** Sarah Emes, Camille Emig, Sarah Hardin, Marissa Sears, Alexandra Summerour, Carol Streatfeild, Kari Zimmerman **Altos:** Becky Armenta, Ashley Brooks, Adrienne Copeland, Paige Edwards, Cynthia Everett, Kaci Timmons  
**Tenors:** Philip Todd King, Eric Murillo, Patrick Perez, Jeffrey Ragsdale, Alex Scheuermann **Basses:** Walter Canales, Brendan Emig, Jackson Felder, Chance Gillett







G-49299

GOTHIC

[www.gothic-catalog.com](http://www.gothic-catalog.com)



Just named the American Guild of Organists' Distinguished Composer for 2016, **David Ashley White** was also awarded the 2015 Esther Farfel Award from the University of Houston, the university's highest honor for teaching and creative work. In July 2015, he was awarded the Raabe Prize for Excellence in Sacred Composition for his choral composition, *Spirit, Moving over Chaos* (available on Gothic G-49294 "Praise the Spirit: Sacred Music of David Ashley White").

## CHORAL EVENSONG

|               |  |  |       |
|---------------|--|--|-------|
| 1             |  | Introit: <i>Psalm 23</i>   | 02:47 |
| 2             |  | Processional: <i>Reflections on a tune</i>                       | 04:33 |
| 3             |  | Phos hilaron: <i>O Light whose splendor thrills and gladdens</i> | 01:37 |
| 4             |  | The Invitatory ( <i>Preces and Responses for Palmer Church</i> ) | 01:21 |
| 5             |  | Psalter: <i>Psalm 98</i>   | 03:10 |
| 6             |  | Magnificat ( <i>The Amarillo Canticles</i> )                     | 04:05 |
| 7             |  | Nunc dimittis ( <i>The Amarillo Canticles</i> )                  | 02:04 |
| 8             |  | The Prayers ( <i>(Preces and Responses for Palmer Church)</i> )  | 05:47 |
| Three Anthems |  |  |       |
| 9             |  | <i>The Lord My Shepherd</i>                                      | 04:34 |
| 10            |  | <i>Day by Day</i>  | 02:42 |
| 11            |  | <i>So the Day Dawn for Me</i>                                    | 02:14 |
| 12            |  | Hymn: KNAPP, "Blessed City, Heavenly Salem"                      | 03:30 |
| 13            |  | Closing voluntary: <i>Fanfare for St. Anthony</i>                | 02:13 |

## THE CONCERT

|   |  |   |       |
|---|--|---|-------|
| 14                                      |  | <i>Arioso*</i>  | 05:49 |
| 15                                      |  | <i>A Second Light</i>                                   | 03:34 |
| 16                                      |  | <i>Psalm 88</i>   | 06:36 |
| <i>Three Reflections on Hymn Tunes*</i> |  |   |       |
| 17                                      |  | I. Reflection on AVON                                   | 01:39 |
| 18                                      |  | II. Reflection on A SONG OF TEXAS                       | 01:45 |
| 19                                      |  | III. Reflection on GARDEN DISTRICT                      | 01:55 |
| 20                                      |  | <i>Aria</i>   | 02:32 |
| 21                                      |  | <i>For the means of grace and for the hope of glory</i> | 07:12 |

Total: 71:48

\*Recorded in Moores Opera House,  
Moores School of Music, University of Houston.

G-49299

**GOTHIC**

Gothic Records

www.gothic-catalog.com

