

THE ROYAL STANDARD



Masterworks from the Anglican Choral Tradition

**Pro
Organo**

7182

The Choir of the Church of the Incarnation
Dallas, Texas

Kevin Clarke, director

CHURCH OF THE INCARNATION • DALLAS THE ROYAL STANDARD

**Pro
Organo**

Location digital audio production / engineering: John Profitt

Recording: August 9-10, 2003

Editing / mastering: Frederick Hohman

What are masterworks of the Anglican choral tradition? More precisely put, what is the Anglican choral tradition? The Anglican communion may boast more than 70 million members world wide, but in America we Episcopalians number around 2.2 million members at last count, hardly making us the largest or even second most august body in the land. We as a whole have archbishops, bishops and priests; in fact a whole pantheon of ordained and non-ordained people who make a liturgical church work.

Anglicans have a propensity for archaic titles, relishing the use of such words as vergers, processions, cloisters, nave, Garth, chancellor, archdeacons and the like. We talk of tradition, theology, and scripture as being fundamental tenets of our faith and yet, put us in one room and we wouldn't agree on very much. Historically Anglicans have been protestant, catholic, evangelical, liturgical or any combination of these and other adjectives at any given time. We opted to replace the bishop of Rome (known to most of the world as the Pope) with the Archbishop of Canterbury as the spiritual leader, but not magisterial head of our church some five centuries ago but kept the sovereign as the defender of the faith, a title bestowed on

Henry VIII by the pontiff. In the nineteenth century we began to develop a loose relationship with the English speaking countries of the world as they assumed a degree of independence from the empire and hence the mother church in England.

If all of this sounds complicated or perhaps convoluted, well good, it is supposed to and I have done my job. While in graduate school we were sitting around talking of deep ideas, always interested in each other's religious affiliation. The question arose: what is Lutheranism anyway? The resident Lutheran said, "unbridled self-restraint." Without dropping a beat or opportunity I said "well that means we Anglicans are decisively ambiguous."

This decisive ambiguity is as much a part of our music as it is our theology. At our best we have been and continue to be the repositories of the finest sacred music western civilization has wrought. At our worst we can be beguiled by the muse popular succumbing to her song of sentimentalism and triviality. Distinguishing between what is edifying and trite music isn't always simple. Each generation has a way of producing its own culture of acceptability often eradicating the previous culture in a bid for dominance. A fine example of this is pre-

sented on this recording. During the 1970s, when some of us were studying organ and enjoying high school, a generation of church musicians was throwing out the works of Parry, Stanford, Wood, Elgar and the like. In fairness they were throwing out other Victorian trash that deserved consignment to oblivion, but in their zeal everything was being expunged from choral libraries. As if to insure that future generations would never have to suffer through this genre of composition, pipe organs were modernized to conform to the principles of the North German Baroque. Never was there to be another romantic or orchestral sound in church. The very revival our Victorian villains worked so hard to reincorporate into the church's liturgy, vis-à-vis the works of Byrd, Tallis, Palestrina, and Gibbons, were now being used as a weapon of conversion. Polyphony and plainsong was church music, be it choral or keyboard; all else was sentimental pablum. Ironically, it was Wood and Parry, along with Fellows and Terry to name a few, who championed the works of these Renaissance composers and, like their architectural compatriots, saved many an artifact of an earlier age from desolation and ruin.

So effective was this movement that at age 15 I had no idea who the liturgical composers of the romantic era were. It appeared that after the Renaissance, English church music descended into a great slumber not awakening until the twentieth century with serious composers like Vaughan Williams and Britten, composers who could compete with the continental giants of the two previous centuries. Fortunately for me, all the memories

and performances of the romantics could not be erased. Traveling to Bristol Cathedral in 1987 to work with Malcolm Archer (now doing an outstanding job at Wells Cathedral) completed my education of church music, introducing me to the living legacy of the English Cathedral tradition, a tradition which borrows from all other countries, experiments with the most provocative of sounds, and maintains the rich cultural legacy of the western church for all to benefit

This recording presents some of the most well loved pieces of that tradition. In addition, there are some provocative works, less known to many in North America but certainly well known to our English colleagues, a few favorite hymns performed in a simple, devotional manner and the odd new composition. It is hoped there is something for everyone who loves this tradition and perhaps something to entice the uninitiated into the world of the Anglican Choral Tradition.

And now, about the music....

George Dyson (1883-1964) wrote the *Magnificat and Nunc Dimittis in D* during a stay in Dresden during the year 1907. Born in Halifax, Dyson studied at the Royal College of Music with scholarships in organ and composition. From 1904 to 1908 he was recipient of a Mendelssohn scholarship traveling to Germany and Italy for further study. He held teaching positions at several schools, becoming head of music at Wellington College after World War I and joined the

faculty of the RCM. In 1924 he was made director of music at Winchester College during which time he was most active in composing larger scale choral works for the local societies. In 1938 he became director of the RCM. Although he wrote several large scale orchestral works he is best remembered for his choral pieces, particularly *In Honour of the City* (1928), *The Canterbury Pilgrims* (1931), *St. Pauls voyage to Melita* (1933 Hereford festival), and *Quo vadis?*, which was written in 1939.

Hymns on this recording include *Praise my soul the King of Heaven*, Sir John Goss's popular tune to the paraphrase of Psalm 103 by Henry Francis Lyte (1793-1847). It is from *The Hymnal 1982* with descant by C.S. Lang (1891-1972). *Praise to the Lord* has its origins in seventeenth-century folk melodies. The first published appearance was in the *Ander Theil des Erneuernten Gesangbuch* of 1665. The descant is again Lang. *Abide with me* combines another Lyte text with the tune *Eventide* by William Henry Monk (1823-1889). Lyte was a graduate of Trinity College Dublin who, after being ordained, distinguished himself in English poetry. The descant is by Gerre Hancock, organist and master of the choristers at St. Thomas 5th Ave. Our fourth hymn is the all time evening favorite *St. Clement*. Also represented is the introit, *A Prayer of St. Hugh* written to be sung at Lincoln Cathedral during our last choir tour. The text is presumably by St. Hugh of Lincoln and was taken off of a bookmark purchased at the cathedral bookstore, after asking an attendant for a copy of St. Hugh's prayer. Its origins are shrouded in mystery.

Herbert Howells, the English cathedral impressionist, is no stranger to our choir, our recordings or our weekly services. It was once said at a party of musicians that we probably sing more Howells than any other choir in North America. *O Pray for the Peace of Jerusalem* is one of his *Four Anthems* written from 1941 to 1943. Described as anthems *In Time of War* it includes three other titles: *We have heard with our ears*, *Ponder my words*, and the ever popular *Like as the hart*. Accessible to the average choir; *O Pray for the Peace* uses much of the stuff that we expect from Howells: elegant unison lines, modal harmonies, 3/2 meters and thematic development. These combine forces in this subtle promenade through lines 6 and 7 of Psalm 122. There can be no doubt Vaughan Williams and modal harmonies have influenced this composer, but by 1945, with the *Collegium Regale Evening Service*, Howells will have bloomed into his full mature impressionistic choral style. For the moment we must enjoy the simple beauty of this work.

I was glad – Warhorse or treasure? How could **C. Herbert Hastings Parry** (1848-1918) have known the popularity that this anthem would attain? A man of music and letters, Parry wrote very little for the church, and then usually for a special occasion or festival. Most of his output was devoted to the orchestral oeuvre. Written for the 1902 coronation of Edward VII, *I was glad* is an eight-part work with a recognizable introduction on the organ. This introduction forms a leitmotif which reappears throughout the work. The vocal parts are arranged in the typical decani

and cantoris seating of the choir, where in effect, two complete SATB choirs sit opposing each other in the choir stalls. This makes for great fun and a bit of stereophonic interplay between the “dec” and the “can,” as we say, particularly at the passage *Jerusalem is built as a city*. Missing from this recording is the royal greeting “vivat Regina” usually introduced by the Royal Heralds (trumpeters) and sung by the scholars of Westminster school. The soft, introspective “O pray for the peace of Jerusalem” provides a nice respite from all the pomp and ceremony, which returns in its entire full splendor to finish the work. Some may find this work a worn out remnant of a past age, but for me, Parry’s fine craftsmanship, combined with exciting melodic and rhythmic themes, has made this the enduring work we all know and love to perform.

It may be important to point out that many of the composers represented here were true foundations and teachers of their trade. Parry became director of the Royal College of Music in 1894; along with Stanford he taught composition at the RCM laying claim to such students as Vaughan Williams and Howells, among others. **Charles Wood** (1866-1926) was a student of Stanford and a fellow Irishman who became a composition instructor at the RCM. Stanford, Elgar and Parry did not write principally for the church; however, Wood did. There are to his credit four Communion Services, two Morning Services, about twenty Evening Services, and around thirty anthems. He later moved to Cambridge and held various university appointments. Stanford’s background was Irish Protestant;

Wood was more of a high churchman with interests in Gregorian chant, church modes and ancient Office Hymns. One such hymn and perhaps Wood’s best-known effort is *Hail, gladdening Light*. This double choir (SATB-SATB) work is a paraphrase of the ancient evening hymn *O gracious Light* by John Keble. Tri-part in structure (A-B-A), the work opens with homophonic antiphonal chords. Section B is introduced by the men singing almost Russian-like tones interrupted by a series of imitative entries returning the work to the homophonic dialogue of the opening chords. Also represented is the anthem *O Thou the central Orb*, a fine example of Victorian church music set to the text of one time Canon Precentor of Lincoln Cathedral, H.R. Bramle (1833-1917).

Beati quorum via belongs to one of three Latin motets written by **Charles Villiers Stanford** in 1905 as Grace anthems before meals for Trinity College Hall on Gaudy or feast days. The motets have since become part of the standard anthem repertoire with *Justorum animae* being particularly appropriate for All Saints day, *Coelos ascendit* working well for Ascension Day and *Beati quorum via* for general use and dedication days. Stanford may be best remembered for his church music, but it is worth noting that he wrote more than two hundred compositions including seven symphonies, eleven concertos, nine operas and twenty collections of songs. Some of these works have seen something of a revival in the last two decades, particularly the symphonies. Stanford was the master teacher of composition, often

brutal in his assessments of a pupil's work, but equally generous in the technique he imparted on them.

Psalm 23 set to Anglican Chant by **Henry Walford Davies** (1869-1941) is a jewel of the genre. Davies enjoyed the best English music education beginning as a chorister at St. Georges Windsor and later attending the Royal College of Music, where he studied with Parry and Stanford. In 1898 he became organist and choirmaster of the Temple Church, a post he held with distinction for twenty years. He was engaging, outspoken, and demanding as lecturer and adjudicator. He served as an advisor to the BBC, moving to Bristol during WWII, where he died in 1941. He is buried on the grounds of Bristol Cathedral.

The Spirit of the Lord is from the prologue to the oratorio **The Apostles** (1903). **Sir Edward Elgar** (1857-1934) was a devout Catholic who at times felt snubbed by the musical establishment. He was born into a modest provincial family and was for all intent self-taught, often attending services at Worcester Cathedral in order to expand his musical exposure. With little formal education Elgar was capable of producing his own libretti from Biblical texts including **The Apostles** and the sequel **The Kingdom**. His interests extended to sports and science, especially chemistry, dabbling with a laboratory in his home. Perhaps best remembered for his marches and nationalistic music, he in fact penned symphonies, concertos, operas, ballet and numerous other genres. Like so many romantics he lived to see his Edwardian world

pass into the new angular sounds of Schoenberg and Berg after the war. With little regard for changing or adapting, he retired after the death of his wife to a house near Worcester, drawing comfort from his hobbies, composing a few works and recording with the Gramophone Company. He died in 1934 after a bout with cancer.

In the preface to the **Jubilate Deo in E-flat** by **Benjamin Britten**, there appears a paragraph explaining the origin of this piece. It may be worth knowing that it is the custom to pair Morning and Evening services together and to perform them as such. Therefore one would not commonly find a choir singing the Stanford **Magnificat in C** with the **Nunc Dimittis** from the Byrd **Second Service**. The following editorial comment from R.S. (whosoever that may be at Faber Music), casts an interesting light on this posthumously published work. It reads:

“This setting of Jubilate Deo (Psalm 100) dates from August 1934. It was intended as a companion piece to the Te Deum in C, written three weeks earlier for Maurice Vinden and the choir of St. Mark’s North Audley Street, London, but Britten evidently decided not to bring out the Jubilate after all, and it remained unpublished on his death.”

This would mean that the **Jubilate in C** is to be coupled with the **Festival Te Deum (in E)** as has become the custom in many English Cathedrals. Consequently, the **Jubilate Deo in C** would not be paired with the **Te Deum in C**, its likely morning canticle companion. As I told you, Anglicans could be convoluted.

Edmund Rubbra was born into a poor working-class family in 1901. At age 14 he worked for the railroad until he won a scholarship to Reading University at age 19. The following year he attended, with help from a scholarship, the RCM where he studied composition with Gustav Holst in addition to piano and theory. Upon graduation he took whatever work he could find until his *First Symphony* in 1937 won him some recognition. The Second and Third symphonies followed along with a stable lecturing position at Oxford University. In all, he composed eleven symphonies, various orchestral, chamber, choir and vocal pieces. While Rubbra is considered by some as a twentieth-century traditionalist, perhaps even academic, he himself described his writing as spontaneous and through composed. He states:

"I never know where a piece is going to go next. When I begin, my only concern is with finding a starting point that I can be sure of."

That starting point of the *Magnificat in A-flat* sounds remarkably similar to a Holst tune from *The Planets*. Austere, even dark in nature, the *Magnificat* ends with the organ playing a two against three motif between the pedal and the manuals, which returns in the *Nunc Dimittis*. Of this work the late Richard Wayne Dirksen said: *"It (the Gloria Patri) had a haunting quality."* Other choral works by Rubbra worth mentioning are the *Missa cantuariensis* and the *Missa in honorem Sancti Dominici*. Ever the complex man, Rubbra converted to Catholicism in 1948 yet by the 1960s became deeply involved in Buddhism and Taoism. He died in 1986.

Henry Balfour Gardiner (1877-1950) is best remembered as the composer of the *Evening Hymn* and *Shepherd Fennels Dance*. Gardiner began composing at age 9 entering Charterhouse School in 1891. He studied at the Hoch Conservatory in Frankfurt where he was strongly influenced by the music of Wagner. By 1925 he had become disillusioned with modern compositional practice and devoted the rest of his life pioneering afforestation (the study of forests) in Dorset.

– notes by Kevin Clarke

Other CD recordings featuring the choir of The Church of the Incarnation, Dallas, Texas are found on the Pro Organo label:
CD 7091 Word Incarnate
CD 7062 The Glory of Gibbons
CD 7120 Kindle Our Hearts
CD 7135 Hark! A Thrilling Voice
CD 7161 With Angels and Archangels

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A Philosophy of Church Music

On occasion one is asked to define what guides their conscience in a given field. What follows is an essay about my philosophy of church music. It is simple, counter-cultural in many ways, speaks about a plane higher than simple musical technique or taste may dictate.

Ask two people what church music means and you are likely to get very different answers. If we reverse the word order and add the preposition “in,” we have the phrase “music in church.” This can connote images from choirs singing Palestrina motets to Elton John playing his own music at a friend’s funeral. As with many terms today, there can be as many interpretations as the number of people in the room. On any given Sunday, in any city or town across the country, or the world for that matter, a whole range of musical expression can be experienced. The technical quality can be as refined as a professional choir singing a high Anglican service or as simple as the a cappella hymn singing of some evangelical traditions. Alternatively, we might think of entertainment church, as demonstrated by televised evangelical broadcasts or a guitarist and a few miked singers performing tavern style before a captive crowd; thus we begin to see just how varied the modern worship experience can be. Are they all acts of worship? Are they all equally worthy as offerings to God? Perhaps what is more important is how we judge their merit, the criteria we use, and the philosophy we develop to make our judgments.

When I was a Fellow in Church Music for one glorious year at Washington Cathedral, I listened to a sermon by another Fellow, a Presbyterian minister studying at the College of Preachers. His hobby, he explained, was Greek and Russian icons. Being somewhat ignorant of iconography, I was a bit skeptical of painted pictures worshipped by people. What I learned that morning raised my awareness of what church music could and should be.

The iconographer does more than paint an austere picture of a saint, the Virgin Mary, or Jesus. The artist begins with prayer, purifies his thoughts, and asks for inspiration. What he then creates is not so much a picture but a portal. This icon becomes a point in time and space where our world meets the next, a point where we can glimpse the heavenly kingdom and, presumably, they can look at us.

Since that time my objective has been to create an aural icon, to paint with sound in such a way as to bring the fabric of two worlds together so that those present can glimpse the other heavenly world and in so doing move along their spiritual journey. Naturally, this is not always easy to do. There are a few prerequisites. Practice comes to mind, as does technical skill, dedication, discipline: all that makes a musician an extension of his instrument. The liturgy is also important. How smoothly does it flow? What are the lessons? Has the liturgy been practiced or thought out? One can hardly create an aural icon without some input from the liturgy and the readings. Will the music create a haven in the every day experience of our lives, pointing to that place where we can focus on our spiritual being?

Does it work perfectly every time? No. There are just some pieces of music which, when sung with good technique, can bring us to the brink of our humanity. Other pieces may fit the occasion, the lessons, or give us some comfort, carrying us through the week. However, mundane music from either the classical or pop genres will not work in this way. There are many works that have seen their day or should never have seen the light of day. Neither these, nor egotistical or poor performances, will reach the worshipper.

Last March, the Sunday after the Feast of the Annunciation to be exact, we experienced a musical icon at work. Normally on Sunday the final hymn is played, the choir and clergy process out, the tower bells ring after the obligatory five seconds of silence, and the organ launches into the final voluntary while the congregation leaves en masse. Over the years the parish had become a bit less reverent and a little chattier during the organ voluntary. However, this Sunday all was normal until the men of the choir processed out the nave and up to the west gallery. The hymn finished, the bells rang, and the mellifluous tones of Franz Biebl's *Ave Maria* unexpectedly floated out of the gallery. Written in 1964, this motet uses Gregorian chant, elegant tonal chords, and a simple melodic trio interweave, creating a lush and mystical atmosphere. The congregation knelt in devotional silence; they had been moved to a higher plane of spiritual consciousness. It is moments like this that take all the practice, the exercises, and the sight-reading beyond the realm of performance into the arena of the spiritual.

How does one differentiate between what will elevate and what will simply play off our emotions? After all, cannot a country western ballad create some emotional response within us? Is it not drawing us to a higher plane? Is it not necessary to reach to secular sounds if need be, to draw people into worship? Martin Luther used secular tavern tunes as musical tools of the Reformation. Bach harmonized those very tunes, and we sing them today. Why not let everyday music and texts enter our definition of sound church music? This tension between the two worlds was not unfamiliar to the early church, and we can find some discourse on the subject in the early documents of papal legislation.

The first person to succeed Peter as Bishop of Rome and to write about music of the liturgy was St. Clement. During his pontificate, between the years 93 and 101 A.D., Clement encouraged the use of chant during the liturgy and discouraged its use outside the confines of the services, particularly psalms and hymns. Clement writes: In the pagan festivals, let us not sing the psalms, and let us not read the Scriptures, for fear of seeming like wandering minstrels, singers and tellers of tales of high adventure, who perform their art for a mouthful of bread. It is not fitting that thus we sing the canticles of the Lord in a strange land. ^[1] Clement is saying that we must not confuse the sacred with the secular, lest we confuse the very people we want to convert and subvert those who already attend services. Beginning the very discussion that church musicians engage in today, Clement is asking that we

draw a circle around that which is sacred and set it outside the realm of the secular. We can borrow from the secular, as Luther did, but once it has been set apart, it should no longer appear in the secular realm. This is exactly what happened to Luther's pub tunes. They were given sacred texts and, within a generation or two, more "sacred" even tones replaced the dance rhythms, removing the tunes from the pub in perpetuity. Once we borrow from the secular world and modify it for worship, the secular has been changed, and we should recognize and respect the difference.

My five-year-old daughter knows this from her weekly Godly Play chapel. The children enter a big circle on the floor in which everything they do and talk about is special, sacred, set apart from the world they just left. When we attend a service, do we know that we have just entered a circle? Clement says we know by the psalms and hymns we sing, by the way the lessons are read, and the liturgy is executed, because it is different from the world we just left. I don't believe every place of worship accomplishes this from week to week. Some avoid it at all costs, bringing the outside world in and entertaining the congregation, who sit in comfortable chairs as if in their TV room at home.

Study after study says that young people are seeking the spiritual dimension in their lives. After 9/11, attendance in church rose for a few months; people began to think about how fragile life is and how important it is to understand our spiritual nature. It is up to the clergy and the church musicians to guide them in their search.

– Kevin Clarke

Footnote:

^[1] Hayburn, Robert F., *Papal Legislation on Sacred Music 95 A.D. to 1977 A.D.* The Liturgical Press, Collegeville, Minnesota. 1979

Addendum:

RULES FOR THE ICON PAINTER

- 1. Before starting work, make the sign of the cross. Pray in silence and pardon your enemies.*
- 2. Work with care on every detail of your icon, as if you were working in front of the Lord Himself.*
- 3. During work, pray in order to strengthen yourself physically and spiritually. Avoid above all useless words and keep silence.*
- 4. Pray in particular to the Saint whose face you are painting. Keep your mind from distractions, and the Saint will be close to you.*
- 5. When you have to choose a color, stretch out your hands interiorly to the Lord and ask His counsel.*
- 6. Do not be jealous of your neighbor's work. His or her success is your success, too.*
- 7. When your icon is finished, thank God that His Mercy granted you the grace to paint the Holy Images.*
- 8. Have your icon blessed by putting it on the altar. Be the first to pray before it, before giving it to others.*

Never forget:

- The joy of spreading icons in the world.*
- The joy of the work of icon painting.*
- The joy of giving the Saint the possibility to shine through his or her icon.*
- The joy of being in union with the Saint whose face you are painting.*

– Author unknown

Organ Specification • Noack Organ Company • Total pipes: 4,152

GREAT: C-c^{'''} = 61 notes, Manual II

1. Diapason 16' 61 pipes
C-F# old, from G new, front
2. Diapason 8' 61 pipes new, front
3. Second Diapason 8' 61 pipes old
4. Bourdon 8' 61 pipes new
5. Spielflöte 8' 61 pipes C-B new, from c' old
6. Octave 4' 61 pipes old
7. Harmonic Flute 4' 61 pipes old
8. Twelfth 2-2/3' 61 pipes old
9. Fifteenth 2' 61 pipes old
10. Seventeenth 1-3/5' 61 pipes old
11. Mixture IV 1-1/3' 244 pipes old
12. Sharp III 2/3' 183 pipes new
13. Trumpet 16' 61 pipes old
14. Trumpet 8' 61 pipes new
15. Clarion 61 pipes new

SWELL: C-c^{'''} = 61 notes, Manual III

16. Bourdon 16' 61 pipes C-B new, from c' old
17. Diapason 8' 61 pipes C-G# old, from A new
18. Chimney Flute 8' 61 pipes C-g' new, from gs' old
19. Gamba 8' 61 pipes old
20. Celeste 8' 61 pipes old
21. Octave 4' 61 pipes old
22. Koppelflöte 4' 61 pipes old
23. Night Horn 2' 61 pipes old
24. Sesquialtera II 122 pipes 24 pipes old, rest new
25. Mixture IV 2' 244 pipes new
26. Bassoon 16' 61 pipes new
27. Cornopean 8' 61 pipes new
28. Oboe 8' 61 pipes old
29. Clarion 4' 61 pipes old
- x. Tremolo

CHOIR: C-c^{'''} = 61 notes, Manual I

30. Gemshorn 16' 49 pipes old (C-B from Pedal)
31. Viola 8' 61 pipes old
32. Gedackt 8' 61 pipes old
33. Flute Douce 8' 61 pipes new
34. Flute Celeste 8' (F) 56 pipes old
35. Principal 4' 61 pipes new

36. Rohrflöte 4' 61 pipes old
37. Blockflöte 2' 61 pipes old
38. Larigot 1-1/3' 61 pipes old
39. Mixture III I' 183 pipes new
40. Trompette 8' 61 pipes old
41. Cremona 8' 61 pipes
old, new resonators
42. Vox Humana 8' 61 pipes old
- x. Tremolo

SOLO: C-c^{'''} = 61 notes, Manual IV

43. Harmonic Flute 8' 61 pipes
C-B old, from c' new
44. Salicional 8' 61 pipes old
45. Celeste 8' 61 pipes old
46. Open Flute 4' 61 pipes new
47. English Horn 8' 61 pipes old
48. French Horn 8' 61 pipes old
49. Tuba 16' 12 pipes old
50. Tuba 8' 61 pipes
old, new resonators
51. Tuba 4' 12 pipes old
- x. Tremolo (except Tuba)

PEDAL: C-g' = 32 notes, AGO pedalboard

52. Bourdon 32' 12 pipes
C-D# new (10-2/3'), from E old
53. Open Wood 16' 32 pipes old
54. Diapason 16' from Great
55. Stopt Bass 16' 32 pipes old
56. Gemshorn 16' 32 pipes old
57. Diapason 8' 32 pipes old
58. Gedackt 8' 32 pipes old
59. Octave 4' 32 pipes old
60. Mixture IV 2-2/3' 128 pipes old
61. Trombone 32' 12 pipes old
62. Trombone 16' 32 pipes new
63. Trumpet 8' 32 pipes old
64. Trumpet 4' 12 pipes old

WEST GALLERY

65. Festival Trumpet 8'
61 pipes new

Combinations

- 20 generals
(10 thumb, 10 toe)
- 8 divisionals
- 128 levels of memory
- 3 balanced swell shoes
- crescendo shoe
- tutti
- all swells to Swell

Couplers

- Swell to Great
- Choir to Great
- Solo to Great
- Swell 16'
- Swell 4'
- Swell to Choir
- Solo to Choir
- Choir 4'
- Choir 16'
- Great to Pedal
- Swell to Pedal
- Swell to Pedal 4'
- Choir to Pedal
- Solo to Pedal

Reversibles

- Great – Pedal
- Swell - Pedal
- Choir - Pedal
- 32' Bourdon
- 32' Trombone
- Sequence up
- Sequence down

The Choir of the Church of the Incarnation, Dallas, Texas

Decani

Soprano

Anna C. Armstrong
Audrey Keenan Brown
Talley Robin Cate
Elizabeth Clarke
Beth Gilpin
Paul Ockelmann

Alto

Lynn Bissett
Jim Carter
Cynthia Coffman
Kelly Flores
P. Susie Kent
Janet Morris

Tenor

Darryl Rainbolt
John Christian Smith
Steven Soph

Bass

Jason Awbrey
Warren Brown
Greg Ockelmann
Larry Swales

Cantoris

Soprano

Monica Awbrey
Leia Jones
Ann Peak
Susan Peterson
Caitlin wells

Alto

Katrina Burggraf-Kledas
Phyllis Gill
Raguet Hall
Tina M. Socotch
Nancy Taylor

Tenor

Wayne Shaw
Kevin Sutton

Bass

Cameron Beauchamp
Keith Franks
Scott A. Spaulding

Organist/Choirmaster

Kevin M. Clarke

Organist

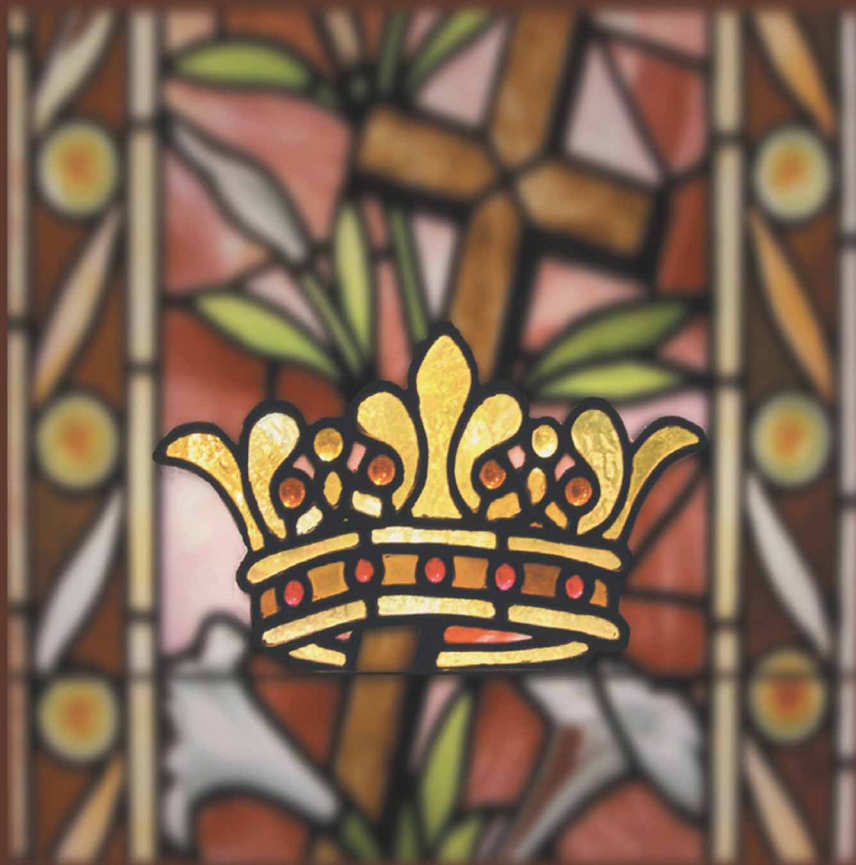
Anthony Pinel
Keith Franks

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The Choir of the Church of the Incarnation
Dallas, Texas

Kevin Clarke, director

**Pro
Organo**

7182

total playing time: 72:09

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George Dyson

• *Magnificat and Nunc dimittis in D* • 8:10

• publ. ECS Publishing

1 *Magnificat* • 4:51 **2** *Nunc dimittis* • 3:19

3 *HYMN: Lauda anima* • **Sir John Goss**

• *Praise my soul the king of Heaven* • 3:06

4 *C. Hubert Hastings Parry* • *I was glad* • 5:54

5 *Herbert Howells*

• *O, pray for the peace of Jerusalem*

• publ. Oxford University Press • 6:51

6 *Henry Walford Davies* • *Psalm 23* • 3:30

7 *HYMN: Lobe den Herren* • *Stralsund Gesangbuch*

• *Praise to the Lord, the Almighty* • 3:13

8 *Kevin Clarke* • *A Prayer of St. Hugh*

• © Kevin Clarke • 1:39

9 *Benjamin Britten* • *Jubilate Deo in E-flat*

• publ. Faber Music Ltd. • 3:27

10 *HYMN: Eventide* • *William Henry Monk*

• *Abide With Me* • 3:56

11 *Sir Edward Elgar* • *The spirit of the Lord*

• *(Prologue to the oratorio "The Apostles")* • 6:31

12 *Sir Charles Villiers Stanford*

• *Beati quorum via* • 3:11

13 *Charles Wood* • *Hail, gladdening Light* • 3:02

14 *Charles Wood* • *O Thou the central Orb* • 4:16

Edmund Rubbra

• *Magnificat and Nunc dimittis in A-flat* • 6:23

• publ. Alfred Lengnick & Co. Ltd

15 *Magnificat* • 4:22 **16** *Nunc dimittis* • 2:00

17 *Henry Balfour Gardiner* • *Evening Hymn* • 6:01

18 *HYMN: St. Clement* • *Clement C. Scolefield*

• *The day thou gavest, Lord, is ended* • 2:53

• descant by David Willcocks • publ. Oxford Univ. Press

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