



New American Choral Music Series STEPHEN CARACCIOLO

CATHEDRA

MICHAEL McCARTHY, DIRECTOR

ORGANIST: JEREMY FILSELL TRUMPET: WOODY ENGLISH • TERRY BINGHAM TROMBONE: ADAM McCOLLEY • JEFF CORTAZZO TIMPANI: JOHN KILKENNY

1 Adoro te devote		3:49
2 A Song of Creation *		3:32
3 Ubi caritas		5:57
4 Within These Walls *		5:23
5 Christ, Victorious, Christ, N	low Reigning *	4:46
6 Come Unto Me All Ye That	Labour	4:52
7 The Wayfaring Stranger		4:37
8 There Is No Rose of Such V	irtue	3:01
9 People, Look East *		1:26
10 Hush, My Dear Lie Still and	d Slumber •	3:51
11 Sans Day Carol (Now the H	olly Bears a Berry)	3:48
Songs of Innocence *		
12 Nurse's Song		3:00
13 The Lamb		3:21
14 The Echoing Green		1:42
15 Cradle Song		3:02
* Premiere Recording	TOTAL TIME:	56:07



introductory notes

In choral composition, all streams of musical thought, imagination, and expression flow from one creative spring-the text. One hears in the music of Stephen Caracciolo not only a love for the lyrical beauty of the human voice but an ardent desire to serve the text in a manner that illumines the meaning of the words being set. With an approach to composition that varies from work to work depending on the nature of the poetry or the given parameters of a commission, Caracciolo's works consistently search for something beautiful, truthful, and enriching to the human mind and spirit. His output demonstrates a profound respect for the past-seamlessly assimilating and reinterpreting the music of previous generations while offering something of substance to the ongoing musical conversation. In all, a certain sacredness, mystery, or quiet prayer permeates Caracciolo's writing as it creates a satisfying musical bridge between the ancient and the modern.





the music

1. Adoro te devote

Thomas Aquinas' 13th century chant is an enduring icon of the choral repertoire and has inspired numerous choral works. With its luminous harmonies and shapely counterpoint, Caracciolo's arrangement is credibly the most-often performed in the United States. Each strophe of this eucharistic hymn is set with a varying musical treatment that leads the listener to the rapturous final two lines of Aquinas' text.

Adoro te devote, latens Deitas, Quae sub his figuris vere latitas: Tibi se cor meum totum subjicit, Quia te contemplans totum deficit.

Visus, tactus, gustus in te fallitur, Sed auditu solo tuto creditur Credo quidquid dixit Dei Filius; Nil hoc verbo veritatis verius.

O memoriale mortis Domini Panis vivus, vitam praestans homini. Praesta meae menti de te vivere, Et te illi semper dulce sapere.

Jesu, quem velatum nunc aspicio, Oro fiat illud quod tam sitio: Ut, te revelata cernens facie, Visu simbeatus, tuae gloriae. I devoutly adore you, O hidden Deity Truly hidden beneath these appearances. My whole heart submits to you, And in contemplating you, it surrenders itself completely.

Sight, touch, and taste are all deceived in their judgment of you, But hearing suffices firmly to believe.

I believe all that the Son of God has spoken;

There is nothing truer than this word of truth.

O memorial of our Lord's death! Living bread that gives life to man, Grant my soul to live on you, And always to savor your sweetness.

Jesus, whom now I see hidden,
I ask you to fulfill what I so desire:
That the sight of your face being unveiled
I may have the happiness of seeing your glory.

-Latin hymn attributed to Thomas Aquinas

2. A Song of Creation

Daniel's exuberant hymn of praise is sung by the three young men who miraculously survive King Nebuchadnezzar's fiery furnace. Their song, a catalogue of exhortations to the elements of creation, has been used as a canticle for Morning Prayer for centuries. This setting features melodic material that is continually undergoing metamorphosis. The transformation from stanza to stanza accommodates the number of syllables and tonic accents in each exhortation, but also musically illumines the meaning of the text.

Notated silence is an important tool for choral composers, allowing resonant spaces to continue to sound even when the singing has ceased. This recording features the stone piers, arches, and vaulting of Washington National Cathedral reverberating during a written grand pause at that moment preceding the doxology when performers release their sound and metaphorically exhort the sacred space itself to join them in a song of creation.

Glorify the Lord, all you works of the Lord, Praise him and highly exalt him forever. In the firmament of his pow'r, glorify the Lord, Praise him and highly exalt him forever.

Glorify the Lord, you angels and all pow'rs of the Lord, Praise him and highly exalt him forever, O heav'ns and all the waters above the heav'ns, Sun and moon and stars of the sky, glorify the Lord, Praise him and highly exalt him forever.

Glorify the Lord, ev'ry show'r of rain and fall of dew, Praise him and highly exalt him forever, O winds and fire of heat, O winter and summer, Glorify the Lord, Praise him and highly exalt him forever.

Glorify the Lord, O chill and cold, Praise him and highly exalt him forever. Drops of dew and flakes of snow. frost and cold, ice and sleet, glorify the Lord, Praise him and highly exalt him forever!

Glory be to the Father, (Praise him and highly exalt him forever.) and to the Son, (Praise him and highly exalt him forever.) and to the Holy Ghost, (Praise him in the firmament of his pow'r.) As it was in the beginning, is now and ever shall be, world without end. Amen.

-Latin canticle, Benedicite, omnia opera Domini Book of Common Prayer, taken from the Septuagint translation of Daniel, Chapter 3



3. Ubi caritas

Writing motets has always been an important activity for composers of choral music, with well-worn Latin texts finding new expression in each new generation. Rather than being a vehicle for new compositional techniques, this setting of *Ubi caritas* is more a satisfying synthesis of styles and procedures from the past. New chant-like melodic material is either left exposed, accompanied by organum and drones, or supported by harmonies with additive rhythm that reinterpret those of 20th century French composers.

Ubi caritas et amor, Deus ibi est. Congregavit nos in unum Christi amor. Exultemus, et in ipso jucundemur. Timeamus, et amemus Deum vivum. Et ex corde diligamus sincero.

Simul quoque cum beatis videamus. Glorianter vultum tuum, Christe Deus: Gaudium, quod est immensum, atque probum, Saecula per infinita saeculorum. Where charity and love are, God is there. Gathered are we into one body by Christ's love Let us rejoice and be pleased in Him. Let us fear, and love the living God. And may we love each other with a sincere heart.

And may we with the saints also See Thy glory, O Christ our God: The joy that is immense and good, Unto the ages through infinite ages.

-Latin Antiphon for Holy Thursday

4. Within These Walls

With a text that celebrates the central acts of Christian liturgical worship, this anthem features unrelenting arching phrases that subtly evoke ascending prayers and praises rising like incense.

Within these walls the sound of praises, Radiant alleluias rise.
Ceaseless prayer and hymn ascending Sweet as incense to the skies.
Holy, holy, holy God all glory,
Saints on earth and saints above
Join to bless the Lord of love.

Within these walls a meal for sharing, Tender alleluias rise.
Bread and wine for celebration, Hymns to praise the Crucified.
Holy, holy, holy God all glory, Saints on earth and saints above Join to share this feast of love.

Within these walls a faith confessing, Joyous alleluias rise. Songs of hope and revelation, God's own Word and sign inspire. Holy, holy, holy God all glory, Saints on earth and saints above Speak of promise, sing of love.

Within these walls yet far beyond all, Wondrous alleluias rise.
Word and song and all creation
Praise the Son of God most high.
Holy, holy, holy God all glory,
Saints on earth and saints above
Join to bless the Lord of love.

-Stephen Caracciolo

5. Christ, Victorious, Christ, Now Reigning

This strophic text accesses the many and varied images of Christ as set forth in the lections for the Feast of Christ the King. Its litany of royal titles forms the basis for a majestic fully realized hymn-anthem.

Christ victorious; Christ, now reigning; Christ, your Lord and King, commands! Shouts of triumph, praise unceasing, "Holy, holy to the Lamb." Alleluia, alleluia, Christ by heav'n and earth adored. Alleluia, alleluia, Righteous King and mighty Lord.

Christ the Image; Christ, the Dawning; Christ the first of God's commands.
All things through him, all things for him, Stars and all of heav'n's expanse.
Alleluia, alleluia,
Light and Source and Holy One.
Alleluia, alleluia,
Christ who was and is to come.

Christ the Victim, Christ, the Healing; Love anoints his hands and feet. Christ the dying; Christ the rising, God's own sacrifice complete. Alleluia, alleluia, Hail the Chosen One of God! Alleluia, alleluia, Great Redeemer, saving Lord.

Come Almighty, claim your kingdom.
Call a nation for your own.
Come with beauty, pow'r and blessing.
Gather all your people home.
Alleuia, alleluia,
Christ the Banquet, Christ the Song.
Alleuia, alleluia,
Christ the glory, Christ alone.

-Stephen Caracciolo

6. Come Unto Me All Ye That Labour

This double choir work employs romantic harmonies and tightly woven counterpoint with melodic shapes reminiscent of 16th century polyphony. Performers are arranged in a single curved line partially surrounding the audience. On one end of the chorus the tenors of Choir I introduce the musical subject—a setting of the first two lines of text—which is subsequently imitated in the other voices until it makes its way to the Sopranos of Choir II at the opposite end. Various combinations of choral textures envelope the listener during a lengthy exposition on the subject until the final line of text is, at last, unveiled as the rhetorical and musical conceit of the entire composition.

Come unto me all ye that labour, All those weary and heavy laden.

Come and I will give you peace.

-Stephen Caracciolo, based on Matthew 11:28



7. The Wayfaring Stranger

Folksongs express some of humanity's most deeply held beliefs with simple musical and textual means. This a cappella arrangement of the well-known American folk hymn draws upon poignant harmonies and carefully sculpted counterpoint to underscore the sorrow, anxiety, and ultimate hope of one longing for the comfort of death.

I am a poor wayfaring stranger
A wand'ring through this world of woe;
But there's no sickness, toil or danger
In that bright land to which I go.
I'm goin' there to see my father,
I'm goin' there no more to roam.
I'm only goin' over Jordan,
I'm only goin' over home.

I'll soon be freed from ev'ry trial, My soul shall rest upon that shore; I'll drop the cross of self denial And enter on my great reward. I'm goin' there to see my brothers, They've gone before me, one by one. I'm only goin' over Jordan, I'm only goin' over home. I know dark clouds will gather 'round me, I know my way is rough and steep;
Yet beauteous fields lie just before me
Where God's redeemed their vigils keep.
I'm goin' there to see my mother,
She said she'd meet me when I come.
I'm only goin' over Jordan,
I'm only goin' over home.

I am a poor wayfaring stranger A wand'ring through this world of woe; But there's no sickness, toil or danger In that bright land to which I go. I'm goin' there to see my Savior, I'll sing his praise forever more! I'm only goin' over Jordan, I'm only goin' over home.

-Traditional American, 19th century

8. There is no rose of such virtue

This well-known macaronic poem from the dawn of the Renaissance has inspired many fine choral settings. Opening with a unison melody that expands gradually outward into four-part harmony, this setting by Caracciolo creates a pleasing texture that supports the carol's graceful melodic line.

There is no rose of such virtue
As is the rose that bare Jesu.
Alleluia. praise Yahweh

For in this rose contained was Heav'n and earth in little space.
Res miranda. *a marvelous thing*

By that rose we may well see
There be one God in persons three,
Pares forma. equal in form

Leave we all this worldly mirth, And follow we this joyful birth. Transeamus. let us go

There is no rose of such virtue As is the rose that bare Jesu. Gaudeamus. *let us rejoice*

-Anonymous, ca. 1420.



9. People, Look East

Eleanor Farjeon's text was first wedded to an old Besançon tune in *The Oxford Book of Carols*, 1928. Since that time this enduring Advent carol has been printed in denominational hymnals and fashioned into arrangements of all kinds, including this choral treatment featuring an exuberant 6/8 that drives to a blazing finish.

People look east, the time is near
For the crowning of the year.
Make your house fair as you are able,
Trim the hearth and set the table.
People look east and sing today,
Love, the Guest, is on the way.
Furrows be glad. Though earth is bare,
One more seed is planted there.
Give up your strength the seed to nourish,
That in time the flow'r may flourish.
People look east, and sing today,
Love, the Rose, is on the way.

Stars keep the watch when night is dim, One more light the bowl shall brim, Shining beyond the frosty weather, Bright as sun and moon together. People look east and sing today, Love, the Star, is on the way. Angels announce with shouts of mirth Him who brings new life to earth. Set ev'ry peak and valley humming With the word the Lord is coming. People look east and sing today, Love, the Lord, is on the way!

-Eleanor Farjeon



10. Hush, My Dear Lie Still and Slumber

Caracciolo's compositional style characteristically exhibits the carefully controlled use of dissonance, and that trait is on full display in this original carol setting of Isaac Watt's text. The continuous ebb and flow of harmonic tension, sometimes restrained and at other times poignant, leads the listener towards a welcomed repose at the conclusion of each stanza.

Sing lullaby, sing lullaby.
Hush! My dear, lie still and slumber;
Holy angels guard thy bed!
Heav'nly blessings without number
Gently falling on thy head.
How much better thou'rt attended
Than the Son of God could be.

When from heaven he descended. He became a child like thee.

Mayst thou live to know and fear him, Trust and love him all thy days:
Then in heaven dwell thou near him, See his face and sing his praise.

Sing lullaby, sing lullaby.

-Isaac Watts

11. Sans Day Carol (Now the Holly Bears a Berry)

A new musical setting of the traditional Cornish text, Caracciolo's carol retains all the expected charm and playfulness of well-known arrangements on the original tune while contributing something decidedly fresh and inventive to the repertoire.

Now the holly bears a berry as white as the milk, And Mary bore Jesus, who was wrapped up in silk:

refrain
And Mary bore Jesus Christ, our Savior for to be,
And the first tree in the greenwood, it was the holly.

Now the holly bears a berry as green as the grass, And Mary bore Jesus, who died on the cross: refrain

Now the holly bears a berry as black as the coal, And Mary bore Jesus, who died for us all: refrain

Now the holly bears a berry, as blood is it red, Then trust we our Savior, who rose from the dead: *refrain*

-19th Century Cornish

Songs of Innocence

The four short William Blake settings open a picturesque gate to a garden of tranquility, ease, and seemingly idyllic comfort. Everything is in balance poetically and harmonically. But Blake and Caracciolo's musical setting also direct the listener in a new, more contemplative direction. It is in these reflective moments-particularly during the final strophes of The Lamb and Cradle Song-where the profundity of Christ's incarnation and passion are poetically evoked.

12. i. Nurse's Song

When the voices of children are heard on the green. And laughing is heard on the hill, My heart is at rest within my breast, And ev'rything else is still. Then come home, my children, the sun is gone down, And dews of night arise: Come, come leave off play, and let us away, Till morning appears in the skies.

13. ii. The Lamb

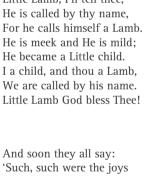
Little Lamb, who made thee? Dost thou know who made thee? Gave thee life, and bid thee feed By the stream and o'er the mead; Gave thee clothing of delight, Softest clothing, wooly, bright; Gave thee such a tender voice. Making all the vales rejoice?

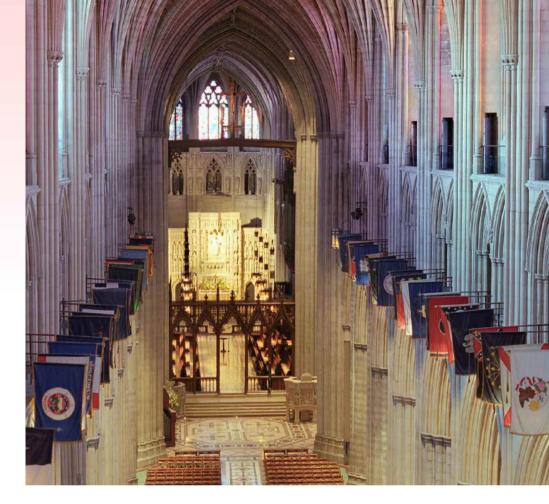
Little Lamb, I'll tell thee. He is called by thy name, He is meek and He is mild: He became a Little child. I a child, and thou a Lamb. We are called by his name. Little Lamb God bless Thee!

14. iii. The Echoing Green

The Sun doth arise and make happy the skies; The merry bells ring To welcome the Spring; The skylark and thrush, The birds of the bush. Sing louder around To the bells' cheerful sound. While our sports shall be seen on the Echoing Green. Old John, with white hair does laugh away care, Sitting under an oak, Among the old folk. They laugh at our play,

'Such, such were the joys When we all, girls and boys, In our youth time were seen on the Echoing Green.' Till little ones, weary, No more can make merry: The sun doth descend. Our sports have an end. Round laps of their mothers come sisters and brothers, Like birds in their nest, Are ready for rest, And sport no more seen on the Echoing Green.





15. iv. Cradle Song

Sweet dreams, form a shade O'er my lovely infant's head; Sweet dreams, pleasant streams, Happy, silent, moony beams. Sweet sleep, with soft down Weave thy brows an infant crown. Sweet sleep, Angel mild, Hover o'er my happy child. Sweet smiles, in the night Hover over my delight; Sweet smiles, mother's smiles, All the livelong night beguiles.

Sweet moans, dove-like sighs, Chase not slumber from thine eyes. Sweet moans, Sweeter smiles, All the dove-like moans beguiles. Sleep, sleep, happy child, All creation slept and smil'd; Sleep, sleep, happy sleep, While o'er thee thy mother weep. Sweet babe, in thy face Holy image I can trace. Sweet babe, once like thee, Thy Maker lay and wept for me.

-William Blake



Stephen Caracciolo is a nationally known composer and arranger whose choral works have been performed throughout the United States and Europe. He has accepted commissions from numerous organizations, including Cantus, The Maryland State Boychoir, the Lancaster Chorale, and the Columbus Chamber Singers, and was awarded the prestigious Individual Arts Fellowship in Composition from the Greater Columbus Arts Council.

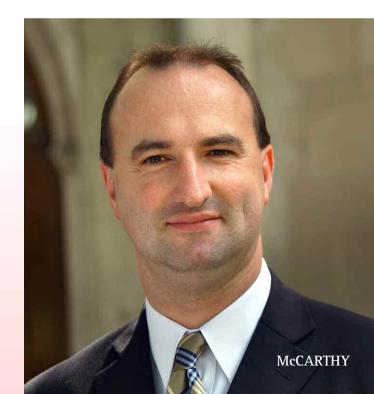
A composer for Morning Star Publishers, Kjos Music, and Roger Dean Publishing, Caracciolo has served as a clinician and guest conductor for various professional, educational, and ecclesiastical organizations. His compositions regularly appear on professional, collegiate,

church, and cathedral choral repertoire lists, and may be heard on nationally distributed recordings and radio broadcasts including With Heart and Voice and Minnesota Public Radio. Cantus, The National Lutheran Choir, University Concert Choir of Valparaiso, Capital University Chapel Choir, Millikin Chamber Chorale, Northeastern College Choir, Seattle Pacific University Choir, Marble Collegiate Church Sanctuary Choir of New York City, Schola Cantorum of Sacred Heart Church of Sacramento, and the 18th Street Singers of Washington, DC are among the numerous American choral organizations that have performed, toured, and recorded his published works.

Michael McCarthy is highly regarded as one the leading choral conductors of today. A native of the UK, Maestro McCarthy has worked with numerous professional choirs including the Sixteen and the Gabrieli Consort. In addition to singing with the Monteverdi Choir, McCarthy also served as Sir John Eliot Gardiner's assistant with the choir until his move to the US in 2003 when he became Director of Music at Washington National Cathedral.

Of McCarthy's performance of Bach's St. John Passion, the Washington Post claimed it a "stunning spectacle" where McCarthy "never let

his musicians lose for a whit of Bach's signature rhythmic pulse" adding that he "captured the story's terrifying realism and immediacy." It is for his bold and vivid interpretations that McCarthy is known. As a musician of breadth, he applies the experience of a world class performer with a unique vision for how music is to be presented. In that regard, his extensive work with the film industry and, in particular, his association with the *Lord of the Rings* and the *Harry Potter* films adds a dimension to the creative process that sets him and the musicians of Cathedra apart from the rest.



cathedra **INSTRUMENTALISTS**

Established in 2010, Cathedra has already achieved high acclaim, not least for its "beautiful, blended sound" (The Washington Post). Specializing in music of both the Renaissance and Baroque and a champion of the modern-day composer, Cathedra is a highly skilled ensemble of professional singers and instrumentalists, dedicated to bringing the highest form of musical expression to music from across the ages.

Under the artistic leadership of Michael McCarthy, the ensemble is resident at Washington National Cathedral. Exploring new boundaries of both repertoire and presentation, Cathedra tailors its programming in such a way as to offer authenticity and originality that is both unique and compelling.

SOPRANO

Crossley Hawn Susan Lewis Kavinski Hilary Park Charlotte Woolley

ALTO

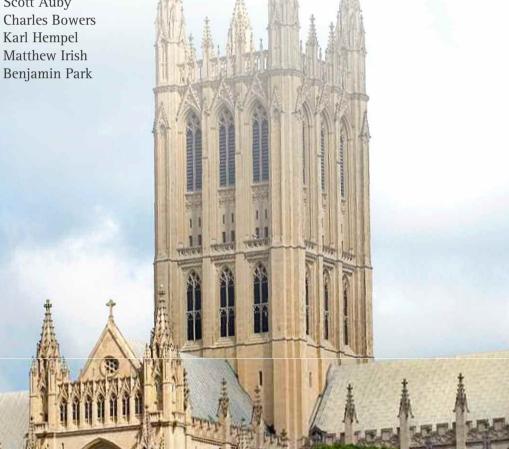
Kristen Dubenion-Smith **Christopher Dudley** Roger Isaacs Daniel Moody Robin Smith

TENOR

Nick Fichter Gary Glick Jerry Kavinski Lawrence Reppert

BASS

Scott Auby **Charles Bowers** Karl Hempel Matthew Irish



ORGAN Jeremy Filsell

TRUMPET

TROMBONE

TIMPANI John Kilkenny

Woody English, Terry Bingham

Adam McColley, Jeff Cortazzo



NEW AMERICAN CHORAL MUSIC SERIES: STEPHEN CARACCIOLO

CATHEDRA

MICHAEL McCarthy, Conductor Recorded March 8-14, 2012 in Washington National Cathedral, Washington, D.C.

Executive producer: Roger W. Sherman

Session producer and post-production:

Session engineer and editor:

Cathedral producer and technical support:

Malcolm Bruno
Paul Vazquez
Mark Huffman

Booklet editor: Roger W. Sherman

Graphic designer: Dominic Arizona Bonuccelli

(azfoto.com)

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

Catalog Number: G-49287 www.gothic-catalog.com



© & ® 2014 by Loft Recordings, LLC All Rights Reserved



