

"O Sacrum Convivium"

SACRED MUSIC FROM THE CHAPEL OF SAINT BASIL

University of St. Thomas, Houston, Texas



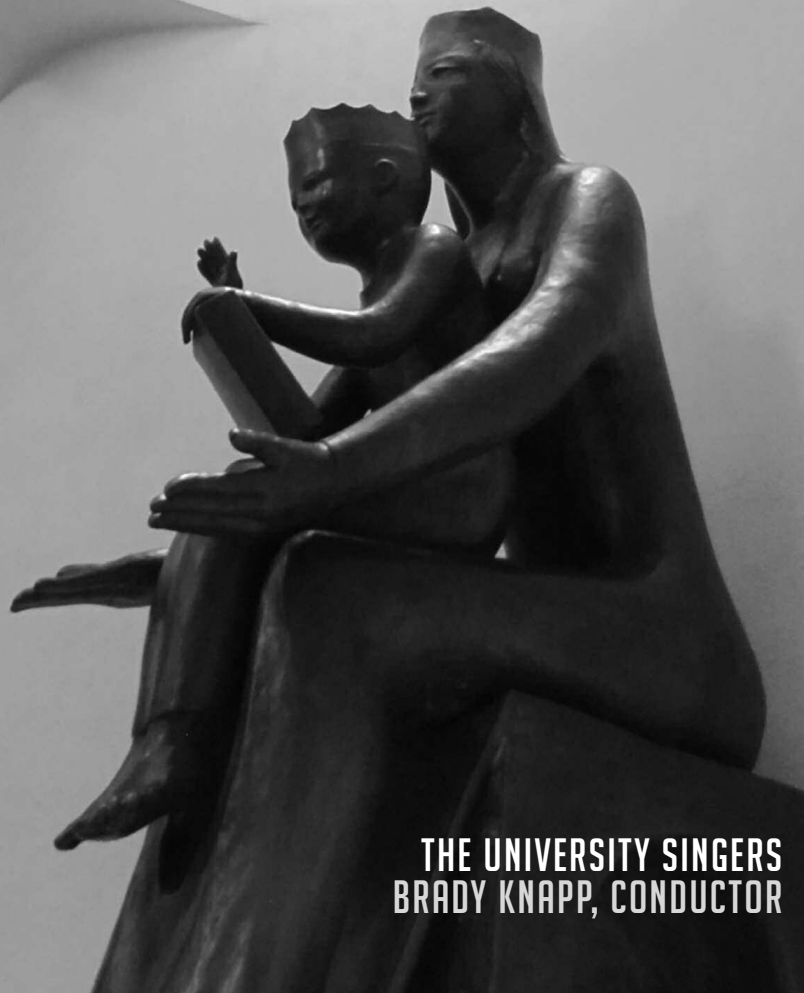
THE UNIVERSITY SINGERS
BRADY KNAPP, CONDUCTOR

GOTHIC

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the program

1		Salve festa Dies: Introit for a Feast Day	Larry King (1932-1990)	2:57
2		Prayer of St. Richard of Chichester	Antony Baldwin (b. 1957)	3:26
3		A prayer of St. Richard of Chichester	Richard Allain (b. 1965)	2:56
4		Jesu Rex admirabile	G.P. Palestrina (1525-1594)	1:38
5		Sicut cervus	Palestrina	3:03
6		Prayer for Organ from <i>Suite</i> , Op. 70	Paul Creston (1906-1985)	4:55
7		And God shall wipe away all tears	Eleanor Daley (b. 1955)	2:13
8		Magnificat (plain song with faburdens)	Philip Moore (b. 1943)	4:25
9		Nunc dimittis (plain song with faburdens)	Moore	2:21
10		The Rain and Snow	David Ashley White (b. 1944)	2:05
11		Canzona for Oboe and Organ	White	3:03
12		Lord, for thy tender mercy's sake	White	1:57
13		Easter Carillon	W. Leonard Beck (fl. 20 th century)	1:51
14		Voluntary on "Let us break bread together"	Raymond H. Haan (b. 1938)	3:57
15		O sacrum convivium	Robert Parker (b. 1960)	2:22
16		Ave verum corpus	Camille Saint-Saëns (1835-1921)	2:02
17		Ave Maria, from <i>Four Motets</i> , Op. 9, No. 2	Marcel Dupré (1886-1971)	2:40
18		Ave Maria	Colin Mawby (b. 1936)	3:15
19		God be in my head	Mawby	1:58
20		A Song to the Lamb	Donald Pearson (b. 1959)	2:46
21		Roulade, Op. 3, No. 9	Seth Bingham (1882-1972)	5:08
				Total: 61:06

Yuri McCoy, organ: 6, 11, 14, 21

Joseph Holik, percussion: 1, 20

Adrienne Copeland, flute: 10

Alexandra Summerour, soprano: 8, 9, 17, 18

Grace Tice, oboe: 11



The University Singers is an auditioned ensemble that is comprised primarily of undergraduate and graduate music majors. It also includes a few auditioned non-music majors, as well as a small number of University of Saint Thomas music alumni. In addition, depending on repertoire demands, the ensemble sometimes adds a small group of professional and highly skilled amateur musicians. Clearly, flexibility is key.

Twice a semester, The University Singers performs concerts of traditional sacred music in the campus's Chapel of St. Basil, a splendid building designed by the eminent American architect, Philip Johnson. Many of the members from the ensemble also regularly serve as cantors for campus ministry, sing for various campus-wide services and events, and help provide music for the baccalaureate masses. Music majors in the ensemble are often invited to participate in important university functions that are related to donor support.

The Singers regularly perform with chamber ensembles in works that include mass settings, cantatas, and motets by a variety of composers such as Buxtehude, J.S. Bach, Handel, Couperin, Charpentier, Franz Josef and Michael Haydn, Mozart, Gounod, Saint-Saëns, Fauré, Poulenc, Langlais, and Britten. Since it was introduced in 2005, a popular Lessons and Carols service has become a favorite holiday campus event each December.

The music on this disc, appropriate for traditional Roman Catholic and Anglo-Catholic worship, and carefully chosen for the sublime acoustics found in St. Basil's Chapel, is a sampling of some of the repertoire included on chapel concerts over the past decade. Included are plainsong, motets by Palestrina, Romantic-era French repertoire, and works by a wide variety of contemporary composers. The recording also exploits the tremendous orchestral flexibility of the two-manual Schoenstein organ, designed by Jack Bethards.

Of special note are works on this recording composed by David Ashley White, a longtime faculty member and former director of the Moores School of Music at the University of Houston. Over the past decade, White has been commissioned to compose a number of works for The University Singers. His hauntingly lyrical *Canzona* for oboe and organ receives its recording premiere on this disc.

O Sacrum Convivium is a text attributed to St. Thomas Aquinas, patron saint of the university. It is appropriate that these words provide the subtitle for this debut recording.

—Dr. Brady Knapp

the chapel

The Chapel of St. Basil is considered the crowning achievement of architect Philip Johnson (1906–2005). Situated on the campus of the University of St. Thomas (UST) in downtown Houston, the Chapel symbolizes spiritual tranquility within the busyness of the modern city. Johnson's scheme focused on three primordial shapes—cube, pyramid, and sphere—and together they serve as a contemporary summation of architectural development from the ancient Near East to medieval Europe. Johnson was as much an art historian as a practical architect, and he deliberately encoded traditional art theories and philosophy into his designs.

St. Basil's is an extraordinary monument. While approaching the chapel, immediately one notices the golden dome that sits on a white cube, conspicuously demarcating the structure from the rest of the ordinary rose-brick-colored buildings of the campus. Similarly, a massive black-granite screen-wall functions as a megalithic threshold, dividing the profane world from holy ground. A dark sliver on the Chapel's austere façade reveals itself to be an open flap that serves as a portal into the inner sanctum; this is reminiscent of the curtain within the ancient Jewish Temple at Jerusalem. Scriptures proclaim that this curtain was torn during Christ's crucifixion, thereby opening access to the sanctuary and to God's presence therein (Matthew 27.51). Here this event is symbolized by the tabernacle's altar lamp (Hebrew: *ner tamid*) while indicating the presence of the consecrated



host. Johnson connected these concepts, with the alignment of the portal, the screen-wall's midpoint, the cube's center point, and the lamp.

Within the Chapel the visitor is engulfed in dynamic contrasting forms. No light fixtures mar the interior, since sunlight sufficiently illuminates this subtropical space. Natural light serves as both adornment and iconography, allowing the Chapel's vast flat planes to be punctuated by undulating curves in playful movement, where photons and shadows ever dance as the sun and moon arcs across the sky. Johnson applies both spatial torsion and refulgent tension to maintain the poetry of asymmetrical balance championed by modern artists, such as Wassily Kandinsky (1866–1944) and Kazimir Malevich (1878–1935)—known for their eastern Christian mysticism. At ground level visual tension also emerges from the rigid linear patterns formed by the dark-walnut pews, but this effect is alleviated





by the lofty vacuous space above; likewise, the potentially overwhelming glossy-black screen-wall and the glistening marble floors are mitigated by the absorbent matte-white walls. The end result is paradoxical: worshippers experience immense majesty within an intimate cubical.

Johnson built some of the most iconic “postmodern” sanctuaries in America, such as Dallas’ Chapel of Thanks-Giving (1977) and the grand Crystal Cathedral in California (1981). Then in 1991 Johnson was recommissioned to finish the UST chapel. He was then 84 years old, retired, and detached from his longtime architecture partner John Burgee (b. 1933)—nevertheless, Johnson’s career was born again. The Chapel of St. Basil gave him the opportunity to, quite literally, return to his modernist roots, being unshackled from his previous “postmodern” experiments with Burgee, and complete his Campus Masterplan. Johnson would use the Chapel to fully integrate his straightforward 1950s Modernism—based on the Modulor-system of Le Corbusier (1887–1965) and functionalism of Ludwig Mies van der Rohe (1886–1969)—with his unique version of 1990s Neo-Modernism (which is often labeled “Deconstructivism”). Late-twentieth century architectural critics, often devoid of sentiment and spirituality, applauded the results of such “deconstructed” space; however, those who live with the Chapel—the students, congregants, and clergy—have an alternative view. They experience the monument as a refreshing and innovative re-interpretation of traditional Christian architectural concepts. This is what Philip Johnson intended. As an intellectual historian, he understood the important relationship between the University’s Latin patron, St. Thomas Aquinas, and the eastern patron for the chapel, St. Basil the Great.

St. Thomas Aquinas is known for simplifying complex concepts. For example, he defined beauty as a simple quality that provokes pleasure when seen (*pulchra sunt quae visa placent*). Aquinas was actually repeating an idea first proposed by St. Basil the Great in the fourth century, that beauty arises from the relationship between an object and the viewer. It is the relationship between Basil and Aquinas that is explored in the aesthetics of the Chapel of St. Basil at the University of St. Thomas, Houston. Simple beauty is perhaps the best way to describe the experience that this Chapel provides both first-time visitors and its faithful congregation.

—Dr. Charles Anthony Stewart

1. **Salve festa Dies: Introit for a Feast Day** - Larry King
Salve festa Dies, Alleluia, Alleluia.
On this day the Lord has acted, we will rejoice and be glad in it.
Worthy is the Lamb who was slain, to receive power and wealth,
Wisdom and might, honor and glory, and blessing.
To him who sits on the throne,
and to the Lamb be blessing and honor,
and glory and might forever and ever.
Salve festa Dies, Alleluia, Alleluia.
2. **Prayer of St. Richard of Chichester** - Antony Baldwin
Thanks be to thee, O Lord Jesus Christ.
for all the benefits Thou hast given me,
for all the pains and insults thou hast borne for me.
O most merciful redeemer, friend and brother,
may I know thee more clearly, love thee more dearly
and follow thee more nearly, day by day.
-attributed to St. Richard of Chichester
3. **A prayer of St. Richard of Chichester** - Richard Allain
O holy Jesus, most merciful Redeemer, Friend, and Brother:
may I know thee more clearly, love Thee more dearly,
and follow thee more nearly, day by day. Amen.
4. **Jesu Rex admirabilis** - G. P. Palestrina
Jesus, wondrous King and noble conqueror,
unutterable sweetness, wholly desirable:
Remain with us, Lord,
and shine your light upon us,
drive away the darkness of our minds,
fill the world with sweetness.

5. **Sicut cervus desiderat** - Palestrina

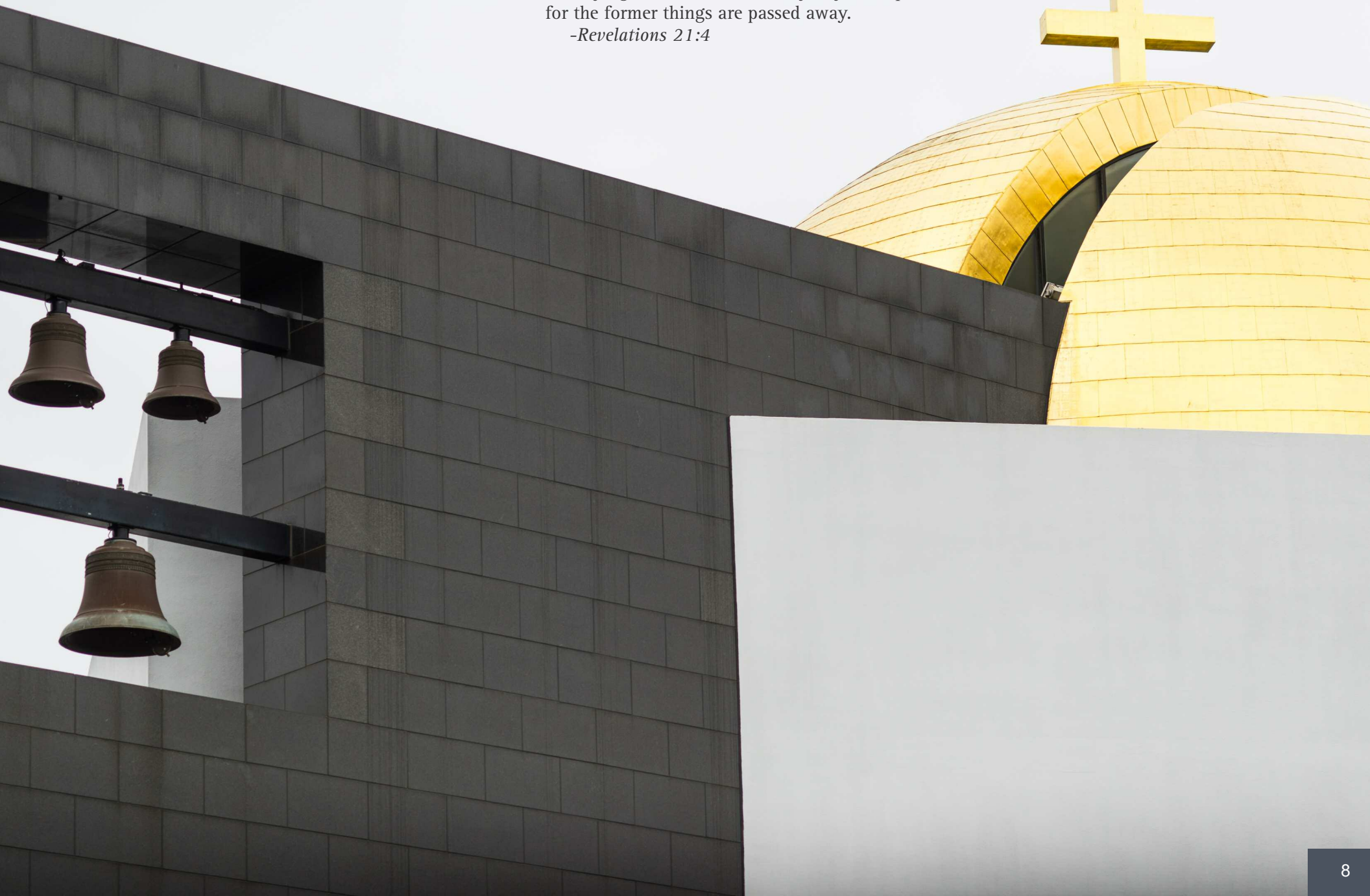
As a hart longs for the flowing streams,
so longs my soul for thee, O God.

-Psalm 42:2

7. **And God shall wipe away all tears** - Eleanor Daley

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.

-Revelations 21:4



8. **Magnificat** (plainsong with faburdens) - Philip Moore

My soul doth magnify the Lord:
and my spirit hath rejoiced in God my savior.

For he hath regarded:
the lowliness of his handmaiden.

For behold, from henceforth;
all generations shall call me blessed.

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.

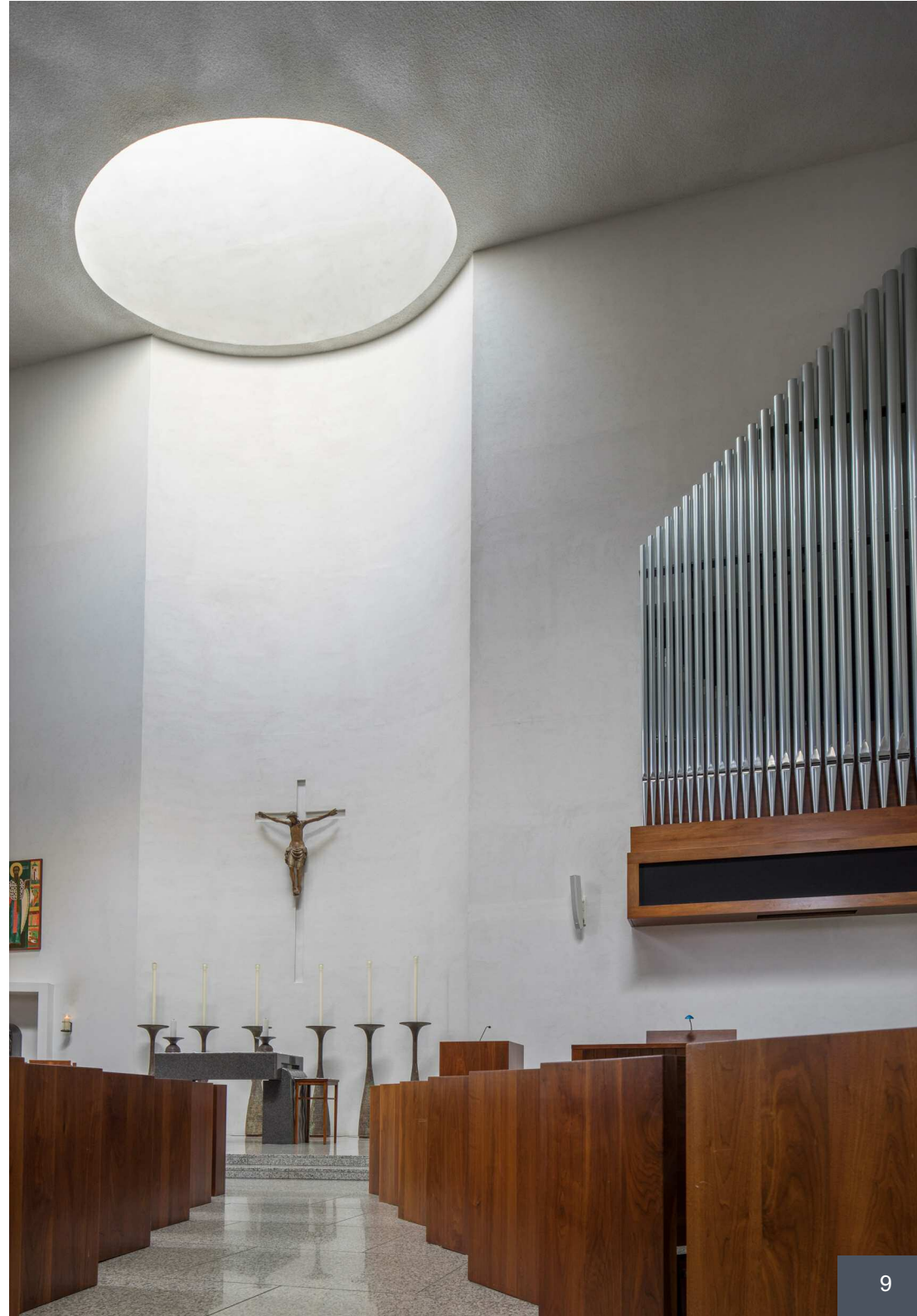
He hath put down the mighty from their seat:
and hath exalted the humble and meek.

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 for ever.

-Luke 1:46-55

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.



9. **Nunc dimittis** (plainsong with faburdens) - Moore
Lord, now lettest thou thy servant depart in peace:
according to thy word.

For mine eyes have seen:
thy salvation;

Which though 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.

-*Luke 2:29-32*

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.

- ## 10. The Rain and Snow - David Ashley White

The rain and snow descending from heaven make a promise that they keep:
to bring the harvest for the hungry, filling sowers' hands with seed.
So when a word of promise is spoken, all that God desires is done;
and those in exile reap the harvest, singing as they journey home.
When fear and folly lead us to harvest thorn and briar, seek the Lord;
the rain and snow hint at the mercy brimming over the word.

-Richard Leach, based on Isaiah 55:10-13.

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12. Lord, for thy tender mercy's sake - White

Lord, for thy tender mercy's sake, lay not our sins to our charge,
but forgive that is past, and give us grace to amend our sinful lives.
To decline from sin and incline to virtue,
that we may walk in a perfect heart now and evermore. Amen.

-from *Lidley's Prayers*, 1566

- ### 13. Easter Carillon

The whole bright world rejoices now, Alleluia, Alleluia!
The birds do sing from every bough, Alleluia!
Then shout beneath the racing skies, Alleluia!
to him who rose that we might rise, Alleluia!

And all you living things make praise,
he guideth you on all your ways,
to Father, Son and Holy Ghost, our God most high,
our joy and boast. Alleluia, Alleluia!

-from Cologne Kirchengesäng, 1624

tr. Percy Dearmer, 1924

15. **O sacrum convivium** - Robert Parker

O sacred banquet, wherein Christ is received;
the memorial of his passion is renewed:
the soul is filled with grace;
and a pledge of future glory is given to us. Amen.

-Thomas Aquinas, 13th century

16. **Ave verum corpus** - Camille Saint-Saëns

Hail, true Body, born of the Virgin Mary, having truly suffered,
sacrificed on the cross for mankind,
from whose pierced side water and blood flowed:
be for us a foretaste of the Heavenly banquet, in the trial of death!

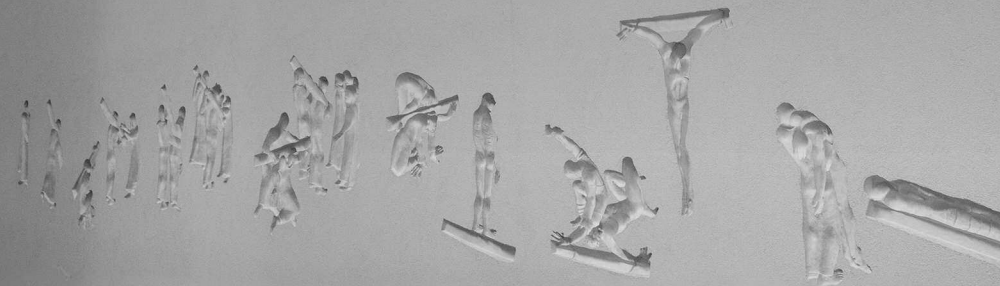
-Pope Innocent VI, 14th century

17. **Ave Maria**, from Four Motets, Op. 9, No. 2 - Marcel Dupré

Hail Mary, full of grace, the Lord is with thee,
blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners, now and at the hour of our death. Amen.

-from the Angelus

18. **Ave Maria** - Colin Mawby



19. God be in my head - Colin Mawby

God be in my head and in my understanding;
God be in my eyes and in my looking;
God be in my mouth and in my speaking;
God be in my heart and in my thinking;
God be at my end and in my departing. Amen

-Sarum primer, 1588

20. A Song to the Lamb - Donald Pearson

Splendor and honor and kingly pow'r are yours
by right O lord our God.
For you created everything that is.
And by your will they were created
and have their being.

Refrain

And yours by right, O Lamb that was slain,
for with your blood you redeemed for God,
from every family, language, people and nation,
a kingdom of priests to serve our God.

Refrain

And so to him who sits upon the throne.
And to Christ the Lamb be worship and praise.
Dominion and splendor for evermore and
evermore.

Refrain

-Dignus Est

Book of Common Prayer, 1979

the organ specifications



Great (Expressive)

16'	Corno Dolce	12	Pipes
8'	First Open Diapason†	61	"
8'	Second Open Diapason	61	"
8'	Harmonic Flute (Corno Dolce Bass)	42	"
8'	Corno Dolce	61	"
8'	Flute Celeste (TC)	49	"
8'	Salicional (Swell)		
4'	Principal	61	"
2'	Mixture (III)	183	"
8'	Clarinet	61	"
	Tremulant		
	Great Super Octave		

†First Open Diapason is in display

Schoenstein & Co. Opus 131, 1998
 Chapel of St. Basil
 University of St. Thomas
 Houston, Texas
 Two-manual and pedal organ
 15 voices – 17 ranks
 Electric-pneumatic action

Swell (Expressive)

16'	Bourdon (Wood)	12	Pipes
8'	Salicional	61	"
8'	Stopped Diapason (Wood)	61	"
8'	Gamba†	61	"
8'	Gamba Celeste†	61	"
8'	Corno Dolce (Great)		
8'	Flute Celeste (Great)		
4'	Salicet	12	"
4'	Chimney Flute	61	"
4'	Corno Dolce (Great)		
4'	Flute Celeste (Great)		
2 ² / ₃ '	Twelfth (TC - From Nineteenth)		
2 ² / ₃ '	Nazard (From Chimney Flute)		
2'	Fifteenth (Extend Salicet)	12	"
1 ¹ / ₃ '	Nineteenth	54	"
16'	Bass Tuba†	12	"
8'	Tuba Minor†	61	"
	Tremulant		
	Swell Sub Octave		
	Swell Nominal Pitch Off		
	Swell Super Octave		

+Gamba, Gamba Celeste and Tuba in
 separate solo expression box inside
 Swell Box.

Solo chest prepared for Tierce Mixture,
 8' Oboe, and 4' extension of Tuba.



Pedal

16'	Diapason (Extend 1st Open Diapason)	12	Pipes
16'	Corno Dolce (Great)		
16'	Bourdon (Swell)		
8'	Open Diapason (Great Second Open)		
8'	Corno Dolce (Great)		
8'	Stopped Diapason (Swell)		
4'	Octave (Great First Open)		
4'	Flute (Great Harmonic Flute)		
16'	Bass Tuba (Swell)		
8'	Tuba Minor (Swell)		
4'	Clarinet (Great)		

Couplers: Great to Pedal

Great to Pedal Super Octave
 Swell to Pedal
 Swell to Pedal Super Octave
 Swell to Great Sub Octave
 Swell to Great
 Swell to Great Super Octave

Mechanicals:

Solid State Capture Combination Action with:

- 16 memories
- 36 pistons and toe studs
- Programmable piston range for each memory
- 4 Reversibles including Full Organ
- 3 Balanced pedals, Cymbelstern reversible

the artists

Dr. Brady Knapp is Associate Professor of Music and Coordinator of Choral and Vocal Studies at the University of St. Thomas in Houston, Texas. Since 2005 he has led UST's choral ensembles and taught studio voice to music majors. He has also taught vocal diction and pedagogy and art song history. He leads a weekly studio class and is the music director for UST's Opera Workshop. He has served on the music faculties of Kenyon College, Sam Houston State University, and Rice University, as well as the Columbus School for Girls in Bexley, Ohio and Trafton Academy in Houston. Knapp holds a Doctorate of Musical Arts and a Master of Music in voice performance from Rice University, and a Bachelor of Music from Vanderbilt University.

Along with his duties at UST, Dr. Knapp is the Director of Music at Palmer Memorial Episcopal Church in Houston. Since 1998 he has overseen Palmer's nationally recognized and vibrant multi-generational music ministry.

As a lyric baritone Dr. Knapp has given recitals, sung oratorio, and collaborated on chamber music programs in professional concert venues all over the country. As a clinician he is frequently invited to lead vocal and

choral workshops, and he often adjudicates for competitions. Dr. Knapp has served on the faculties of the Royal School of Church Music in America's Gulf Coast Course and the American Festival for the Arts in Houston.



The artist dedicates this performance to Marianne Ivany, UST's First Lady, and the UST Performing Arts Society, who are generous and indefatigable advocates for the university's music and theater programs. Special thanks to Rev. Michael Anthony Buentello, CSB, Chaplain and Director of Campus ministries, for giving approval for the use of St. Basil's for this recording.

Yuri McCoy is currently a doctoral student at the Shepherd School of Music in Houston, TX where he studies with organist Ken Cowan. In addition to his academic studies, Mr. McCoy is also organist at Houston's South Main Baptist Church. Recently, he accompanied the Palmer Schola Cantorum under the direction of Dr. Knapp at the 2016 American Guild of Organists National Convention, held in Houston.

Mr. McCoy is the winner of the Concert of Soloists Competition, the WVMTA Mountain State Collegiate Piano Competition, and the Belle and Lynum Jackson Competition.



The University Singers

Sopranos:

Cristina Amaro
Elissa Edwards*
Sarah Emes*
Camille Emig*
Katherine Glinka
Errin Hatter+
Sarah Hardin*
Isabel Rodriguez
Marissa Sears
Alexandra Summerour
Megan Vaughan
Kari Zimerman+

Tenors:

Ricky Garza
Philip Todd King
Isaiah Martinez
Christian Mondragon
Eric Murillo+
Patrick Perez*
Jeffrey Ragsdale*

+ UST vocal alumni
* friends of UST music

Basses:

Walter Canales+
Brendan Emig*
Maxwell Mullinax
Christian Rivera
Mohammad Salman
Benito Torres
Nicholas Vaughan

Altos:

Becky Armenta
Ashley Brooks*
Adrienne Copeland
Zulema Cura
Marie Ortiz+
Bethany Goldson
Luisana Rivas
Dejah Smith
Carol Streatfeild*



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Recorded: May 11, 18, 25, 31, June 17, 2015

Executive producer:	Roger Sherman
Producer:	Ryan Edwards
Recording engineer:	Shannon Smith
Editing and mastering:	Ryan Edwards
Booklet editor:	Victoria Parker
Graphic design:	Tim Braun
Cover photo:	UST Media Services, Ronnie Piper

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Ronnie Piper 13
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Rob Turner 3, 5, 6, 7, 8, 9, 10, 14, 15
Len Wehrung 13

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