

*To Speak
to Our Time*



GLORIA DEI CANTORES
RICHARD K. PUGSLEY
CONDUCTOR

Choral Works by SAMUEL ADLER

program

1	A Hymn of Praise (Lawson-Gould Music Publishers, Inc.) Joshua Kanaga, tenor SharonRose Pfeiffer, organist	2:21
2	Let Us Rejoice (Galaxy Music Corp., a division of ECS Publishing Group)	3:17
3	My Beloved Is Mine (Paraclete Press)	4:03
4	Choral Trilogy I: Why Have You Forsaken Me? (Paraclete Press) Clara Gerdes, organist	3:38
5	Choral Trilogy II: The Spirit Helps Us Clara Gerdes, organist	3:19
6	Choral Trilogy III: Sing a New Song to God Clara Gerdes, organist	2:36
7	Psalm 23 (Paraclete Press) SharonRose Pfeiffer, organist	5:16
8	To Speak to Our Time: Prelude I* (Theodore Presser) Lucia Lin, violin I, Julianne Lee, violin II	3:02
9	To Speak to Our Time: Chor der Wandernden Sr. Diana Shannon, soprano	3:30

10	To Speak to Our Time: Interlude I* Lucia Lin, violin I, Julianne Lee, violin II	1:04
11	To Speak to Our Time: Psalm 121	1:58
12	To Speak to Our Time: Interlude II* Lucia Lin, violin I, Julianne Lee, violin II	2:48
13	To Speak to Our Time: Psalm 111	3:08
14	To Speak to Our Time: Interlude III* Lucia Lin, violin I, Julianne Lee, violin II	1:19
15	To Speak to Our Time: Hymn 10 Lucia Lin, violin I, Julianne Lee, violin II	3:57
16	How Sweet the Sound (Carl Fischer, Inc.) SharonRose Pfeiffer, organist	3:53
	Total Time:	49:10

Producers: Richard K. Pugsley, *Brad Michel **Recording Engineers:** Dan Pfeiffer, Brad Michel | Recorded at the Church of the Transfiguration, Orleans, MA, September, October & November 2021 | ©© 2022 Arts Empowering Life, Inc. All rights reserved. | Distributed by gdcrecordings.com, Orleans, MA, U.S.A. Made in U.S.A.

From the Director ~

Dear Listener,

On behalf of *Gloriæ Dei Cantores*, I am privileged to present to you this collection of some of Dr. Samuel Adler's choral music. Each of Sam's pieces, and the album as a whole, have within it a journey, an insight, often uncommon in its perspective, that challenges us as listeners and singers.

Of prime example is **To Speak to Our Time**. After 'wandering, crying in the wilderness' (*Chor der Wandernden*), the call to recount God's goodness seems uncommon in our experience—perhaps a deeper insight can be understood?

Adler's individual harmonic voice drives to the heart of a deeper meaning of the text. His unique insight into the texts presented offers an opportunity for us all to reflect and expand. As text sung is twice prayed, I invite you to listen, reflect and, perhaps, gain a deeper understanding.

Prayers ...

—Richard K. Pugsley

Conductor/Director
Gloriæ Dei Cantores

From the Composer ~

My settings of sacred texts have always had a very special place in my creative life, and the works included on this recording are very close to my heart, especially since they are recorded with such conviction, insight, and energy. It is this kind of music making for which every composer yearns, and it is more than fulfilled on this recording. My wonderful association with *Gloriæ Dei Cantores* goes back many years with quite a few recordings including *A Prophecy of Peace* under the inspired direction of Elizabeth Patterson. Now with Richard Pugsley's magnificent leadership, many more of my sacred music works will be made available. I am so very grateful for this magnificent recording, and hope it will be enjoyed by people of all faiths.

—Samuel Adler

program notes

Samuel Adler was ten years old—huddled with his father in the balcony of the Mannheim synagogue. He didn't know if he would survive. He saw the lights; he heard the crashing glass; he smelled the acrid smoke of gunfire; and tasted the burn in the air. This night was an invasion—*Kristallnacht*. What stood between the frightened pair and possible capture or even death, was the collapse of a pipe organ in that balcony where they were hiding, which allowed them to escape.

When Adler recounts this story, he leaves no doubt that his life was spared for a purpose. His age, gifts, and emigration to America opened opportunities for him to study with the greatest composers of the age—Paul Hindemith, Randall Thompson, Walter Piston, and Aaron Copland. Today, at ninety-four years of age, there are few composers whose music is more perfectly positioned to speak to our time.

A Hymn of Praise

Adler's marriage of familiarity and invention create this hymn-anthem based on the tune "Leoni," *beloved* in both the Jewish and Christian traditions. Composed in 1957 for a massed choir celebration of thanksgiving, it was sung by a thousand choir members of all faiths, Adler chose a tune and text based on an ancient Jewish chant, "Yigdal," which is a free translation of the thirteen articles of the Jewish faith. This might be viewed as a daring act when interfaith work was just emerging in an era marked by notable prejudices, not the least of which was between Christians and Jews. Undeterred, Adler composed a dignified march version of "Leoni," imbued with praise, to be performed by church choirs of varying size and ability.

The setting itself is direct and powerful with the first verse being sung by all in traditional (or familiar) "hymnbook" style. The second verse, crafted as a tenor solo with women's voices, alludes to the voice of the prophet, supported by the women of the congregation, and combines as an expression of RUAH, the breath of God. The final verse, clearly responsorial to the previous two, is written in alternation between men and women, a musical conversation which focuses on the eternal and changeless nature of God.

Let Us Rejoice (from Psalm 118:14–24)

The words which Miriam sang at the Israelites' deliverance out of Egypt, find arresting expression in Adler's setting for women's voices and handbells. Composed in honor of his daughter Naomi's graduation from Mount Holyoke College in 1988, (specifically for the University Women's Glee Club, and at her request), these verses explode out of the strong sound of the women, framed by handbells with the effect and color of an exuberant peal. The quick metric and rhythmic changes, and rapid harmonic shifts elevate the excitement of these scriptural declamations which constitute a portion of the Jewish "Hallel." *Praise Yahweh!* Naomi Adler and the school's motto "that our daughters may be as cornerstones, polished after the similitude of a palace" (Ps. 144:12) are duly honored by this work.

My Beloved Is Mine

Composed in celebration of the twenty-fifth anniversary of *Gloriæ Dei Cantores*, this work reflects a love and friendship developed over many years, through numerous collaborative projects including worship services, concerts, and several commissioned works. In part this expresses a shared vision for music's communicative ability to speak to and change lives.

As Adler himself states about this piece: "The love of a man to his beloved or as in Christian theology, the love of Christ for His Church should, in this case, be interpreted as the love of a composer for an organization which has been so supportive of his work."

Adler based this anthem on a melody from the second movement of his *Second Piano Concerto*. (An interesting side note from the composer: "Tim Koch, who conducted the recording of this piano concerto, suggested that this theme would lend itself well to an interpretation of a passage from the 'Song of Songs,' so it became the tune for the phrase 'Come, my Beloved.'") The work itself is intimate, full of rhythmic color, melodic elegance, and harmonic beauty. A brief acclamation opens the piece before a transcendent pastorale begins at the invitation: "Come, my Beloved." A notable shift occurs at "Set me as a seal" in which the melodic writing becomes more angular, the rhythmic motives sharpened, creating aural strength for the protective and fidelitous qualities of love. The closing segment returns to the music of the pastorale, with a response between the bridegroom and his beloved: "My beloved is mine, and I am his." Adler's concluding thought concerning this piece is a lovely summation: "My hope is that everyone performing it from now on will feel the beauty of holiness which I intended to convey in this anthem."



Choral Trilogy

Adler's compositions are often inspired by commissions and his *Choral Trilogy* is no exception. It was commissioned by the Eastminster Presbyterian Church Choir, Stone Mountain, GA, for Edward Weaver upon his retirement after twenty years as choirmaster and organist. Two specific requests were made of Adler: that three of Weaver's favorite scriptures would be used and that an important organ part be included. What follows is a description of how Adler fulfilled this request.

I Why Have You Forsaken Me? (from Psalm 22)

The opening words from Psalm 22 are those Christ breathed and spoke from the cross: "O Lord my God, why have you forsaken me?" The music matches in hollow reflection—jagged and dense in sound; complex in emotion—the pain of loss and isolation. Then, a sudden shift at "I will tell of Your name," noted by Adler to be performed "with a happy spirit." The organ part, crucial for informing this entire work, sets that spirit in a scherzo-like dance, expressing with rhythmic joy the transformation of the pain expressed through Adler's chromatic melodies. The movement follows through in the same musical form to: "For dominion belongs to God, and He rules over the nations," concluding on a positive note of divine authority.

II The Spirit Helps Us (from Romans, Chapter 8)

A single, sustained, pianissimo organ chord sets the stage for the opening of this movement. The choral part, more lyrical than the first movement, is almost murmured as the voices emerge from a single chord, inwardly pondering the mystery and expectation of the text "Our present sufferings are not worth comparing with the glory about to be revealed to us." The harmonic sonorities, sometimes bi-tonal, create complexity but are orchestrated to radiate musical "warmth" rather than "edge." The opening music returns at "We know not what to pray for," underscoring the point of this movement's title. Adler saves his most expressive writing to illustrate the final words: "For I am convinced that nothing can separate us from the love of God that is in Jesus Christ," a clear response to the painful question posed by the opening movement.

III Sing a New Song to God (from Psalm 149)

And now, a joyous outburst as Adler creates a "new sound" through rhythm and harmony, dance and fanfare! It has the jubilation and rawness of a Jewish village dance. The voice parts take on an "instrumental" quality, with writing that is reminiscent of the bell part in *Let Us Rejoice*. The constant motion in the organ gives an effervescent feel as

the organist virtually dances the part. The grandiose “Hallelujahs” in both the choral and organ parts bring an exuberant climax to the journey of this entire work.

Psalm 23

“My sister (Marianne) and I have always been very close and of course, the Psalms and their recitation was a family tradition at every holiday with the 23rd Psalm being a favorite. I could not think of a better gift to her than dedicating a setting of this beautiful psalm for her ninetieth birthday.” And a touching gift it is as Adler opens this work with a keyboard part—a “canvas of still waters”—to develop and sustain the feel of a lullaby. The choral parts are extraordinarily beautiful, reflecting Adler the violinist’s innate love of musical line. The lush harmonic colors and sway of the compound meter add to the sense of well-being and contentment. Adler’s choice to set the text twice under one cover, something unique in itself, is made even more significant because the languages are those of his heritage and of his adopted home—Hebrew and English. Perhaps this is Adler’s special way of offering his sister and all his listeners the beloved Jewish blessing, “L’chaim.” *Long Life!*

To Speak to Our Time

To Speak to Our Time, composed for a *cappella* choir and two violins, may be Adler’s musical signature to the choral world and the world at large. The work was commissioned for the eightieth anniversary remembrance concert of *Kristallnacht* by the Dresden Chamber Choir. It was premiered by them under the direction of their chief conductor, Hans-Christoph Rademann at the Frauenkirche in Dresden on November 10th, 2018. Adler stated in an interview that, “This music was composed to deliver a message to society today of the plight of refugees worldwide [as] we must work for a world of peace.”

Adler presents the listener with a powerful pilgrimage from unspeakable horrors and pain to a feeling of confident peace and hope. His choice of languages of German, Hebrew, Latin, and English, helps to develop this pilgrimage and are core to his own identity: German by birth; Hebrew by heritage; Latin, as a lover of the church and its music; and English, the language of his adopted country. The same is true in his choice of specific texts: *The Choir of Wanderers*, the composer and the poet themselves both refugees; *Psalm 121*, a song of pilgrimage sung for “Aliyah” (*going up to Jerusalem*); *Psalm 111*, the psalm of God’s works, intended to excite us to God’s praise; and finally, *Hymn 10*, verses from Isaiah, one of the most influential prophets in both the Jewish and Christian traditions.

Prelude I

The sounds used within this introduction are reminiscent of the music of the second Viennese school as heard through the pen of Adler. The lack of tonal center is constitutive to this style, and in effect, no tonal “home” is what becomes accepted “as home.” The writing for the two violins is intense and sad, seemingly aimless, a result of the inherent dissonance he mines from this musical language, full of weighted tension.

Chor der Wandernden (The Choir of Wanderers)

Poem by Nelly Sachs

A poem brutally descriptive of the agony and cruelty of the Jewish people’s suffering during World War II, written by a Holocaust survivor, is Adler’s choice to begin this journey through the searing pain of human suffering and degradation. But he notes that this goes on “even now, as millions of homeless refugees try to get a home anywhere in the world, but find doors closed to them.” The German text intensifies a biting sense of displacement with focus on an orphaned people who must adopt a foreign tongue “while dressed in the rags of the land in which they live.” A half-step motive, heard in the prelude, underscores the opening words “We, the wanderers,” and is ultimately used to develop harmonic and rhythmic jagged lines. Though there is incredible melodic beauty as the

soprano sings of a “vision behind the doors,” there is no ultimate relief from the torment chronicled by this text. Even the ending—once again, a chord with no recognizable pitch center, no home—perfectly matches the final words: “Our death will lie like a threshold before your tightly shut doors.”

Interlude I

The rapid, densely chromatic figurations which Adler sets in the form of a scherzo, forge sounds reminiscent of eastern modality between the two violins. This dance carries energy and excitement but also an air of seriousness, moving towards the strength and relief found in the upcoming movement.

Psalm 121

“I will lift up my eyes to the hills, from whence comes my help.” This psalm is one of the “Psalms of Ascent,” sung by pilgrims making their way up to Jerusalem, the most important journey for a Jew to make during their lifetime. Adler’s strong response to the ferocity of the first movement sings forth in this vigorous setting of Psalm 121! His choice to utter this psalm in its original Hebrew seems inevitable as a genuine response to the *Chor der Wandernden*. A transition also begins in this

movement which gives a sense of musical “benediction” to the journey. The first change works in tandem with the lyric style of melodic writing (similar to *Psalm 23*), in contrast to the interlude which preceded it. The second underscores the idea of a “travel song,” sung by a growing multitude of souls as they approach the holy city.

Interlude II

This interlude is surprisingly tonal with the opening melody composed around C, draining away all of the previous harmonic tension. Adler then combines the conjunct writing with some chromatic alterations in which the earlier half step motive briefly reappears. The peaceful chant theme of the upcoming movement follows soon after, setting it into the major mode.

Psalm 111

In contrast to the first choral movement, a distinct sense of tonal center and “home” emerges in *Psalm 111*. Adler uses simple means for this transformation to reveal the foundational sound of the opening tune, a line taken from a Latin chant mass, the *Missa de Angelis*, and a funeral blessing, *In Paradisum*, sung in Latin. These chant lines alternate with stacks of major chords sung in two keys simultaneously perhaps describing the people praising God in their own languages! There is a moment of true

poignancy in this movement in which Adler writes in an improvisatory style at “His wonders to be remembered,” the only such writing in the entire work! Since this Psalm is for praise and supplication in times of crisis, it makes a beautiful text transition to the final movement.

Interlude III

The brief opening of this interlude is a compact, potent reminder of the previous movements, which then bursts into an exuberant waltz. Full of ebullient joy, this dance sounds, at times, almost traditionally harmonic (unlike the earlier scherzo). Adler’s musical transformation, which began previously in *Psalm 121*, now finds its completion in the final movement.

Hymn 10

Verses from Isaiah 60:15–20 paraphrase by William Cowper

This, the only movement in which choir and violins speak simultaneously, is a version of William Cowper’s poetic setting of the Isaiah text, originally entitled “Olney Hymn 10 – The Future Peace and Glory of the Church.” The sounds heard in this movement are a blend of scales and chromaticism which produce a musical context for emphasis on the mercy of God and His compassion for a broken people. Indeed, the descending minor third (the “interval of the child”) in the soprano line, sung at the word “broken,” has a brief but heartfelt sound of a lullaby.

Two final musical references occur of the earlier half step motive: first at “Thorns of heartfelt tribulation” (a possible reference to Jesus’s crown of thorns) and next under “still in undisturbed possession, peace.” The anxiety begotten previously in the half step motive is rhythmically transformed, producing an atmosphere of calm, undergirding Adler’s vision.

Adler says of the final three choral movements that they are “based on biblical texts giving hope for solutions to problems humanity has faced for thousands of years.” Given his personal journey, and his own thoughts about this work, his presentation from tribulation and despair to peace and freedom is a genuine, honest collaboration with the listener whom he trusts to engage in the same manner.

How Sweet the Sound

John Newton penned this text, more commonly known as *Amazing Grace*, in 1772. This was his response to the freedom he experienced of God’s forgiveness of his life as a slave trader. It’s message of reconciliation and hope has made it one of the most sung hymns of all time. Adler’s setting, *How Sweet the Sound*, was commissioned by the music publisher, Carl Fischer, who wanted an arrangement of this beautiful melody to sound like the music of Aaron Copland. Adler says “...since I had been a student

of Copland many years before, they asked me to do it, and I tried to make it work.”

Beginning with the title itself, Adler uses the second clause of the text to slightly shift the focus to the sound, and ultimately to the action of God’s grace. The organ part, built on the use of perfect fourths and fifths as Copland often did, begins and ends the piece and sounds as though it is coming from somewhere afar and traveling somewhere else. Composed in hymn-anthem form, Adler’s change of the word “wretch” to “soul” in the first verse broadens Newton’s personal intent to Jews and Christians alike. Verse two stands out with the sound of unison men, longing in response to grace given, and expressing the need for more. Adler uses harmonies reminiscent of Copland to enliven the final verse with a familial warmth.

Though separated in time by two centuries, both Newton and Adler lived through horrific and unforgiving times which tested them to their limits and there, they both found the voice of God. It is that voice which Adler expresses so profoundly in this anthem.

—Members of *Gloria Dei Cantores*

Text and Translations

A Hymn of Praise

Praise to the living God, All praised be His Name, Who was, and is, and is to be, And still the same! The one eternal God ere aught that now appears. The First, the Last: beyond all thought His timeless years. His Spirit floweth free, High surging where it will: In prophet's word He spoke of old, He speaketh still. Established is His law, and changeless it shall stand, Deep writ upon the human heart, on sea or land. Eternal life hath He Implanted in the soul. His love shall be our strength and stay while ages roll. Praise to the living God, All praise'd be His Name, Who was, and is, and is to be, for aye the same.

Let Us Rejoice

The Lord is my strength and my song; And God is become my salvation. I shall not die, but live, and declare the works of the Lord. The Lord has chastened me sore; But He has not given me over to death. Open to me the gates of righteousness; I will enter into them, I will give thanks unto the Lord. This is the gate of the Lord; The righteous shall enter into it. I will give thanks unto God for He has answered me, and is become my salvation. The

stone which the builders rejected Is become the chief cornerstone.

This is the Lord's doing: It is marvellous in our eyes. This is the day which the Lord has made; Let us rejoice and be glad in it.

My Beloved Is Mine

Written in honor of the 25th Anniversary of Gloriæ Dei Cantores, 2013

My beloved spoke and said unto me: Come my beloved let us go into the fields, Come my beloved Let us lodge in the villages let us go up early to the vineyards, and let us see whether the vine has budded, whether the vine blossom be opened And the pomegranites be in flow'r. There will I give you my love. Set me as a seal upon your heart. As a seal upon your arm, For love is strong as death, jealousy is cruel as the grave. The flashes thereof are flashes of fire, The very flame of our God. Many waters cannot quench love, Neither can the flood drown it. Awake; O North wind and come you South; Blow upon my garden that the spices may flow out. Let my beloved Come, come into my garden. And eat my precious fruits. My beloved is mine And I am his.

Choral Trilogy

I. Why Have You Forsaken Me? (from Psalm 22)

O Lord my God Why have you forsaken me? and why are you so far away when I cry for help. O Lord my refuge hasten to my aid. I will tell of your

Name to my brethren. In the midst of the congregation I will praise you. Revere Him, revere Him, all you descendants of Israel! For He has not despised the suffering of the afflicted. Let the humble eat and be satisfied, Those who seek God shall praise Him. All the ends of the earth shall remember and turn to God, all the nations shall worship before Him. For dominion belongs to God, and He rules over all the nations, God rules over all the nations. Amen.

II. The Spirit Helps Us (from Romans, Chapter 8)

Our present sufferings are not worth comparing with the glory about to be revealed to us. We will be brought into the glorious freedom of the children of God. The Spirit helps us in our weakness. We know not what to pray for and the Spirit intercedes with groans that words cannot express, according to the will of God. And we know that in everything God works for the good of those who love Him, who are called according to His purpose. For I am convinced that neither death nor life, neither angels nor demons in all creation will be able to separate us from the love of God, that is in Jesus Christ our Lord.

III. Sing a New Song to God (from Psalm 149)

Hallelujah, Sing to the Lord a new song, sing His praises in the assembly of the righteous. Sing His praises. Sing a new song unto God. Let Israel be glad in its maker. Let the people of Zion rejoice in their king. Let them

praise His name with dances and music. Let them praise His Name with the tambourine and the harp. For the Lord takes delight in His people. He crowns the humble with salvation. Let the faithful exult and sing for joy. Praise the Lord. Hallelujah, hallelujah.

Psalm 23

Adonai roi lo echsar. Binot deshe
yarbitzeini al mei m'nuchot
y'nahaleini. Nafshi y'shoveiv
nafshi y'shoveiv yancheini
v'maog'lei tzedek l'maan sh'mo,
Gam ki eileich be'gei tzalmaved
lo ira ra, lo ira ra ki atta imadi,
shivt'cha umishantecha heima
y'nachamuni Taaroch l'fanai
shulchan neged tzor'rai, dishanta
vashemen roshi kosi r'vaya. Ach
tov vachased yird'funi kol y'mei
chayai v'shavi b'veit Adonai
l'orech yamim.

The Lord is my shepherd I shall not want. He makes me to lie down in green pastures. He leads me besides the still waters. He restores my soul. He guides me in straight paths, for His Name's sake. Yea though I walk through the valley of the shadow of death I fear no evil for you are with me. Your rod and your staff they comfort me. You prepare a table before me in the presence of my enemies, You anoint my head with oil, my cup runs over. Surely goodness and mercy shall follow me all the days of my life and I shall dwell in the house of the Lord forever and evermore.

To Speak to Our Time

Nelly Sachs: Chor der Wandernden

Wir die Wandernde

Uns're Wege ziehen wir als Gepäck hinter uns her-
Mit einem Fetzen des Landes darin wir Rast hielten Sind wir bekleidet.
Aus dem Kochtopf der Sprache, die wir unter Tränen erlernten, Ernähren
wir uns.

Wir die Wandernde, An jeder Wegkreuzung erwartet uns eine Tür
Dahinter das Reh, der waisenäugige Israel der Tiere,
In seine rauschenden Wälder verschwindet
Und die Lerche über den goldenen Äckern jauchzt.
Ein Meer von Einsamkeit steht mit uns still Wo wir anklopfen.
O ihr Hüter mit flammenden Schwerten ausgerüstet,
Die Staubkörner unter unseren Wanderfüßen
Beginnen schon das Blut in unseren Enkeln zu treiben-
O wir Wandernde vor den Türen der Erde,
Vom Grüßen in die Ferne Haben unsere Hüte schon Sterne angesteckt.
Wie Zollstöcke Liegen uns're Leiber auf der Erde
Und messen den Horizont aus
O wir Wandernde, Kriechende Würmer für kommende Schuhe
Unser Tod wird wie eine Schwelle liegen Vor euren verschlossenen Türen!

We, the Wanderers,
We drag our journeys like baggage behind us-
We are clothed in rags of the country in which we found rest-
We are fed from the cooking pot of the language that we learned
with our tears.

We are the Wanderers, At every crossroad a door awaits us
Behind which a deer, the orphan-eyed Israel of animals,
Vanishes into its murmuring woods
And the lark exults above the golden fields.
A sea of loneliness stands still beside us where we knock.
O you guardians armed with flaming swords,
The kernels of dust beneath our wandering feet
Have begun to stir the blood of our grandsons-
O we Wanderers before earth's doors,
From saluting into the distance our hats of fired up stars.
Like measuring rods our bodies lie on the earth
And measure out the horizon.
O we the Wanderers, crawling worms instead of real shoes
Our death will lie like a threshold before your tightly shut doors!

Psalm 121

Esa einai el heharim, meiyayin yavo ezri. Ezri mei-im Adonai osei shamayim va-arets. Al yitein lamot raglecha, al yanum shomrecha. Hinei lo yanum v'lo yishan chomer Yisrael. Adonai shomrecha, Adonai tsilcha al yad y'minecha. Yomam hashmesh lo yakeka v'yareiach balailah. Adonai yishmorcha mikol ra, yishmor et nafshecha Adonai yishmor tseiticha uvoecha meiata v'ad olam.

I lift up my eyes to the hills. From whence does my help come? My help comes from the Lord, Who made heaven and earth. He will not let your foot be moved, He who keeps you will not slumber. Behold, He who keeps Israel will neither slumber nor sleep. The Lord is your keeper; the Lord is your shade on your right hand. The sun shall not smite you by day, or the moon by night. The Lord will keep you from all evil; He will keep your life. The Lord will keep your going out and your coming in from this time forth and for evermore.

Psalm 111

Confitebor tibi, Domine, in toto corde meo: in consilio iustorum, et congregationem. Magna opera Domini: exquisita in omnes voluntates eius, Confesso et magnificentia opus eius: et iustitia eius manet in saeculum saeculi. Memoriam fecit mirabilium suorum, misericors et miserator Dominus: escam dedit. Timentibus se. Redemptionem misit populo suo: mandavit in aeternum testamentum suum. Sanctus, sanctus et terribile nomen eius: initium sapientiae timor Domini. Initium sapientiae timor Domini. Intellectus bonus omnibus facientibus eum: laudatio eius manet in saeculum saeculi. Amen.

I will give thanks to the Lord with my whole heart, in the company of the upright, in the congregation. Great are the works of the Lord, exquisite in all His intentions. Confession and magnificence are His work: and His justice remains from age to age. He has created a memorial to His wonders; He is a merciful and compassionate Lord. He has given food to those who fear Him. He has sent redemption to His people. He has commanded His covenant forever. Holy and terrible is His name: The fear of the Lord is the beginning of wisdom. A good understanding have all who do it. His praise endures forever and ever. Amen.



Hymn 10

Hear what God the Lord hath spoken, O my people, weak and few; Comfortless, afflicted, broken, Fair abodes I build for you: Thorns of heartfelt tribulation shall no more perplex your ways; you shall name your walls, Salvation, And your gates shall all be praised. Then like streams that feed the garden, Pleasures without end shall flow; for the Lord your faith rewarding, All his bounty shall bestow: still in undisturbed possession, Peace and, righteousness shall reign; never shall you feel oppression, Hear the voice of war again. You no more your suns descending, Waning moons no more shall see. But your griefs, forever ending. Find eternal noon in me; God shall rise and shining over you. Change today the gloom of night; He shall be your glory, God your everlasting light.

William Cowper-paraphrase from Isaiah 60:15–20

How Sweet the Sound

Amazing grace! How sweet the sound That saved a soul like me! I once was lost, but now am found, Was blind, but now I see. 'Twas grace that taught my heart to fear, And grace my fears relieved; How precious did that grace appear The hour I first believed. When we've been there ten thousand years, Bright shining as the sun, We've no less days to sing God's praise Than when we first begun.





GLORIAE DEI cantores.

Gloria Dei Cantores (Singers to the Glory of God) holds a passionate dedication to illuminate truth and beauty through choral artistry, celebrating a rich tradition of sacred choral music from Gregorian chant through the twenty-first century.

Founded in 1988, Gloria Dei Cantores from Orleans, MA, under the direction of Richard K. Pugsley, has touched the hearts of audiences in twenty-three countries in Europe, Russia, and North America, receiving extensive critical acclaim for its artistic elegance, performance authenticity, and compelling spirituality. Distributed in the United States and internationally by Naxos and Gloria Dei Cantores Recordings, the choir's catalog of more than fifty recordings showcases their extensive repertoire, encompassing both masterpieces and rarely performed musical treasures.

“Superb” —*BBC*

“Lovely, pure, and radiant” —*Gramophone*

“Rapturous a cappella passages” —*Chicago Tribune*

Highlights of the choir's career include three invitational tours to Russia, opening the 900th anniversary of St. Mark's Basilica in Venice, Italy, live radio and television broadcasts with the BBC, film soundtracks, the tree-lighting ceremony at Rockefeller Plaza, and performances in some of the finest concert halls throughout Eastern and Western Europe and across the United States.

The choir's collaborative ventures have included a sixteen-city US tour of Mozart's *Requiem* with Philippe Entremont and the Munich Symphony Orchestra (*Columbia Artists, CAMI, LLC*), performances in the United States and the United Kingdom with Her Majesty's Coldstream Guards, concerts of Mozart's *Requiem* with the St. Petersburg Philharmonic in Russia, numerous collaborations with Vox Caeli Symphonia, world premiere concerts and recordings with Grammy award-winning artist Mark O'Connor, and ten Holiday Tours with Keith Lockhart and the Boston Pops Esplanade Orchestra. They have also appeared on the concert stage and in recordings with John Williams, Samuel Adler, Stephen Cleobury, Vladimir Minin, George Guest, Mary Berry, and Margaret Hillis, among others.

Gloria Dei Cantores makes its home at the Church of the Transfiguration (Orleans, MA) where the choir sings weekly worship services and seasonal concerts, and records throughout the year. The members' ongoing life of worship—Sunday Eucharist, Choral Evensong, and Liturgy of the Hours in Gregorian chant—is the foundation of the choir's artistry, enabling their extensive repertoire to become a vibrant form of prayer in any setting. Their music conveys “a kind of utter, rapt, spiritual intensity, that you simply can't imagine unless you've experienced it for yourself.” (*American Record Guide*)



Director

RICHARD K. PUGSLEY

Known for his musical intuition and performance authenticity, Richard K. Pugsley has been applauded for his “expert conducting” (*Classics Today*) with “clarity, and [an] instinct for high impact moments” (*San Francisco Classical Voice*), and for his ability to “reveal the details of each composition with a rare sensitivity and

luminosity” (*New York Classical Review*). Pugsley has conducted the internationally recognized *Gloriæ Dei Cantores* for over twenty years, and performed with the choir in concert halls and churches in twenty-four countries throughout Europe, Russia, and North America for over thirty years. His passion for enlivening the sacred texts of choral literature as relevant and present encounters of sung prayer spans the traditions of ancient Gregorian chant, to classic repertoire, modern works, and rarely-performed choral gems.

Maestro Pugsley has conducted over 2,000 works at the Church of the Transfiguration in Orleans, MA. Featured performances have included

Carissimi's *Jephtha*, Handel's *Messiah*, *Israel in Egypt*, and *Saul*; Mendelssohn's *Elijah*; Menotti's *Amahl and the Night Visitors*; and J. S. Bach's *Christmas Oratorio*. He directed the New England, USA premiere of *The Pilgrim's Progress* by Vaughan Williams, as well as concerts of Walton's *The Twelve*, Poulenc's *Gloria*, Duruflé's *Requiem*, Mozart's *Mass in C Minor*, Vaughan Williams' *Dona Nobis Pacem*, and Finzi's *Intimations of Immortality*, *For St. Cecilia*, and *Lo, the Full Final Sacrifice*.

His directing in the New England Premiere of *The Pilgrim's Progress* was heralded by *The Boston Globe* as “powerful in conception and polished in execution.”

Pugsley is an accomplished producer of over thirty recordings on the *Gloriæ Dei Cantores* Recording label. He most recently produced *Gloriæ Dei Cantores'* album, *Stabat Mater: Choral Works by Arvo Pärt* in 2020, which rose to #5 on the *Traditional Classical Billboard Charts*, and has been hailed as “superb, unfailingly secure, lovely, and expressive.” (*Fanfare*).

A tenacious advocate for youth music education, Pugsley has also directed workshops with thousands of students throughout the world—using the medium of music to inspire young musicians to reach their greatest potential and experience the joy of excellence in performance.

The Church of the Transfiguration

The Church of the Transfiguration is a contemporary expression of a fourth-century style of architecture, shared by Protestant, Catholic and Orthodox Christian traditions. Constructed of Minnesota limestone, the church features a long rectangular nave, a rounded apse at the east end, narrow side aisles, a peaked timber roof, and interior columns and arches along the side aisles. The art in the church incorporates stone, wood, glass, bronze, mosaic, and fresco to visually proclaim the story of salvation from Genesis to Revelation. The St. Cecilia organ at the Church of the Transfiguration is integrally wed to the liturgy and the art, as it surrounds the listener with sound. Lining the north and south sides of the church, the pipes are located in suspended mahogany chambers, creating a unique surround-sound effect that can be specifically directed to accompany various liturgical actions, as well as giving tremendous flexibility in concert. Restored by Nelson Barden of Boston, the organ is comprised of components from over twenty-seven E. M. Skinner organs. A rich variety of colors and soundscapes, combined with the unique pipe placement, give the organ the ability to express a multitude of musical languages in prayer and praise to God. The Church stands at the spiritual center of the Benedictine monastic Community of Jesus on Cape Cod, and houses daily worship services of the Liturgy of the Hours (sung in Gregorian chant), Holy Eucharist, and Choral Evensong.



GLORIA DEI cantores

SOPRANOS

Lindsey Kanaga
Rachel McKendree
Sr. Amanda Ortolani
Sr. Colette Schuman
Sr. Diana Shannon
Sr. Lucia Smith
Katherine Tingley

ALTOS

Sr. Melody Edmonson
Sr. Victoria McNeil
Kirsti Pfeiffer
SharonRose Pfeiffer
Rachel Pugsley
Blair Tingley
Sr. Julian Tingley

TENORS

Clint Kanaga
Joshua Kanaga
Kyle Norman
Br. Nathanael Reese
Dane Spatzek-Olsen
Br. Jesse Vought
Br. Benedict Young

BASSES

John Jordan
Peter McKendree
Timothy McKendree
Br. Paul Norman
Br. Timothy Pheta
Dan Pfeiffer
Alexander Pugsley
Br. Joel Sweet

Handbells:

Michael Hale, John Jordan, Joshua Kanaga,
Peter McKendree, Timothy McKendree,
Kyle Norman, Br. Joel Sweet

SharonRose Pfeiffer, Organist

Guest Artists:

Lucia Lin, Violin I
Julianne Lee, Violin II

Clara Gerdes, Organist

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