



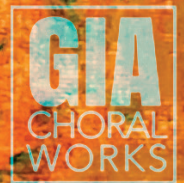
THE FIRE OF LOVE

& SONGS OF INNOCENCE

PATRICK HAWES

THE SAME STREAM

JAMES JORDAN





THE FIRE OF LOVE

& SONGS OF INNOCENCE

The Music of
PATRICK HAWES
THE SAME STREAM
JAMES JORDAN, conductor
Corey Everly, pianist

PREMIERE RECORDING

The Fire of Love • Patrick Hawes

- 1. This Fire 4:49
- 2. This Is The Love. 3:02
Jessica Stanislawczyk, *soprano*
Christian Koller, *tenor*
- 3. Eternal Praises 4:12
- 4. In Paradise 3:46
- 5. The Angel’s Praise. 4:49
- 6. Endless Love 4:46
Christian Koller, *tenor*

Songs of Innocence • Patrick Hawes

- 7. Introduction 4:08
- 8. The Shepherd 3:05
- 9. The Echoing Green 3:05
- 10. The Lamb. 3:48
- 11. The Little Boy Lost 2:48
- 12. A Cradle Song 4:01
Megan Gallagher, *soprano*
Cortlandt Matthews, *tenor*
- 13. The Divine Image 4:08
- 14. A Dream 3:15
- 15. On Another’s Sorrow 6:02
Megan Gallagher, *soprano*
Cortlandt Matthews, *tenor*

*How should we like it were stars to burn
With a passion for us we could not return?
If equal affection cannot be,
Let the more loving one be me.*

—W. H. Auden

Somehow, I knew that I and The Same Stream needed to collaborate on a recording with Patrick Hawes. This recording grew out of our shared desire to collaborate on some new scores. Over the months that ensued from our initial meeting, the music on this CD grew out of meaningful exchanges between a composer and a conductor. From the very beginning, we both shared ideas and, if I might be so bold to say, dreams of what would be on this recording. Both works, *The Fire of Love* and *Songs of Innocence*, represent settings of profound poets that capture some essences of lives lived. Richard Rolle speaks about spiritual

awakening in *The Fire of Love*, while William Blake's *Songs of Innocence* allows us a glimpse into simple, joyous views of the world. But what made an impact upon us all was the honesty that Patrick Hawes knitted into these scores. Working with him on this recording was inspirational for us all. His passion for communicating through sound was radiantly clear to us, and it is our hope that his passion for these words by Rolle and Blake become alive in your ears and your heart.

The music on this recording magically allows us to explore both simple and innocent concepts of love and also helps to guide each of us to deeper exploration of our own spirituality through the words of Rolle and Blake. These works by Patrick Hawes seem to bookend beautifully those deeply human aspects that teach us of both love and wonder through words that relay the moral and personal intensity of life's journeys. The messages of these scores lie in the marriage of the words and the music and the powerful metaphors that are presented in both works. Truly, in the words of Rolle, "we were impelled to sing."

—James Jordan

The Fire of Love

PREMIERE RECORDING

Words by Andrew Hawes (1954)

adapted from *The Fire of Love* by Richard Rolle
(ca. 1300–1349)

Corey Everly, *piano* • Valissa Willwerth, *violin 1*

Blake Espy, *violin 2* • Jason DePue, *viola*

Branson Yeast, *cello*

I am extremely grateful to my brother Andrew for adapting the writings of Richard Rolle into these six choral "songs." As well as capturing a deep and passionate spiritual journey, they possess alluring pictorial qualities and flowing poetic lines, which makes them ideal for rich and varied choral treatment. Rolle believed that there are three phases of the soul's movement towards God: heat, sweetness, and song. *This Fire* aims to create a sense of purifying fire being kindled in the human soul, while *This Is The Love* recognizes the fire as a "shining", enlightening love. *Eternal Praises* is an expression of the joy that sweetness brings once the mind has become changed through heat. *In Paradise* speaks of a quieter, more peaceful ecstasy. The final two movements rejoice in the gift of song. *The Angel's Praise* becomes almost breathless in its desire to "sing all that before I said." *Endless Love* is essentially

a chorale that unfolds into an eternal “ghostly symphony.” The soul has moved towards its maker and, now that it is renewed, desires nothing more than to glorify God through song.

—Patrick Hawes

1. **This Fire**

This fire was kindled inwardly
Of Ghostly cause:
It was a gift the Maker gave.
I am molten in a great desire
For ghostly sweetness:
Lifted high
O’er earthly things.

With fire untrowed¹
And thirling² flame
The lover’s soul doth burn.
It gladdens all things
And sparkles all things
Heavenlike.

1. untried

2. piercing/penetrating

2. **This Is The Love**

Jessica Stanislawczyk, *soprano*

Christian Koller, *tenor*

This is the love that
Cannot be beguiled
By creature
Or scorned
In heaven.

Its flame works more keenly
Than a burning coal
To make our souls
Both to burn and shine.

He kindles with heat
The wholeness
Of my heart
And with His light
Enlightens all my
Inmost parts.

3. **Eternal Praises**

When a soul
With eternal praises sounds
And thought is turned to song
The mind is changed
And becomes
Full
Sweet
Sound.

Endless delight
In sweetness
Is my pure desire.
I give my all
To Him
That loneliness appears
Most sweet to me.

4. In Paradise

O sweet Charity
That takes
And moistens the mind.
Thus it warms;
I know not how:
And in
This wilderness
I abide
In paradise.

5. The Angel's Praise

Engrossed in heavenly things,
Suddenly,
I know not how,
I felt within
A symphony of song.
Contemplation:
The joyful song
Of God's love
Taken into
The mind:
The Sweetness of the
Angel's praise:
That Ghostly mirth,
That Everlasting Praising.

My thought to melody
Was turned.
Music voiced itself in me,
I was impelled to sing
All that before
I said.

6. Endless Love

Christian Koller, *tenor*

My soul like a singer
Burns with endless love!
She loves and seethes,
Enlarged by desire:
Glorifies God
With
Celestial fires.

Man has eaten
Angels' bread:
Nature is renewed:
And songful
With great sweetness
Shall continually sing.
In a ghostly symphony.

Songs of Innocence

PREMIERE RECORDING

William Blake (1757–1827)

Corey Everly, *piano*

This setting of nine of William Blake's *Songs of Innocence* for choir and piano is testament to my long affinity with the poems. Given the public's renewed interest in Blake's work, I feel this is now the perfect time for their release. The fragile poetry gives rise to a tender and heartfelt musical style heard from the outset in *Introduction*. Here, Blake sees himself as a piper and his poetry as melody and song. He becomes

deeply moved and inspired by the vision of a child who urges him to sing and then write about innocent things that “every child may joy to hear.” The choir and piano alternate in a gentle and evocative interpretation of *The Shepherd* before dancing rhythms and figurations suggest children at play in *The Echoing Green*. In *The Lamb*, the piano is dispensed with, giving way to simple four-part harmony together with high-voice solos. The tranquility is broken by the urgent calls of *The Little Boy Lost* as a rolling piano accompaniment underpins a tale of fear and despair, where the little boy eventually finds repose in the arms of a compassionate Father. The exquisite text of *A Cradle Song* inspires a warm lullaby, with the solo soprano conveying a deep maternal love. *The Divine Image* aspires to create an angelic world where Mercy, Pity, Peace, and Love become personified and offer sweet caresses to the listener. *A Dream* brings a period of light relief, with its playful tale of a beetle and a glow-worm, before the rich sonorities and floating melodies of *On Another’s Sorrow* bring the collection to a close. “Till our grief is fled and gone,” the choir sings as the piano descends into deep harmony, and we are left with an image of a God who is unable to stand passively by but can only “sit by us and moan.”

—Patrick Hawes

*N.B. This is Blake’s original text, including his spelling, punctuation and grammar, which differs from conventional use.

7. Introduction *

Piping down the valleys wild
Piping songs of pleasant glee
On a cloud I saw a child.
And he laughing said to me.

Pipe a song about a Lamb:
So I piped with merry chear,
Piper, pipe that song again—
So I piped, he wept to hear.

Drop thy pipe thy happy pipe
Sing thy songs of happy chear,
So I sung the same again
While he wept with joy to hear.

Piper sit thee down and write
In a book that all may read—
So he vanish’d from my sight,
And I pluck’d a hollow reed.

And I made a rural pen,
And I stain’d the water clear,
And I wrote my happy songs,
Every child may joy to hear.

8. The Shepherd *

How sweet is the Shepherds sweet lot,
From the morn to the evening he
strays:

He shall follow his sheep all the day
And his tongue shall be filled with
praise.

For he hears the lambs innocent call.
And he hears the ewes tender reply.
He is watchful while they are in peace,
For they know when their Shepherd
is nigh.

9. The Echoing Green *

The Sun does arise,
And make happy the skies.
The merry bells ring,
To welcome the Spring.
The sky-lark and thrush,
The birds of the bush,
Sing louder around,
To the bells chearful sound,
While our sports shall be seen
On the Echoing Green.

Old John with white hair
Does laugh away care,
Sitting under the oak,
Among the old folk.
They laugh at our play,
And soon they all say,
Such such were the joys,
When we all girls & boys,
In our youth time were seen,
On the Echoing Green.

Till the little ones weary
No more can be merry
The sun does descend,
And our sports have an end:
Round the laps of their mothers,
Many sisters and brothers,
Like birds in their nest,
Are ready for rest:
And sport no more seen,
On the darkening Green.

10. The Lamb *

Little Lamb who made thee
Dost thou know who made thee
Gave thee life & bid thee feed,
By the stream & 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 who made thee
Dost thou know who made thee

Little Lamb I'll tell thee,
Little Lamb I'll tell thee;
He is called by thy name,
For he calls himself a Lamb:
He is meek & 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,
Little Lamb God bless thee.

11. **The Little Boy Lost ***

Father, father, where are you going
O do not walk so fast.
Speak father, speak to your little boy
Or else I shall be lost,

The night was dark no father was
there
The child was wet with dew.
The mire was deep, & the child did
weep
And away the vapour flew.

The Little Boy Found *

The little boy lost in the lonely fen,
Led by the wand'ring light,
Began to cry, but God ever nigh,
Appeared like his father in white.

He kissed the child & by the hand led
And to his mother brought,
Who in sorrow pale, thro' the lonely
dale
Her little boy weeping sought.

12. **A Cradle Song ***

Megan Gallagher, *soprano*
Cortlandt Matthews, *tenor*

Sweet dreams form a shade,
O'er my lovely infant's head.
Sweet dreams of pleasant streams,
By 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 Mothers smiles
All the livelong night beguiles.

Sweet moans, dovelike sighs,
Chase not slumber from thy eyes,
Sweet moans, sweeter smiles,
All the dovelike 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.

Wept for me for thee for all,
When he was an infant small.
Thou his image ever see.
Heavenly face that smiles on thee,

Smiles on thee on me on all,
Who became an infant small,
Infant smiles are his own smiles,
Heaven & earth to peace beguiles.

13. The Divine Image *

To Mercy Pity Peace and Love,
All pray in their distress:
And to these virtues of delight
Return their thankfulness.

For Mercy Pity Peace and Love,
Is God our father dear:
And Mercy Pity Peace and Love,
Is Man his child and care.

For Mercy has a human heart
Pity, a human face:
And Love, the human form divine,
And Peace, the human dress.

Then every man of every clime,
That prays in his distress,
Prays to the human form divine
Love Mercy Pity Peace.

And all must love the human form,
In heathen, turk, or jew.
Where Mercy, Love & Pity dwell,
There God is dwelling too.

14. A Dream *

Once a dream did weave a shade,
O'er my Angel-guarded bed,
That an Emmet lost its way
Where on grass methought I lay.

Troubled wildered and forlorn
Dark benighted travel-worn,

Over many a tangled spray,
All heart-broke I heard her say.

O my children! do they cry,
Do they hear their father sigh.
Now they look abroad to see,
Now return and weep for me.

Pitying I drop'd a tear:
But I saw a glow-worm near:
Who replied, What wailing wight
Calls the watchman of the night.

I am set to light the ground,
While the beetle goes his round:
Follow now the beetles hum,
Little wanderer hie thee home.

15. On Another's Sorrow *

Megan Gallagher, *soprano*
Cortlandt Matthews, *tenor*

Can I see another's woe,
And not be in sorrow too.
Can I see another's grief,
And not seek for kind relief.

Can I see a falling tear,
And not feel my sorrows share,
Can a father see his child,
Weep, nor be with sorrow fill'd.

Can a mother sit and hear,
An infant groan an infant fear—
No no never can it be.

Never never can it be.

And can he who smiles on all
Hear the wren with sorrows small,
Hear the small birds grief and care
Hear the woes that infants bear—

And not sit beside the nest
Pouring pity in their breast.
And not sit the cradle near
Weeping tear on infant's tear.

And not sit both night and day,
Wiping all our tears away.
O! no never can it be.
Never, never can it be.

He doth give his joy to all.
He becomes an infant small.
He becomes a man of woe
He doth feel the sorrow too.

Think not, thou canst sigh a sigh,
And thy maker is not by.
Think not, thou canst weep a tear,
And thy maker is not near.

O! he gives to us his joy,
That our grief he may destroy
Till our grief is fled and gone
He doth sit by us and moan.



Patrick Hawes

Patrick Hawes is a leading English composer who has made his mark as a torchbearer of the

English musical tradition. He is best known for writing the *Highgrove Suite* for HRH The Prince of Wales, for being Composer-in-Residence at the UK's largest classical music station, Classic FM, and for the Number One albums *Angel* and *The Great War Symphony*. Among others, he has written for The King's Singers, Voces8, the Choir of New College Oxford, Julian Lloyd Webber, and orchestras including the Philharmonia and the Royal Philharmonic. His vast and varied catalog encompasses everything from small-scale piano and chamber works to full-scale symphonies and large choral works. Most recently, he has written and recorded *The Great War Symphony* as part of the official commemorations to mark the centenary of the First World War. Upon its release, the recording immediately entered the classical charts at Number One, where it remained for several weeks. It received its World Premiere performance in October 2018 at London's Royal Albert Hall, followed a month later by the US premiere at New York's Carnegie Hall. *The Fire of Love* is Patrick's tenth album.
www.patrickhawes.com



The Same Stream

James Jordan,
conductor
Corey Everly, associate
artistic director

“Exquisite musicianship.”
“Perfect balance.”
“Impeccable intonation.”
“...high degree of technical accuracy.”
(*The Choral Journal*, September 2020)

One of America’s premier professional choral ensembles, The Same Stream choral ensemble was born out of a closely knit family of singers who share a common experience and are dedicated to what it truly means to sing together. Drawn from a GRAMMY-nominated choir, we are deeply dedicated to continuing to do what we discovered together through our shared Westminster Choir College experiences.

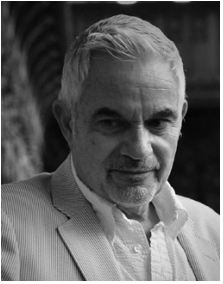
The singers and conductor are bonded to a deep passion to continue and grow those experiences beyond our shared Westminster journey. The ensemble maintains a staff of vocal coaches, accompanists, and composers.

We are performers, professional singers, teachers, composers, vocal coaches, conductors, and music practitioners, all with a shared common vision and belief of the power of singing practiced within a connected community with shared experiences bonded into a deeply spiritual core. We passionately champion the music of composers who have come from within this shared experience and also reach out into choral literature covering a broad spectrum of musical styles and choral colors championing new music.
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Sam Scheibe
Jessica Stanislawczyk
Gregory Stout
Joslyn Thomas
NicolePaige Uvenio
Camille Watson



James Jordan

GRAMMY-nominated conductor, James Jordan is recognized and praised throughout the musical world as one of America's pre-eminent conductors, recording artists, writers, music psychologists, and innovators in choral music. He was described as a "visionary" by *The Choral Journal*, which cited his book *Evoking Sound* as a "must read." His more than sixty books explore both the philosophical and spiritual basis of musicianship, as well as aspects of choral rehearsal teaching and learning, and are considered to be essential references in the conducting profession. He is professor and senior conductor at Westminster Choir College, where he conducts the critically acclaimed Westminster Williamson Voices. He is director of the Westminster Conducting Institute and co-director of the Choral Institute at Oxford (www.rider.edu/Oxford). He is also artistic director and conductor of the professional choral ensemble, The Same Stream.



Corey Everly, pianist

Corey Everly is a collaborative pianist, coach, and conductor. He is currently pursuing

a DMA in Choral Conducting at Northwestern University, where he studies with Donald Nally. He has a master's degree from Westminster Choir College in Piano Accompanying and Coaching under J. J. Penna and a bachelor's degree in Voice Performance. He has previously been accompanist for the GRAMMY-nominated Westminster Williamson Voices, the Westminster Schola Cantorum, and is currently associate artistic director for The Same Stream Choir (James Jordan, conductor). He has conducted over thirty musical theatre/opera productions spanning a wide range of styles and serves as music theatre voice faculty and coach to the classical division at Rowan University.

Valissa Willwerth

Violinist Valissa Willwerth has performed over 1,700 times as a guest musician with The Philadelphia Orchestra. With the Orchestra, she has performed on over fifteen recordings; toured Asia, Europe, North and South America on over twelve occasions; and taken part in annual residencies in Vail, CO, and Saratoga Springs, NY. In demand as a guest concertmaster throughout the Philadelphia region, she holds a Doctorate in Violin Performance from Rutgers University and master's and bachelor's degrees from The Cleveland Institute.

Blake Espy

Violinist Blake Espy has enjoyed a diverse career as an active recitalist and performer with several orchestras and chamber ensembles. He is a member of the Pennsylvania Ballet and a frequent performer with The Philadelphia Orchestra, Pittsburgh Symphony Orchestra, and New Jersey Symphony Orchestra, and a former member of the New World Symphony. As a member of the La Catrina Quartet, he performed in more than thirty-five states in the US and Mexico, and recorded with Cuarteto Latinoamericano on the Dorian Label, which subsequently won a Latin GRAMMY for best classical album 2012.

Jason DePue

Violist Jason DePue is a member of the first violin section of The Philadelphia Orchestra. A graduate of the Curtis Institute of Music, he attended the 1999 Isaac Stern Workshop at Carnegie Hall, 2000 Jerusalem Music Encounters in Israel, and also studied privately with Mr. Stern in New York. He has performed at the Ravinia, La Jolla, Kingston, Sarasota, Chautauqua, Interlochen, Encore, Saratoga, and St. Baarth's music festivals. He was concertmaster of the 1999 Verbier Festival Orchestra in Switzerland, the 1999 New York String Seminar, and the 1998 Curtis Symphony Orchestra. Currently, he is

working on an extended recording project of the Ysaÿe solo sonatas. He is also a touring member of the DePue Brothers Band, having recently released a new Christmas album. Other musical projects have included live performances of the complete unaccompanied sonatas and partitas by J. S. Bach, as well as the complete Paganini caprices.

Branson Yeast

Cellist Branson Yeast is a native of Houston, TX, and a graduate of the Curtis Institute of Music and the Juilliard School. His performances as a chamber musician, soloist, and orchestral musician have brought him to Chicago, London, Lucerne, Hamburg, Heidelberg, St-Jean-de-Luz (broadcast on RadioFrance), and across the northeastern United States. He has toured with the GRAMMY-award winning ensemble "eighth blackbird," which included a memorized production of Pierrot Lunaire and a performance with the Pacifica String Quartet. He has premiered dozens of new works, including many chamber music and solo performances with ballet companies such as Philadelphia's BalletX. Recent appointments include Principal Cello of both Opera Philadelphia and the Chamber Orchestra of Philadelphia.

Steinway™ is the Official Piano of The Same Stream Choir.

Acknowledgments

Father Dennis Gill, Rector, for the privilege of using the beautiful Cathedral Basilica of Sts. Peter and Paul, Philadelphia, for this recording and to all the Basilica staff.

Teresa Zubert for the kind arrangements made at the Cathedral Basilica of Sts. Peter and Paul, Philadelphia.

Mark Zubert for his kind and generous catering for all the artists.

Andy Berry for video archiving of the project, promotional video production and project coordination.

Steinway provided by Jacobs Music, Inc, Philadelphia.

Eric Schweingruber, string contractor

Production Credits

Producer: James Whitbourn

Recording Engineer: Paul Vazquez

Editing/Pre-master/Post-production:

David Wright

Recorded in the Basilica of Sts. Peter and Paul, Philadelphia, January 6–8, 2020

The Same Stream Administration

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Kathryn Smith, Manager and Arrangements

Coordinator Administrator

Alex Meachem, Personnel Manager

Editions Used on This Recording

The Fire of Love

(GIA Publications, Evoking Sound Choral Series, G-10279)

Songs of Innocence

(GIA Publications, Evoking Sound Choral Series, G-10282)



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