

WILLIAM APPLING SINGERS
WILLIAM APPLING, CONDUCTING

AN EVENING OF HYMNS AND SPIRITUALS

EMBRACING ABOUT FORTY PIECES AND CONSISTING OF A GREAT VARIETY OF
HYMN TUNES, SPIRITUALS AND CHANTS ADAPTED TO EVERY METER IN USE,
PRINCIPALLY BY DISTINGUISHED AMERICAN COMPOSERS AND AUTHORS.

FRIDAY, FEBRUARY 26, 1999 - CHRIST & ST. STEPHEN'S CHURCH
NEW YORK CITY

William Appling Singers

Thom Baker, *tenor*
Michele Eaton, *soprano*
Emily Eyre, *alto*
Jonathan Goodman, *tenor*
R.J. Hazeltine-Shedd, *bass*
Joan Krause, *soprano*
Karen Krueger, *alto*
William McClelland, *bass*
Jane Gunter McCoy, *alto*
Walter Richardson, *bass*
Tobias Tumarkin, *tenor*
Mark Wagstrom, *bass*
Cynthia Richards Wallace, *soprano*

Diane Marazzi, *organ*

American Hymns and Spirituals

	<i>Composer/Arranger</i>
I Liberty Hall Rise, Shine, for Thy Light is A-Comin'	Anonymous arr. John W. Work
II Welwyn Pisgah	Alfred Scott-Gatty J. C. Lowry (?)
III Poor Rosy I've Just Come from the Fountain Let Us Cheer the Weary Traveler	Anonymous arr. John W. Work arr. Harry T. Burleigh
IV Bye and Bye Sweet By-and-By Vernon	arr. John W. Work J. P. Webster arr. Lucius Chapin
V Calvary	arr. John W. Work
VI Nettleton Wondrous Love I Heard from Heaven Today Same Train	Anonymous arr. James Christopher arr. R. Nathaniel Dett arr. J. Rosamond Johnson
VII The Gospel Train Shining Shore Bellevue	arr. Theodore F. Seward George F. Root arr. Z. Chambless

Intermission

Please hold applause until the end of each section.

Composer/Arranger

- | | | |
|------|--|---|
| VIII | Beautiful River
Some of These Days | Robert Lowry
arr. John W. Work |
| IX | More Love
In Mercy, Lord, Incline Thine Ear
Qué Preciosas Mañanitas | Anonymous
Abraham W. Binder
Anonymous |
| X | The Old Ship of Zion
In Christ There is No East or West
Missionary Chant
Old Ship of Zion | Anonymous
Alexander W. Reinagle
Charles Zeuner
arr. Thomas W. Carter |
| XI | Roll, Jordan, Roll
Roll, Jerd'n, Roll | Anonymous
arr. William Appling |
| XII | Inching Along

Watchman
Hurry On, My Weary Soul | arr. John W. Work/
J. Rosamond Johnson
Lowell Mason
Anonymous |
| XIII | The Morning Trumpet
He's a Mighty Good Leader
Hold On | arr. B.F. White
arr. John W. Work
arr. William Appling/
William McClelland |
| XIV | Resignation
We Shall Walk Through the Valley | Anonymous
arr. William Appling |

This concert is dedicated to the memory of Robert Shaw.

Hymns begin in uncertainty. The throat-clearings, the fumbling in the hymnals for the right page, the mismatched voices struggling for the proper key and hunting through the first verse for the tune -- in most places of worship, hymn-singing begins with these. Western movies sometimes show small congregations singing a hymn outdoors, where the vastness of the sky and scenery gives a heightened sense of frailty to the song. But the very act of composing hymns, the determination to sing a song of praise to God, exists against a larger background of doubt and un-belief and darkness. At their essence, all hymns have a quality of whistling in the dark.

Most of the hymns in this program were written in the previous century or before, when Americans in general thought more about God than they do today. In small towns all across the country, this was how you spent your Sundays: you went to church in the morning, you came home and read the Bible or prayed, and you went to church again in the afternoon. A Midwestern county history I read describes the county's founders as people "mighty in prayer and exhortation." When I stand in church to sing a hymn, I'm always encouraged to see at the bottom of the page the name of Isaac Watts or Charles Wesley or John Newton, or someone else from that serious and devotional era of faith. When I sing, "Shall we gather at the river/Where bright angel feet have trod," I think of the spiritual concentration -- not just of the writer, but of a whole culture -- that it took to envision those bright feet.

Our minds nowadays are occupied with other subjects. And yet, surprisingly, our greater familiarity with doubt may help us to hear these hymns more clearly than people in former times could have done. To us a hymn may stand out more vividly against the immensity of the surrounding doubt-filled silence. Faith is not something you have, it's something you do; the same can be said of art. As an act of faith or a work of art, a hymn exists in that moment between giving up and going on. A hymn is an inspired decision to go on. It fulfills the decision note by note and word by word. Its conviction builds. Suddenly it is greater than the darkness, and it rises up all the stronger for the doubt that went before. If the voices begin hesitatingly, by the final verse they are almost always full and confident and in unison; acting on faith, the hymn has somehow caused faith to be. The hymns and spirituals you will hear this evening are among the great discoveries faith has made about itself, through words and music that now belong to us all.

Ian Frazier

Ian Frazier is the author of Great Plains, Family, and other works of nonfiction and humor.

Notes on the Program

For a period of about 250 years, from the arrival of the Puritans in the early 1600's to nearly the end of the 19th century, the most pervasive musical form in America was the hymn. Whether it was the early, single line melodies in psalters brought by the first European settlers, the fusing tunes of the Yankee tunesmiths of the late 1700's, or the hymns and Negro spirituals of the 19th century, "songs embodying the praise of God" (St. Augustine's definition of the hymn) dominated the country's musical life.

Before Revolutionary times, the colonists mostly sang and played music they had either brought with them or imported from Europe. It was not until William Billings (1746-1800) and several contemporaries began composing their own works -- usually sung to English psalm and hymn texts -- that a distinctive American musical character was born. These men helped open the door for the great number of hymns (both music and texts) created throughout the 19th century.

In New England, one reason for the profusion of hymn writing after 1800 was due, ironically, to a backlash against the musical style of Billings and his fellow Yankee tunesmiths. It was felt that their work was musically incorrect, unsophisticated and harsh-sounding, and a full-fledged reform movement, spearheaded by Lowell Mason and Thomas Hastings, encouraged hymn-writing based on more refined, "European" models. This movement gave rise to the writing of many new hymn tunes in the early 19th century, and while these may have been musically more "correct" than those of the Yankee tunesmiths, they often lacked the character and originality of the earlier music. An exception to this was Lowell Mason himself, who wrote a number of truly great hymns, many of them still part of the core of today's congregational hymnody. In this evening's program *Missionary Chant*, *Welwyn* and Mason's *Watchman* are examples of traditional New England 19th century Protestant hymns.

Throughout the South and Midwest, hymn singing was also an integral part of people's religious expression. Camp meetings, revivals and "all-day singings" brought about an outpouring of folk hymns. Folk hymns were frequently based on secular folk tunes, and the melodies were usually composed in one of the ancient modal scales, giving the music a stark and mournful quality. Because of widespread illiteracy and a dearth of tune books, the hymns were often performed by congregations in a manner known as "call-and-response". In this practice, a minister would "line-out" the hymn, singing one or two lines at a time with the congregation responding in turn. Many folk hymns were collected into tune books such as *The Sacred Harp*, *Kentucky Harmony*, and *The Missouri Harmony*. The settings of the hymns in the earliest tune books, like *The Southern Harmony*, were usually for three parts (soprano, tenor and bass), but gradually four-voice arrangements, with the alto part added, became the norm. Among the folk hymns being performed this evening are *Wondrous Love*, *Vernon*, *Morning Trumpet*, and *Resignation*.

In America's urban centers, a new style of hymnody called the gospel hymn was developed over the last half of the 19th century. During this period, the institution of the Sunday school was created as a means to spread the gospel to children, and composers such as William B. Bradbury began writing and collecting hymns specifically for use in Sunday schools. Around 1870, the evangelist Dwight Moody and the musician Ira D. Sankey began leading revival campaigns throughout the United States, and soon to Great Britain, and made the gospel hymn an important feature of their meetings. Gospel hymns were usually quite tuneful and uncomplicated, utilizing relatively simple harmonies, "echo" choruses and often a marchlike movement. Unlike camp meeting and folk hymns, which were often the work of anonymous singers and which could evolve over time, gospel hymns were created by individual composers and writers. Also, unlike the long-standing tradition of hymn texts and music being written separately, with different texts sung to different tunes in the same meter, the music and words of gospel hymns were written to be sung together, similar to the manner of popular songs of the day. Two of the finest gospel hymns are *Sweet By-and-By* and *Beautiful River*.

Concurrent with the development of traditional, folk and gospel hymns, there was another type of song which "embodied the praise of God": the Negro spiritual. The first spirituals were not recorded until the Civil War period when a volume entitled *Slave Songs of the United States* was published by William Francis Allen, Charles Pickard Ware and Lucy McKim Garrison. This collection, containing 136 tunes transcribed by the authors at different plantations throughout the South, brought to light a small fraction of a body of folksong that would soon be recognized as one of the most remarkable in history.

The Negro spiritual, as described by Christ-Janer, Hughes and Smith in *American Hymns Old and New*, was "the expression of a people torn violently from one tradition and thrust against their will into another." While the slaves brought with them from Africa a tremendous musical aptitude and tradition, their indoctrination into Christianity included exposure to the music and texts of the psalms and hymns of their white owners. Some spirituals were the result of slaves hearing these hymn tunes and texts and transforming them into new songs; others were completely original works of art.

The singing of spirituals was not confined to the church or other religious gatherings, but was also part of the daily routine of the slaves, especially in field work and at tasks like rowing. The songs were marked by improvisation and an independence of vocal line that was constantly evolving; the same spiritual could frequently be heard as an almost totally different work from one plantation to the next.

The development of black colleges in America after the Civil War gave birth to the spiritual as a concert work. In 1871, the Jubilee Singers of Fisk University in Nashville began performing spirituals, arranged in three or four parts, as part of their programs, awakening a new interest in the form. The group toured throughout the United States and Europe, raising tens of thousands of dollars for

Fisk University and bringing the spiritual to a large new audience. The Jubilee Singers and other groups such as those from the Hampton Institute in Virginia inspired many musicians to publish their own spiritual arrangements, and today we have the great versions by R. Nathaniel Dett, Harry T. Burleigh, John W. Work and others which preserve these exceptional works.

While Protestant hymns and Negro spirituals were certainly the predominant hymnody in America throughout this time, other denominational hymns were written and sung as well. Though the Catholic church never used congregational hymnody as an integral part of church services, hymns were often written and sung for use in a particular church or community, such as the Spanish hymns sung by the Indians in the Southwest missions. *Qué Preciosas Mañanitas* (*Dawning Fair, Morning Wonderful*) is one such work. In Judaism, the Reform congregation was first established in Charleston, South Carolina, and its first hymnbook was compiled in 1843. The Union Hymnal was first published by the Central Conference of American Rabbis in 1897, and the hymn *In Mercy, Lord, Incline Thine Ear* was written for its third edition. Finally, the religious songs of the Shakers are some of the most beautiful and interesting that have been written in America. The sect originated in Manchester, England, and first came to America in 1774. The Shaker song *More Love* comes from Canterbury, New Hampshire, where it appeared in the *Selection of Devotional Melodies* in 1876. The influence of hymns and spirituals on the classical and popular American music of the 20th century has been profound. Charles Ives was one of the first composers to integrate hymn tunes into his work and was followed in this by Aaron Copland, Virgil Thomson and many others. The music of the great black composers, including William Grant Still and Ulysses Kay, has been deeply influenced by the Negro spiritual. The jazz, folk, popular, and gospel musics of this century were, to varying degrees, a direct outgrowth of both the hymn and spiritual. Today, traditional hymns are kept alive through the church, folk hymns are sung by hundreds of Sacred Harp groups throughout the country, and the spiritual is still an integral part of black churches and the music of gospel and jazz musicians.

William McClelland

At this evening's concert, a number of early hymnals and spiritual collections are on display at a table near the entrance. Included are original editions of Lowell Mason's Carmina Sacra of 1844, William Bradbury and George F. Root's The Shawm of 1853, the 1877 edition of The Story of the Jubilee Singers with Their Songs, and reprints and later editions of a number of other works. Please feel free to peruse them with care.

We wish to thank the editors of American Hymns Old and New (Columbia University Press, 1980) for this remarkable publication. These two volumes comprise the most important single collection of American hymns ever produced and were invaluable in making this concert possible.

Texts & Authors

Liberty Hall

Lord, in thy presence here we meet,
May we in thee be found;
O make the place divinely sweet,
O let thy grace abound.

With harmony and union bless,
That we may own to thee
How good, how sweet, how pleasant 'tis
When brethren all agree.

May Zion's good be kept in view,
And bless our feeble aim,
That all we undertake to do,
May glorify thy name.

Work in us by thy gracious sway,
And make thy work appear,
That all may feel, and all may say,
The Lord indeed is here.

- Jesse L. Holman, 1825

'Rise, Shine, for Thy Light Is A-Comin'

Chorus
O 'rise ! shine! for thy light is a-comin',
'Rise ! shine! for thy light is a-comin',
O 'rise ! shine! for thy light is a-comin'
My Lord says he's comin' bye 'n' bye.

This is the year of Jubilee
My Lord says he's comin' bye 'n' bye,
My Lord has set his people free
My Lord says he's comin' bye 'n' bye.

Chorus

I'tend to shout an' never stop
My Lord says he's comin' bye 'n' bye,
Until I reach the mountaintop
My Lord says he's comin' bye 'n' bye.

Chorus

-Spiritual

Welwyn

O brother man, fold to thy heart thy
brother!
Where pity dwells, the peace of God is
there;
To worship rightly is to love each other,
Each smile a hymn, each kindly deed a
prayer.

Follow with reverent steps the great
example
Of him whose holy work was doing
good;
So shall the wide earth seem our Father's
temple,
Each loving life a psalm of gratitude.

Then shall all shackles fall; the stormy
clangor
Of wild war music o'er the earth shall
cease;
Love shall tread out the baleful fire of
anger,
And in its ashes plant the tree of peace.

- John Greenleaf Whittier, 1848

Pisgah

The Lord's my shepherd, I'll not want,
He makes me down to lie
In pastures green; he leadeth me
The quiet waters by.
My soul he doth restore again,
And me to walk doth make
Into the paths of righteousness,
Even for his own name's sake.

Yet though I walk in death's dark vale,
Yet will I fear none ill;
For thou art with me, and thy rod
And staff me comfort still.
My table thou hast furnished
In presence of my foes;
My head thou dost with oil anoint,
And my cup overflows.

Goodness and mercy all my life
Shall surely follow me;
And in God's house forevermore
My dwelling-place shall be.
Goodness and mercy all my life
Shall surely follow me;
And in God's house forevermore
My dwelling-place shall be.

- Francis Rous, 1650

Poor Rosy

Poor Rosy, poor gal;
Poor Rosy, poor gal;
Rosy break my poor heart,
Heav'n shall-a be my home.

I cannot stay in hell one day,
Heav'n shall-a be my home;
I'll sing and pray my soul away,
Heav'n shall-a be my home.

O when I talk, I talk wid God,
Heav'n shall-a be my home;
O when I walk, I walk wid God,
Heav'n shall-a be my home.

Poor Rosy, poor gal;
Poor Rosy, poor gal;
Rosy break my poor heart,
Heav'n shall-a be my home.

- Spiritual

I've Just Come from the Fountain

Chorus
I've just come from the fountain,
I've just come from the fountain, Lord,
I've just come from the fountain,
His name's so sweet.

O brothers I love Jesus,
O brothers I love Jesus,
O sisters I love Jesus,
His name's so sweet.

Chorus

Been drinking from the fountain,
Been drinking from the fountain,
Been drinking from the fountain,
His name's so sweet.

Chorus

- Spiritual

Let Us Cheer the Weary Traveler

Chorus
Let us cheer the weary traveler,
Cheer the weary traveler,
Let us cheer the weary traveler,
Along the heavenly way.

I'll take my gospel trumpet
And I'll begin to blow,
And if my Saviour helps me
I'll blow wherever I go.

Chorus

And if you meet with crosses
And trials on the way,
Just keep your trust in Jesus,
And don't forget to pray.

Chorus

- Spiritual

Bye and Bye

Chorus
O bye and bye, bye and bye
I'm goin' to lay down my heavy load.
O bye and bye, bye and bye
I'm goin' to lay down my heavy load.

I know my robe's goin' to fit me well.
I'm goin' to lay down my heavy load
I tried it on at the gates of hell
I'm goin' to lay down my heavy load.

Chorus

O Christians can't you rise and tell.
I'm goin' to lay down my heavy load.
That Jesus hath done all things well
I'm goin' to lay down my heavy load.

Chorus

- Spiritual

Sweet By-and-By

There's a land that is fairer than day,
And by faith we can see it afar;
For the Father waits over the way,
To prepare us a dwelling place there.

Chorus
In the sweet by-and-by,
We shall meet on that beautiful shore,
In the sweet by-and-by,
We shall meet on that beautiful shore.

We shall sing on that beautiful shore
The melodious songs of the blest,
And our spirits shall sorrow no more,
Not a sigh for the blessing of rest.

Chorus

- S. Fillmore Bennett, 1867

Vernon

Come, O thou Traveler unknown,
Whom still I hold, but cannot see;
My company before is gone,
And I am left alone with thee.
With thee all night I mean to stay,
And wrestle till the break of day.

In vain thou stugglest to get free,
I never will unloose my hold;
Art thou the man that died for me?
The secret of thy love unfold.
Wrestling, I will not let thee go,
Till I thy name, thy nature know.

'Tis Love, 'tis Love! Thou diedst for me!
I hear thy whisper in my heart:
The morning breaks, the shadows flee.
Pure Universal Love thou art;
Thy mercies never shall remove,
Thy nature and thy name is Love.

- Charles Wesley, 1742

Calvary

Chorus
Calvary, Calvary, Calvary, Calvary,
Calvary, Calvary,
Surely He died on Calvary

Ev'ry time I think about Jesus,
Ev'ry time I think about Jesus,
Ev'ry time I think about Jesus,
Surely He died on Calvary.

Chorus

Sinner, do you love my Jesus?
Sinner, do you love my Jesus?
Sinner, do you love my Jesus?
Surely He died on Calvary.

Chorus

- Spiritual

Nettleton

Come, thou Fount of every blessing,
Tune my heart to sing thy grace;
Streams of mercy, never ceasing,
Call for songs of loudest praise.
Teach me some melodious sonnet,
Sung by flaming tongues above;
Praise the mount! I'm fixed upon it,
Mount of thy redeeming love.

O to grace how great a debtor
Daily I'm constrained to be!
Let thy goodness, like a fetter,
Bind my wandering heart to thee:
Prone to wander, Lord, I feel it,
Prone to leave the God I love;
Here's my heart, O take and seal it,
Seal it for thy courts above.

- Robert Robinson, 1758

Wondrous Love

What wondrous love is this, O my soul! O my soul!
What wondrous love is this, O my soul!
What wondrous love is this
That caused the Lord of bliss
To bear the dreadful curse, for my soul, for my soul,
To bear the dreadful curse, for my soul.

When I was sinking down, sinking down,
sinking down,
When I was sinking down, sinking down;
When I was sinking down,
Beneath God's righteous frown
Christ laid aside his crown, for my soul,
for my soul,
Christ laid aside his crown, for my soul.

And when from death I'm free, I'll sing on,
I'll sing on,
And when from death I'm free, I'll sing on,
And when from death I'm free,
I'll sing and joyful be
Throughout eternity, I'll sing on, I'll sing on,
Throughout eternity I'll sing on.

- Anonymous, early 19th century

I Heard from Heaven Today

Oh, Peter, go ring dem bells,
Peter, go ring dem bells,
Peter, go ring dem bells,
I heard from heaven today.

I wonder where my mother is gone,
I wonder where my sister Mary's gone,
I heard from heaven today.

Chorus
I heard from heaven today,
I heard from heaven today,
I thank God, and I thank you too,
I heard from heaven today.

Oh, Peter, go ring dem bells,
I heard from heaven today.

I wonder where brother Daniel's gone,
He's gone where Elijah has gone,
I heard from heaven today.

Chorus
- Spiritual

Same Train

Same train, same train,
Same train carry my mother,
Same train, same train,
Same train carry my mother;
Same train be back tomorrow,
Same train, same train.

Same train carry my sister,
Same train, same train,
Same train carry my sister,
Same train, same train,
Same train carry my sister;
Same train be back tomorrow,
Same train, same train.

Same train a-blowin' at the station,
Same train, same train,
Same train blowin' at the station,
Same train, same train,
Same train a-blowin' at the station;
Same train be back tomorrow,
Same train, same train, same train.

- arr. J. Rosamond Johnson, 1926

The Gospel Train

The gospel train is coming,
I hear it just at hand,
I hear the car wheels moving,
And rumbling thro' the land.

Chorus
Get on board, children, Get on board,
children,
Get on board, children,
For there's room for many a more.

I hear the bell and whistle,
The coming round the curve;
She's playing all her steam and pow'r
And straining every nerve.

Chorus

The fare is cheap and all can go,
The rich and poor are there,
No second-class on board the train,
No difference in the fare.

Chorus
- Spiritual

Shining Shore

My days are gliding swiftly by,
And I, a pilgrim stranger,
Would not detain them as they fly,
Those hours of toil and danger.

Chorus
For now we stand on Jordan's strand,
Our friends are passing over,
And just before the shining shore,
We may almost discover.

Let storms of woe in whirlwinds rise,
Each cord on earth to sever,
There - bright and joyous in the skies,
There - is our home forever.

Chorus
- David Nelson, 1835

Bellevue

How firm a foundation, ye saints of the
Lord,
Is laid for your faith in His excellent word,
What more can He say than to you He hath
said,
Ye who unto Jesus for refuge have fled.

"Fear not, I am with thee; O be not
dismayed!
I, I am thy God, and will still give thee aid;
I'll strengthen thee, help thee, and cause
thee to stand,
Upheld by my righteous, omnipotent hand.

"When thro' the deep waters I call thee to
go,
The rivers of sorrow shall not overflow;
For I will be with thee, thy troubles to bless,
And sanctify to thee thy deepest distress."

- "K" in Rippon's *A Selection of Hymns*, 1787

Beautiful River

Shall we gather at the river,
Where bright angel feet have trod,
With its crystal tide forever
Flowing by the throne of God?

Chorus:
Yes, we'll gather at the river,
The beautiful, the beautiful river,
Gather with the saints at the river
That flows by the throne of God.

On the margin of the river,
Washing up its silver spray,
We shall walk and worship ever,
All the happy, golden day.

Chorus
- Robert Lowry, 1864

Some of These Days

I'm goin' down to the river of Jordan,
O yes I'm goin' down to the river of Jordan
Some of these days hallelujah!
I'm goin' down to the river of Jordan,
I'm goin' down to the river of Jordan
Some of these days.

I'm goin' to eat at the welcome table,
O yes I'm goin' to eat at the welcome table
Some of these days hallelujah!
I'm goin' to eat at the welcome table,
I'm goin' to eat at the welcome table
Some of these days.

I'm goin' down to the big baptizin',
O yes I'm goin' down to the big baptizin'
Some of these days hallelujah!
I'm goin' down to the big baptizin',
I'm goin' down to the big baptizin'
Some of these days.

- Spiritual

More Love

Chorus
More love, more love;
The heavens are blessing,
The angels are calling,
O Zion, more love.

If ye love not each other
In daily communion,
How can ye love God,
Whom ye have not seen?

Chorus
- Anonymous, 1876

In Mercy, Lord, Incline Thine Ear

In mercy, Lord, incline thine ear
To Zion's faithful band;
In love and grace our pleadings hear,
Reveal thy mighty hand.

Reveal once more celestial light
O'er Zion's holy tents,
Dispel the clouds and end the night,
Let truth pervade all lands.

To truth be laid this cornerstone,
Be reared these massive walls;
To thee, Most High, and only One,
Be arched these sacred halls.

Pour down thy grace in sunny rays,
Let Judah's temple be
The house of praise to teach thy ways,
Devoted, Lord, to thee.

- Isaac M. Wise, 1897

Qué Preciosas Mañanitas Dawning Fair, Morning Wonderful

Qué preciosas mañanitas,
Cuando el Niño Dios nació.
Le decían los pastorcitos:
Niñito, y a amane ció.

Dawning fair, morning wonderful,
When the infant Christ was born;
Tidings brought by humble shepherds,
Child beloved, child adored.

- Traditional Spanish Devotional
Song

The Old Ship of Zion

What ship is that you're enlisted upon?
O glory hallelujah!
'Tis the old ship of Zion, hallelujah!
'Tis the old ship of Zion, hallelujah!

And who is the Captain of the ship that
you're on
O glory hallelujah!
My Saviour is the Captain, hallelujah!
My Saviour is the Captain, hallelujah!

- Spiritual

In Christ There Is No East or West

In Christ there is no east or west,
In him no south or north;
But one great fellowship of love
Throughout the whole wide earth.

In him shall true hearts everywhere
Their high communion find;
His service is the golden cord
Close binding all mankind.

Join hands, then, brothers of the faith,
Whate'er your race may be.
Who serves my Father as a son
Is surely kin to me.

In Christ now meet both east and west,
In him meet south and north;
All Christly souls are one in him
Throughout the whole wide earth.

- John Oxenham, 1852-1941

Missionary Chant

Awake our souls; away, our fears,
Let ev'ry trembling thought begone;
Awake, and run the heav'nly race,
And put a cheerful courage on.

Thee, mighty God! whose matchless power
Is ever new and ever young,
And firm endures, while endless years
Their everlasting circles run.

Swift as an eagle cuts the air,
We'll mount aloft to thine abode;
On wings of love our souls shall fly,
Nor tire amidst the heav'nly road.

- Isaac Watts, 1707

Old Ship of Zion

What ship is this that will take us all home,
O glory hallelujah,
And safely land us on Canaan's bright
shore?
O glory hallelujah.

Chorus
'Tis the old ship of Zion, hallelu, hallelu,
'Tis the old ship of Zion, hallelujah.

The winds may blow and the billows may
foam,
O glory hallelujah,
But she is able to land us all home,
O glory hallelujah.

Chorus

If I arrive there, then, before you do.
O glory hallelujah,
I'll tell them that you are coming up too,
O glory hallelujah.

Chorus

- Samuel Hauser (?), c. 1800

Roll, Jordan, Roll

My brother sittin' on de tree of life,
An' he yearde when Jordan roll;
Roll, Jordan, Roll, Jordan, Roll, Jordan, roll!

O, let no false nor spiteful word
Be found upon your tongue;
Roll, Jordan, Roll, Jordan, Roll, Jordan, roll!

Chorus
O march de angel march,
O march de angel march;
O my soul arise in Heaven, Lord,
For to yearde when Jordan roll.

- Spiritual

Roll, Jerd'n, Roll

Chorus
Roll, Jerd'n, roll,
Roll, Jerd'n, roll,
I want to go to heaven when I die
To hear old Jerd'n roll

Oh, brother, you oughta been there,
Yes, my Lord,
A sittin' in the kingdom,
Just to hear old Jerd'n roll.

Chorus

Oh, sister, you oughta been there,
Yes, my Lord,
A sittin' in the kingdom,
Just to hear old Jerd'n roll.

Chorus

- Spiritual

Inching Along

Chorus
Keep a-inching along,
Keep a-inching along,
Jesus will come by-and-by.
Keep a-inching along,
Like a poor inch worm,
Jesus will come by-and-by.

It was inch by inch that I sought the Lord,
Jesus will come by-and-by,
It was inch by inch that He saved my soul,
Jesus will come by-and-by.

Chorus

O trials and troubles on the way,
Jesus will come by-and-by,
But we must watch as well as pray,
Jesus will come by-and-by.

Chorus

We'll inch and inch and inch along,
Jesus will come by-and-by,
And inch by inch till we get home,
Jesus will come by-and-by.

Chorus

- Spiritual

Watchman

Watchman, tell us of the night,
What its signs of promise are.
Traveller, o'er yon mountain's height
See that glory-beaming star.
Watchman, doth its beauteous ray
Aught of hope or joy foretell?
Traveller, yes, it brings the day,
Promised day of Israel.

Watchman, tell us of the night,
Higher yet that star ascends.
Traveller, blessedness and light,
Peace and truth its course portends.
Watchman, will its beams alone
Gild the spot that gave them birth?
Traveller, ages are its own,
See! it bursts o'er all the earth.

Watchman, tell us of the night,
For the morning seems to dawn.
Traveller, darkness takes its flight,
Doubt and terror are withdrawn.
Watchman, let thy wanderings cease,
Hie thee to thy quiet home.
Traveller, lo! the Prince of Peace,
Lo! the Son of God is come!

- John Bowring, 1825

Hurry On, My Weary Soul

Chorus
Hurry on, my weary soul,
And I heard from heaven today,
Hurry on, my weary soul,
And I heard from heaven today.

My sin is forgiven and my soul set free,
And I heard from heaven today,

Chorus

De trumpet sound in de oder bright land,
And I heard from heaven today,

Chorus

- Spiritual

The Morning Trumpet

O when shall I see Jesus,
And reign with Him above,
And shall hear the trumpet sound in that
morning?
And from the flowing fountain
Drink everlasting love,
And shall hear the trumpet sound in that
morning?

Chorus

Shout, O glory! for I shall mount above the
skies,
When I hear the trumpet sound in that
morning.

When shall I be delivered
From this vain world of sin,
And shall hear the trumpet sound in that
morning?
And with my blessed Jesus,
Drink endless pleasures in,
And shall hear the trumpet sound in that
morning?

Chorus

But now I am a soldier,
My Captain's gone before;
And shall hear the trumpet sound in that
morning?
He's given me my orders,
And bids me ne'er give o'er;
And shall hear the trumpet sound in that
morning?

Chorus

- Anonymous

He's a Mighty Good Leader

He's a mighty good leader,
He's a mighty good leader,
He's a mighty good leader,
Jesus Christ, God's Son, God's Son.

He is my captain,
He is my captain,
He's a mighty good leader,
Jesus Christ, God's Son, God's Son.

In the time of trouble,
In the time of trouble,
He's a mighty good leader,
Jesus Christ, God's Son, God's Son.

- Spiritual

Hold On

Keep-a your hand on the plow, hold on.

Noah, Noah let me come in,
Doors all fastened and the windows
pinned.
Keep-a your hand on the plow, hold on.
Noah said you done lost your track,
Can't plow straight and keep-a lookin' back.
Keep-a your hand on the plow, hold on.

Chorus

Hold on, hold on,
Keep-a your hand on the plow, hold on.

Mary wore a golden chain,
Ev'ry link was my Jesus's name.
Keep your hand on the plow, hold on.
Keep on plowin' and don't you tire,
Every rung goes higher and higher.
Keep your hand on the plow, hold on.

Chorus

If you want to get to heaven I'll tell you
how,
Keep your hand on the gospel plow.
Keep your hand on the plow, hold on.
If that plow stays in your hand,
It'll land you straight in the promised land.
Keep your hand on the plow, hold on.

Chorus

- Spiritual

Resignation

My shepherd will supply my need,
Jehovah is his name.
In pastures fresh he makes me feed,
Beside the living stream.
He brings my wand'ring spirit back
When I forsake his ways;
And leads me, for his mercy's sake,
In paths of truth and grace.

When I walk through the shades of death,
Thy presence is my stay;
One word of thy supporting breath
Drives all my fears away.
Thy hand, in sight of all my foes,
Doth still my table spread;
My cup with blessings overflows,
Thine oil anoints my head.

The sure provisions of my God
Attend me all my days;
O may thy house be my abode,
And all my work be praise!
There would I find a settled rest,
While others go and come,
No more a stranger, or a guest,
But like a child at home.

- Isaac Watts, 1719

We Shall Walk Through the Valley

We shall walk through the valley of the
shadow of death,
We shall walk through the valley in peace,
And if Jesus Himself shall be our leader,
We shall walk through the valley in peace.

There will be no sorrowing there,
There will be no sorrowing there,
And if Jesus Himself shall be our leader,
We shall walk through the valley in peace.

- Spiritual

William Appling Singers

William Appling Singers is a select company of professional musicians performing works of all periods and styles, particularly the music of American composers. Founded by William Appling in 1979, the ensemble has appeared in concert at Alice Tully Hall, the Bard Music Festival, with the American Symphony Orchestra, and in Ohio at Severence Hall, the Cleveland Museum of Art and Blossom Music Center. William Appling Singers has premiered the music of many composers including Richard Hundley, Donald Erb, and Hale Smith. Founder and conductor William Appling has been acclaimed as "a remarkable choral conductor" (The Nation) and for his "decisive podium leadership" (Cleveland Plain Dealer), and the musicians have won praise for their exciting, sensitive performances, technical mastery and sophisticated musicianship. The ensemble's recording of music by early American composer William Billings was released on New World Records in 1998, and its recording of music by composer Richard Wilson will be released later this year on Albany Records. William Appling Singers's personnel include soloists with major organizations in this country and abroad, including the New York Metropolitan Opera, The Cleveland Orchestra and the Philadelphia Orchestra.

Prominent conductor, pianist, arranger and music educator, William Appling has received numerous honors including the first Kulas Foundation Fellowship Award for Choral Conducting with The Cleveland Orchestra, during which time he assisted George Szell and Robert Shaw. As solo pianist he has appeared with The Cleveland Orchestra, the Cleveland Summer Pops Orchestra, and in recital at Severence Hall, New York's Town Hall and the Brooklyn Museum of Art. He has played under the batons of French composer Darius Milhaud and Robert Shaw and in recital with internationally known instrumentalists and singers, including Seth McCoy.

William Appling has taught on the faculties of Vassar College, Western Reserve University, the Cleveland Institute of Music and in the Cleveland Public Schools. In 1971 he founded Summer Music Experience, an international six-week program offering intensive music training and performance experience to gifted students of high school age. He was recently appointed musical director of the Hudson Valley Boys Choir.

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