



# THE LAST JUDGMENT

was one of Heironymus Bosch's many paintings by which he intended to teach the moral and spiritual truths that were part of Medieval folklore and teachings of the Church. <sup>1</sup>

In contrast, the **apocalyptic imagery** of many of Bosch's contemporaries were directed to the devastating forces of nature: Albrecht Durer's catastrophic columns of water crashing to the earth, and Da Vinci's drawings of cities swept away by raging floods: both **harbingers of tsunamis** in our own time.

Rather than looking outward, Bosch turned his attention inward to the locus of good and evil that resides in the human subconscious. That Bosch's paintings have endured with such effectiveness suggests, perhaps, that our survival may also depend on looking inward, rather than to some exterior form of co-dependent, messianic "salvation."

*I sent my Soul through the Invisible,  
some letter a/the afterlife to spell:  
And by and by my Soul returned to me  
and answered "I my self am Heav'n and Hell."*

— Omar Khayyám

*Kyrie eleison*

Suddenly in the night  
the day of the Lord shall come!  
like a wily thief who walks in darkness  
a robber bold in the black night  
who suddenly assails those fast in slumber  
lying in wait for the unwary and the unprepared.

From the far regions of the earth's realms  
from the uttermost corners of the earth  
all shining angels in unison sounding  
shall blow their trumpets  
The earth shall tremble.  
Loud are the trumpets,  
clearing the stars  
singing from south and north  
from east and west  
over all creation.

*Kyrie eleison, Christe eleison:  
secundum multitudinem,  
miserationem tuarum  
dele iniquitatem meam.*

# THE LAST JUDGMENT

Anonymous, circa 9th century  
Text adapted from the poem  
"The Last Judgment"  
Translated by Charles W. Kennedy

Loud are the trumpets, mighty and deaf'ning  
a measureless blast.

The doomed turn to the towering flames,  
some above, some below  
the dark fire seizes all,  
the earth and high heav'ns, bright with stars.

The earth shall moan in misery in that awful hour.

Suddenly, from south and east  
comes the Creator like the sun,  
gleaming in splendor through the arching heavens  
Then comes the wondrous presence of Christ,  
the glory of the great King,  
cordial and kind, the Lord of Kings,  
comes to the judgment, the glorious Ruler  
and round about him, the best of companies,  
the Holy Legions, the blessed army of the angel host.

*(Sanctus)*

*Miserere mei, Deus secundum,  
misericordiam secundum multitudinem  
miserationem tuarum dele iniquitatem meam.*

The Holy Legions shall rise to Judgment  
when the Lord of Life looses death's bond.  
Who will not heed the mild and merciful teaching of God  
and the bitter pain he bore.  
that we might gain a home in glory  
world without end. Amen.

*I descended, a son to his mother.  
I only was born to comfort the wretched  
They wrapped me about with weeds of the lowly  
wound me about with dark clothing  
For the world I endured it  
it seems little,  
On a hard stone I lay - a babe in a manger  
to banish death and the hot woe of hell  
that in life everlasting  
you might shine holy and blessed  
through the pangs I bore  
freed from sin.*

*Agnus Dei, qui tollis peccata mundi*

**Cherish with gladness the soul's grace working God's will.**

*Donna nobis pacem.*

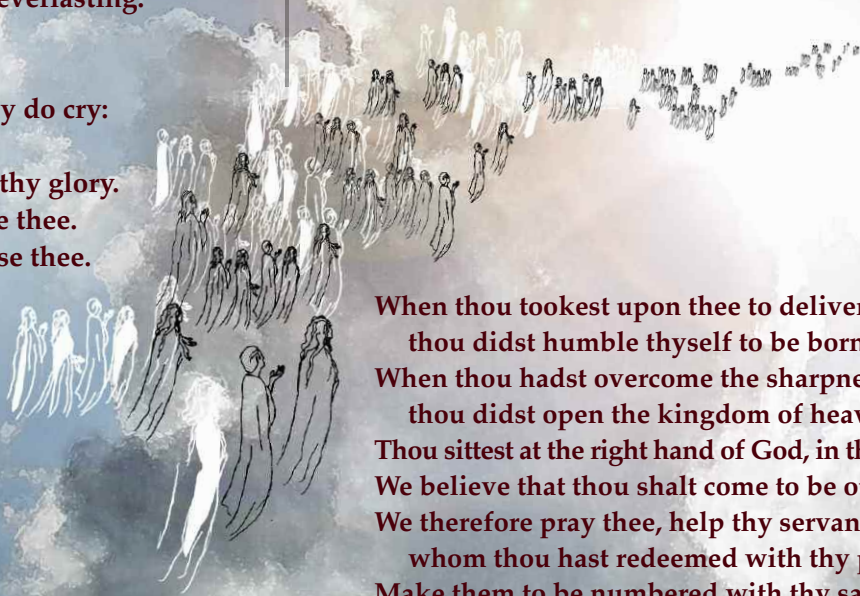
*Kyrie eleison*

The poem *The Last Judgment* is part of *Christ III*, the last portion of *Christ*, an anonymous poetic triad found at the beginning of the Exeter Book, the largest known collection of Old English literature that exists today. It is the work of a poet assumed to be part of a school of Anglo-Saxon poetry, stimulated and influenced by Cynewulf, which flourished in the second half of the eighth century.<sup>2</sup> This was also a time when the Christianization of England brought with it the Judeo/Christian concept of linear time in which the creation of the world occurred at a fixed point in history in accordance with Genesis I, a concept complimented by the end of the world as envisioned in the Book of Revelation.

Prophets of apocalyptic endings have occurred with unyielding regularity since John the Baptist: "You vipers' brood. Who warned you to escape from the wrath to come?" "Already the axe is laid to the roots of the trees; and every tree that fails to produce good fruit is cast into the fire" (Mat. 3: 7, 10). Where John left off, many have followed: *End of the World Postponed*, <http://illahee.wordpress.com/2011/05/25/>

Such pronouncements are strikingly antithetical to Jesus' poetic sense of time in which the future and the present merged: "you cannot tell ... when the kingdom of God comes ... 'look, here it is!' or 'there it is,' for the kingdom of God is with you..." (Luke 17: 20, 21).

We praise thee, O God;  
we acknowledge Thee to be the Lord.  
All the earth doth worship thee, the Father everlasting.  
To thee all Angels cry aloud,  
the Heavens and all the Powers therein.  
To thee Cherubim and Seraphim continually do cry:  
Holy, holy, holy. Lord God of Sabaoth;  
Heaven and earth are full of the majesty of thy glory.  
The glorious company of the apostles praise thee.  
The goodly fellowship of the prophets praise thee.  
The noble army of martyrs praise thee.  
The holy Church throughout all the world  
doth acknowledge thee,  
the Father, of an infinite majesty,  
thine adorable, true, and only Son,  
also the Holy Ghost the Comforter.  
Thou art the King of glory, O Christ.  
Thou art the everlasting Son of the Father.



When thou tookest upon thee to deliver man,  
thou didst humble thyself to be born of a Virgin.  
When thou hadst overcome the sharpness of death,  
thou didst open the kingdom of heaven to all believers.  
Thou sittest at the right hand of God, in the glory of the Father.  
We believe that thou shalt come to be our judge.  
We therefore pray thee, help thy servants,  
whom thou hast redeemed with thy precious blood.  
Make them to be numbered with thy saints,  
in glory everlasting.

– Book of Common Prayer

8  
TE DEUM LAUDAMUS

*Te Deum Laudamus* is from the pen of Nicetas (335-414 CE), Greek Bishop of Remesiana.<sup>3</sup> An advocate for the use of Latin sacred music for the Vigil from Saturday to Sunday morning, Nicetas composed numerous hymns for that purpose, one of which we may reasonably assume to be *Te Deum Laudamus*, the eloquence of which is reflected in its continued use for two millennia by the Eastern Orthodox, Roman Catholic, Anglican, and Lutheran churches.

The ecstatic nature of the prose/poem reflects the untethered energy and zeal that emerged from the Edict of Milan—313 CE, twenty-two years before Nicetas' birth—"which granted all persons freedom to worship whatever deity they pleased."

At its center is Isaiah's vision of the throne of God, encircled by cherubim and seraphim who continually cry, "Holy - Holy - Holy." The entire company of heaven—Apostles, Prophets, and Martyrs—join in everlasting praise of the God "who was, is, and is to come" (Rev 4:8). Prophetic in nature, it is such a concept of the timelessness of our place in an ever-expanding universe that now presents itself as the frontier for physicists, philosophers, and theologians.

"Neither the past nor the future are entirely out in the open of the perceivable present, and yet they seem everywhere implied. Since the horizon effectively implicates all that lies beyond the horizon within the present landscape that it bounds, it seems plausible to suppose that both the past and future reside beyond the horizon."

— *The Spell of the Sensuous*, David Abram

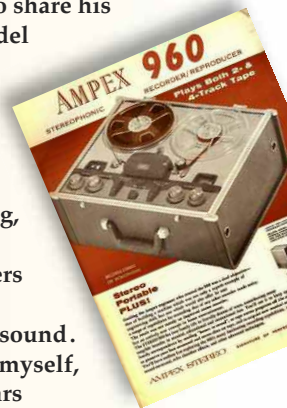
## FROM THE COMPOSER

*"There will always be a distance of forty years between technological innovation and an artistic response."*

—Dr. Edmund Blackall, Canterbury, 1950<sup>x</sup>

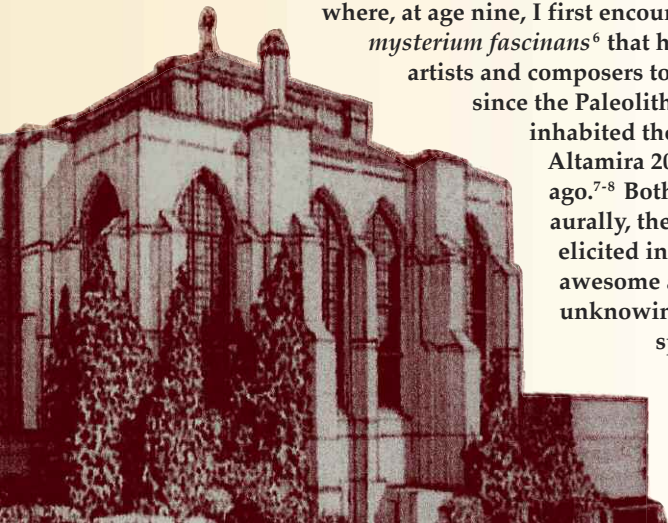
It was in my fifteenth year as organist and Choirmaster of St. Mark's Cathedral, Seattle, when my friend Glenn White—physicist<sup>4</sup>, music lover, and visionary—arrived at St. Mark's to share his excitement in having acquired his new Ampex model 960 portable stereo tape recorder which, in 1966, was a landmark in the history of recording.

With Glenn as sound engineer, and myself as composer, we proceeded to explore some of the recorder's many creative possibilities: overdubbing, re-recording material at double and half speed, the presentation of "dialogues" between live performers and pre-recorded material, and, most significantly, presentations of various forms of multidirectional sound. In our endeavors, and unbeknownst to Glenn and myself, we became practitioners of *sound design*<sup>5</sup>, forty years before it acquired a name to describe those who, as a profession, "acquire, manipulate, and generate audio elements."



While, in the ensuing years, digital technology has made tape recording obsolete, many of the elements created for the original performances of *The Last Judgment* and *Te Deum Laudamus* are present in these recordings. In addition, advancements in omnidirectional recording have made it possible to replicate the experience of hearing works in the ambient space of the Cathedral for which they were conceived, and by which they were shaped and formed—a non-expendable, interdependent relationship.

Lest purpose be confused with or eclipsed by means, I must speak of my life-long relationship with the Cathedral, where, at age nine, I first encountered the *mysterium fascinans*<sup>6</sup> that has drawn artists and composers to sacred spaces since the Paleolithic shamans inhabited the caves of Altamira 200,000 years ago.<sup>7-8</sup> Both visually and aurally, the Cathedral elicited in me the awesome and mysterious unknowingness that speaks to the eternal dimension of creation.



*“The most beautiful and most profound emotion we can experience is the sensation of the mystical. It is the sower of all true science ... to know what is impenetrable to us. This knowledge, this feeling is at the center of true religiousness.”*

—Albert Einstein<sup>9</sup>

It is within this ultimately defining context that my work as a composer can best be understood.

*Peter Hallock*

## FOOTNOTES

- 1 Bosing, Walter. *Hieronymous Bosch* (Benedict Taschen, Hohenzollernring, Köln, 1991)
- 2 Kennedy, Charles W. *Early Christian Poetry* (OUP, 1977)
- 3 Encyclopaedia Britannica
- 4 White, Glenn D. and Louie, Gary J. *The Audio Dictionary* (University of Washington Press, 2005)
- 5 [www.wikipedia.org](http://www.wikipedia.org)
- 6 Almond, Philip C. *Rudolph Otto, An Introduction to His Philosophical Theology* (University of North Carolina Press, 1984)
- 7 Blesser, Barry and Salter, Linda-Ruth. *Spaces Speak, Are You Listening?* (MIT Press, 2007)
- 8 Lewis-Williams, David. *Conceiving God* (Thames & Hudson, 2010)
- 9 Barnet, Lincoln. *The Universe and Dr. Einstein* (New York: Signet, 1948) p. 118.

## THE TUDOR CHOIR

Doug Fullington, director

### SOPRANO

Maria Mannisto  
Margaret Obenza\*\*  
Christina Siemens  
Linda Strandberg  
Linda Tsatsanis\*

### ALTO

Joshua Haberman\*  
Markdavin Obenza  
Linda Sabee  
Sarrah Sharif\*\*

### TENOR

Gary Cannon\*  
Orrin Doyle  
Richard Greene\*\*  
Joshua Haberman\*\*  
Christopher Stagg\*

### BASS

Michael Delos\*  
Manard Stewart\*\*  
David Stutz  
Thomas Thompson\*  
Lorin Wingate\*\*

\* *Last Judgment only*

\*\* *Te Deum Laudamus only*

## ORGAN

J. Melvin Butler

## BRASS

Charlie Butler, Brian Chin + David Gordon, trumpets  
David Ritt + Ko-ichiro Yamamoto, trombones  
Jeffrey Fair, horn

## PERCUSSION

Tim Helming  
Kathie Ramm  
Phil Hanson

## CARILLON • *The Last Judgment*

Joseph Donald Daniel, Carillonneur  
Todd Sager, Recording Engineer • Cambridge Recording, Royal Oak, MI

## ASSISTANT CONDUCTOR • *The Last Judgment*

Jason Anderson

## PRODUCTION MANAGER • *The Last Judgment*

Roger Sherman

## ATTENTION: ADJUST VOLUME SETTINGS



Because the wide dynamic range of *The Last Judgment* and *Te Deum Laudamus* extends from very soft to very loud, please take this into consideration when setting your volume control before listening.

The surround sound version of this recording will be available soon. For further info about recordings of Peter Hallock's music, please visit: [www.ionianarts.com](http://www.ionianarts.com)

*The Last Judgment* recorded December 29, 2008  
*Te Deum Laudamus* recorded February 15, 2010  
St. Mark's Cathedral Seattle

Recording Engineer: Bill Levey, Via Audio, Seattle.

Technical information: Multi-track recording at 24bit, 96k  
Apogee and Lynx Aurora A/D conversion  
Millennia, Grace and AEA microphone pre-amplifiers  
Microphones: Schoeps, Sennheiser, DPA and Royer

Edited by Bill Levey  
Surround Sound Mix by Eric Johnson, Clatter & Din, Seattle  
Graphic Design by Dominic Arizona Bonuccelli ([www.azfoto.com](http://www.azfoto.com))

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*Peter Hallock*  
THE LAST JUDGMENT  
TE DEUM LAUDAMUS

THE TUDOR CHOIR DOUG FULLINGTON • CONDUCTOR