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music

The Courts of the King

30th Anniversary Edition
Featuring two bonus tracks

The Worship Music of Ted Sandquist

As performed by Phil Keaggy, Nedra Ross, Ted Sandquist and the Love Inn Company

At The Mention Of Your Name

By Ted Sandquist & Nina Lee Hopper

© 1985 Lion Of Judah Music (ASCAP) (adm. at CapitolCMGPublishing.com)

Your Steadfast Love

By Ted Sandquist

© 1974 Lion Of Judah Music (ASCAP) (adm. at CapitolCMGPublishing.com)

Lion Of Judah

By Ted Sandquist

© 1976 Lion Of Judah Music (ASCAP) (adm. at CapitolCMGPublishing.com)

Love Of My Lord/Redwood Tree

By Ted Sandquist

"Love Of My Lord" © 1974 Lion Of Judah Music (ASCAP) (adm. at CapitolCMGPublishing.com)

"Redwood Tree" © 1974 Lion Of Judah Music (ASCAP) (adm. at CapitolCMGPublishing.com)

O Come Let Us Worship

By Phil Keaggy & Ted Sandquist

© 1977 Lion Of Judah Music (ASCAP) (adm. at CapitolCMGPublishing.com)

Come To Me

By Ted Sandquist

© 1974 Lion Of Judah Music (ASCAP) (adm. at CapitolCMGPublishing.com)

My Son And My Shield

By Ted Sandquist

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Selah

By Phil Keaggy

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Waiting For The Lord

By Ted Sandquist

© 1975 Lion Of Judah Music (ASCAP) (adm. at CapitolCMGPublishing.com)

Prayer For The Kingdom

By Ted Sandquist

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All That I Can Do

By Ted Sandquist

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BONUS TRACKS:

I Want To Know (Your Perfect Way)

By Ted Sandquist

© 1978 Lion Of Judah Music (ASCAP) (adm. at CapitolCMGPublishing.com)

(God How I Love You) I Wait For You

By Ted Sandquist

© 1981 Lion Of Judah Music (ASCAP) (adm. at CapitolCMGPublishing.com)

We are pleased to present to you the thirtieth-anniversary edition of *The Courts of the King*. Included are two new tracks by some of those involved in the original recordings. Also, the liner notes include memories and insights into the origins and effects of the album on those who were instrumental in making it. We hope you enjoy this release and worship along with us as we enter into the Courts of the King!

In our worship at Love Inn, we were very blessed to sing songs Ted had written. In many ways, he was a pioneer of contemporary worship. We believers were privileged to learn many of Ted's songs of worship. To this day, songs such as *All That I Can Do*, *Love of My Lord/Redwood Tree*, and *Your Steadfast Love* are songs that move me to worship.

There were other songs—it seems like hundreds. Two of those other songs are included in this 30th-anniversary re-release of *The Courts of the King*. One is *I Wait for You*—recently recorded at my home studio in November 2007—featuring both Lynn Nichols and Ted Sandquist on vocals, along with myself. The other, written by Ted, was recorded in June 1978 in Schaumburg, IL, while I was recording my first instrumental album, *The Master and the Musician*. It's called *I Want to Know*. This is the only lyrical song I sang during the recording of *TM&TM*.

This song deeply touched me, and I felt a strong desire to sing it during a quiet moment in the recording session. The recording you hear on this CD of *I Want to Know* was recently discovered on a 2-inch multi-track tape, along with several instrumental outtakes from *TM&TM* sessions. After 29 years hidden away, this song now comes to light with a more youthful voice. I called my friend and arranger Jonathon Willis and asked him to add just the right orchestral arrangement the song needed. He did a lovely job arranging parts for piano, strings, and flutes for *I Want to Know*, as well as some lush strings for *I Wait for You*. So, *Courts of the King* has come full circle, and the worship songs penned by Ted Sandquist retain a timelessness to help us all "enter in."

Phil Keaggy

Gary Hedden and I had to manually "backwards-hand-erase" (as it's called) every single punch-in/out point on every single track on the original 2-inch, 24-track master tapes before we could record the strings or mix down, because of audible "clicks" in the recording. This was a repetitive, laborious procedure that neither the tape medium nor the recording equipment was ever designed or intended for. It took the two of us brave engineers to do it for hundreds of events over the length of the album—and there was no "undo" in those days either! You had only one chance to get it right. If you got it wrong, it was all over—tape-dropout time if you left a fingerprint on it. The Scully machine at the studio in Ithaca embedded an audible "click" each time we punched in or out during tracking and overdubbing. The monitor system was so noisy and the machine so poorly calibrated that we could not hear or understand the problem until we got to Chicago to mix the album. I still shudder thinking about this, as this album was just about the most important thing in my life at the time. I believe the procedure took us over two very long days! Even though Gary was so understanding, I remember agonizing over the stress this put on our project budget.

Now, 30 years later, the *Courts* tapes still needed many, many hours of work, all by hand! It's okay—I'm just an old "tape-cutter" anyway. I do hope you enjoy what I was able to accomplish. It's been a "labor of love" for me. Sincere love and peace to all.

Peter Kirk Hopper

These songs on *Courts of the King* were born out of very real relationships, both vertical and horizontal. The vertical side was to God, via Jesus Christ and the person of the Holy Spirit. The horizontal was a group of people who shared life together in a church community in Freeville, New York, then known as Love Inn, now called Covenant Love Community Church. We were a group of people drawn together by no overt plan of our own but rather by the sovereign design of God's purposes.

We really didn't know what we were doing, but we did know who we were following. We would gather in a literal barn, sing songs and hymns, share from the Scriptures, pray, and struggle to find out what "life together" with Jesus meant. We were a ragtag lot—some with a background of "church," others with no frame of spiritual reference at all. We knew we didn't want to be part of the established religious institution, and as a result, we were often marginalized by mainstream established church systems.

At one of our gatherings, our sing-along with Jesus came to a numbing halt, and we sat in silence, prayerfully trying to figure out what to do next. Eventually, a word (that turned out to be prophetic) was spoken to us that changed everything. Its essence: "From this day on, I will require of you everything that you sing! Worship is not just hymns and songs but a way of life! Follow on to know Me, and I will take you higher up and further into the Courts of the King."

Ted Sandquist, Phil Keaggy, Nedra Ross, and many other musicians and people became that corporate voice represented in this album. We are still following and don't want to just visit that inner court—we want to live there. You can too.

Scott & Nedra Ross

The days of recording *Courts* were special, not just for documenting these precious songs but for the grand expression of community it represented. These songs were integral to our worship journey, and it was wonderful to record them and share them with others.

Our hearts were turned toward the Lord Jesus Christ, exalted upon the throne in the courts of heaven. His reign in our lives and the world was at the very center of everything. What an honor to represent that reality for our generation!

This is the fourth repackage and re-release of this project. During the recording of *Courts* in May 1977, my son Jon-Mark—who helped engineer and produce this new release—was born. The Lord saw this when we prayed for Him to receive all the glory from every take we made. He also saw the value this music would have for you today as you enter His courts.

I must express my deepest gratitude to my wife, Dawn, who prayed this album into existence but couldn't participate because she was giving birth to our second son. Thank you, darling. You have been my greatest support.

Ted Sandquist

CREDITS

Executive Producers: Scott Ross & Ted Sandquist

Produced by Peter Hopper **except:**

Track 13 by Phil Keaggy

Track 14 by Jon-Mark Sandquist

Drums: Terry Anderson

Bass: Dan Cunningham, Phil Keaggy

Guitar: Phil Keaggy

Acoustic Guitar: Lynn Nichols

Percussion: Phil Keaggy

Piano: Phil Madeira

Keyboards: Phil Madeira, Jonathan Willis

Flute: Julie Reeve

Vocals: Mary Hamilton, Nina Lee Hopper, Phil Keaggy, Phil Madeira, Lynn Nichols, Nedra Ross, Ted Sandquist, The Love Inn Company

String Arrangements: Bob Schiff

String Contractor: Bob Schiff

Arranger on Tracks 13 & 14 (Piano, Strings, Flute): Jonathan Willis

Arranger on Track 9: Phil Keaggy

Recorded at Pyramid Sound Studio

Engineer: Alex Perialas

Mixed at Hedden West Recording Studios

Recorded by Gary Hedden

Re-Mastered at Masterview Soundcraft Studios

Re-Mastered by Peter Kirk Hopper

Cover Design: Claud Schuyler

Layout (of original 30th Anniversary release edition): Jon-Mark Sandquist



1. Come To The Courts Of The King
2. At The Mention Of Your Name
3. Your Steadfast Love
4. Lion Of Judah
5. Love Of My Lord/Redwood Tree
6. O Come Let Us Worship
7. Come To Me
8. My Son And My Shield
9. Selah
10. Waiting For The Lord
11. Prayer For The Kingdom
12. All That I Can Do

BONUS TRACKS

13. I Want To Know (Your Perfect Way)
14. (God How I Love You) I Wait For You

