

SATURDAY, SEPTEMBER 24, 2022 – 7:30 PM

Trinity Episcopal Church, Newtown, CT

VIGIL FOR PEACE

A benefit concert for Ukrainian Refugee Relief. Choirs and Singers from across Western Connecticut are invited as our voices unite in goodwill. Donations will be received, at the door, in support of Jose Andres “World Central Kitchen” feeding the millions of Ukrainian refugees. www.wck.org

Julian Revie, organ

www.julianrevie.com

Karolina Wojteczko, mezzo-soprano

St. Thomas More Schola Cantorum

Yevgenia Strenger, violin

Sander Strenger, violin

CHIME IN! – Rick Wood, conductor

www.chimeinmusic.org

CCS FESTIVAL CHORUS

Eric Dale Knapp, conductor

PROGRAM

ARR. JULIAN REVIE

DONA NOBIS PACEM 3'

The text of *Dona nobis pacem* is a short prayer for peace from the Agnus Dei of the Latin mass.

Dona nobis pacem

Give us peace

CCS FESTIVAL CHORUS

St. Thomas More Schola Cantorum

CHIME IN! – Rick Wood, conductor

Julian Revie, organ

Eric Dale Knapp, conductor

JOHN RUTTER

b. 1945

A UKRAINIAN PRAYER 4'

Composed March 2022

Боже, Україну храни

Дай нам силу, вірі, й надії

Отче наш, Отче наш

Амінь

Good Lord, protect Ukraine.

Give her strength, courage, faith, hope. Amen.

St. Thomas More Schola Cantorum

Karolina Wojteczko, mezzo-soprano

FELIX MENDELSSOHN BARTHOLDY

1809-1847

O REST IN THE LORD 3.46'

from the oratorio Elijah Op. 70, No. 25

Oh rest in the Lord, wait patiently for Him, and He shall give thee thy heart's desires. Commit thy way unto Him, and trust in Him, and fret not thyself because of evil-doers.

Karolina Wojteczko, mezzo-soprano

Julian Revie, organ

FELIX MENDELSSOHN BARTHOLDY

1809-1847

HE WATCHING OVER ISRAEL 4.15'

from the oratorio Elijah Op. 70, No. 25

He, watching over Israel, slumbers not, nor sleeps.

Shouldst thou, walking in grief, languish, He will quicken thee.

Adapted from Psalm 121, v 4, 7

CCS FESTIVAL CHORUS

St. Thomas More Schola Cantorum

Julian Revie, organ

Eric Dale Knapp, conductor

FELIX MENDELSSOHN BARTHOLDY

1809-1847

SONATA IN A MAJOR, OP. 65 NO. 3 11'*Con moto maestoso**Andante tranquillo*

Julian Revie, organ

JOHANN SEBASTIAN BACH

1685-1750

ARIA – "ERBARME DICH, MEIN GOTT" 6'

No. 39, St. Matthew Passion, BWV 244

Karolina Wojteczko, mezzo-soprano

Yevgenia Strenger, violin

Julian Revie, organ

UKRAINIAN ORTHODOX CHANT**KYRIE ELEISON** 3'

Karolina Wojteczko, mezzo-soprano

Julian Revie, organ

MAURICE DURUFLÉ

1902-1986

PIE JESU 5'

from Requiem Op.9, No.5

Karolina Wojteczko, mezzo-soprano

Julian Revie, organ

UKRAINIAN ORTHODOX CHANT**THE SORROWFUL MOTHER** 6'

Karolina Wojteczko, mezzo-soprano

Julian Revie, organ

ANTON BRUCKNER

AVE MARIA 4'

St. Thomas More Schola Cantorum

JOHANN SEBASTIAN BACH

1685-1750

CONCERTO NO. 3 IN D MINOR, BWV 1043 6'

for Two Violins, Strings, and Continuo

Largo ma non tanto in F major

Yevgenia Strenger and Sander Strenger, violin

Julian Revie, organ

JOHN RUTTER

A GAELIC BLESS 2'

b. 1945

The work was commissioned by the Chancel Choir of First United Methodist Church, Omaha, Nebraska, for their conductor Mel Olson.

*Deep peace of the running wave to you
Deep peace of the flowing air to you
Deep peace of the quiet earth to you
Deep peace of the shining stars to you
Deep peace of the gentle night to you
Moon and stars pour their healing light on you
Deep peace of Christ
Of Christ the light of the world to you
Deep peace of Christ to you...*

CCS FESTIVAL CHORUS

St. Thomas More Schola Cantorum

Julian Revie, organ

Eric Dale Knapp, conductor

SIR HUBERT PARRY

1848-1918

I WAS GLAD 5.21'

*I was glad when they said unto me,
We will go into the house of the Lord.
Our feet shall stand in thy gates, O Jerusalem
Jerusalem is builded as a city that is at unity in itself.*

*O pray for the peace of Jerusalem, they shall prosper that love thee.
Peace be within thy walls, and plenteousness within thy palaces.*

Book of Common Prayer, 1662, Psalm 122, vv 1-3, 6, 7

CCS FESTIVAL CHORUS

St. Thomas More Schola Cantorum

Julian Revie, organ

Eric Dale Knapp, conductor

"It is music and dancing that make me at peace with the world." – Nelson Mandella

Duration c. 60'

ABOUT THE PROGRAM

JOHN RUTTER

b. 1945

A Ukrainian Prayer

Mr. Rutter writes: 'How can a composer respond to a global tragedy? By writing music is the most obvious thing. Like everybody, I've been shocked and dismayed by the events of recent days, and the first thing I wanted to do was write some music that would respond in my own way.'

I went to a late night service in my old college chapel, where they sang a setting of a lovely Ukrainian prayer. So, having encountered the text in another musical setting on Wednesday night, on Thursday, I wrote my own music. I hope the meaning of the text will resonate in people's hearts.

I had the opportunity to put it together at very short notice with a wonderful group of 300 people (at a workshop I was leading in Wandsworth, London) which still speaks with my own voice, but in terms that reach out to the Ukrainian people in their hour of need.'

On the evening of Ash Wednesday, composer John Rutter heard Valentin Silvestrov's choral setting of the following text, "*Good Lord, protect Ukraine. Give her strength, courage, faith, hope. Amen.*" He decided to use his talents to compose his own setting of the anonymous text to respond to the tragedy unfolding and show support for the people of Ukraine.

FELIX MENDELSSOHN

Born February 3, 1809, Hamburg, Germany

Died November 4, 1847, Leipzig, Germany

O Rest in the Lord

No. 31 from Mendelssohn's "Elijah"

*O rest in the Lord, wait patiently for Him, and He shall give thee thy heart's desires.
Commit thy way unto Him, and trust in Him, and fret not thyself because of evil-doers.*

He Watching Over Israel

No. 25 from Mendelssohn's "Elijah"

*He, watching over Israel, slumbers not, nor sleeps.
Shouldst thou, walking in grief, languish, He will quicken thee.*

Adapted from Psalm 121, v 4, 7

Mendelssohn loved the choral works of Bach and Handel. He famously presented J. S. Bach's *St. Matthew Passion* at the Leipzig Gewandhaus when he was 20, thereby rescuing the work of the great master from obscurity. Thus, when he received a commission for an oratorio in 1831, he leapt at the opportunity. The result was *St. Paul*, which premiered in Düsseldorf in 1836, followed by performances the following year in Liverpool, London, and Birmingham, sung in English. He was eager to repeat the success of *St. Paul* and planned for an oratorio on the subject of the Old Testament prophet Elijah. But he was too busy to work on it until he received a commission from the Birmingham Festival in 1845 to compose a new oratorio.

The Old Testament story resonated deeply with Mendelssohn. The life of the prophet Elijah epitomized the evolution of Jewish faith from worship of the Babylonian pantheon of idols and myths to worshiping one monotheistic God. He saw the drama in the story as perfect for musical storytelling. Mendelssohn again turned to his *St. Paul* librettist, Julius Schubring, a Lutheran minister and family friend, to prepare the libretto, combining the story of Elijah as told in the Book of Kings with other biblical texts. The two disagreed, however, on the approach to take. Mendelssohn wanted to emphasize the dramatic content of the story, while Schubring saw it as an opportunity for Christian theology and moral lessons. Mendelssohn continually sent the libretto back for revision, requesting specific scenes and texts to be set. Eventually a satisfactory libretto was constructed. Mendelssohn engaged his friend William

Bartholomew to prepare the English translation, and worked closely with him, fine-tuning the exact wording and adjusting the music to conform to the English text. Mendelssohn worked feverishly on the score, finally completing it in Mid-August of 1846, only two weeks before the scheduled premiere. After frenzied rehearsals, Mendelssohn conducted the premiere in Birmingham on August 26, 1846. The work was an immediate success, with thunderous applause and no less than four choruses and four arias encored. The ever-critical Mendelssohn immediately began a series of revisions, and he performed the revised version in England in the spring of 1847. Sadly, *Elijah* was to be the composer's last large-scale work. Exhausted by an extremely rigorous concert schedule and the demands of preparing the *Elijah* score for publication—and disconsolate over the unexpected death earlier that year of his beloved sister, Fanny—Mendelssohn suffered a series of strokes and died on November 4, 1847, at the age of thirty-eight.

An angel (alto) summons Elijah to arise and journey 40 days to Mount Horeb, where the Lord will reveal himself. In the emotional climax of the oratorio, Elijah cries out that all of his efforts have been in vain. He has failed to make the people of Israel accept God. Elijah's faith falters, as he asks God why He created His own adversaries and hardened their hearts against Him. The angel returns to comfort Elijah, telling him again and again in a beautiful aria, "O rest in the Lord," to wait for God and not be concerned with evildoers. The final time, the alto lingers on the word "wait," thus symbolically indicating that Elijah's one remaining task is his hardest: to be patient. The chorus sings a chorale stating the lesson Elijah must learn: "He that shall endure to the end shall be saved."

Elijah awaits God on Mount Horeb, longing for death. Angels once again arrive to restore his spirit with the words, "Lift thine eyes to the mountains." The chorus sings the beautiful "He, watching over Israel, slumbers not, nor sleeps." Elijah's hope resurfaces, and the chorus launches into the towering climax, "Behold God the Lord passed by!" This canon, with its rapid harmony changes, is based on a medieval tune sung in German synagogues since the 15th century.

Sonata in A Major, Op. 65 No. 3

German composer Felix Mendelssohn made his public debut in Berlin at just 9 years old. In 1819, he joined the Singakademie music academy and began composing non-stop. At Singakademie, he also became a conductor, but continued to compose prolifically. Mendelssohn founded the Leipzig Conservatory of Music in 1843

In common with his German predecessors, contemporaries and successors—Beethoven, Spohr, Weber, Schumann, Brahms, Bruch, Reger—Mendelssohn, pianist and organist, master of the majestic and the modest, the supreme Bach revivalist of his generation, married Classicism and Romanticism. Weighing counterpoint and chorale, profundity and piety, the late A major Organ Sonata (completed in Bad Soden near Frankfurt am Main, 17 August 1844, a month before the Violin Concerto) was the third of a set of six, culminating a series of compositions for the instrument begun in Berlin in the 1820s.

Central to its design is a four-part fugue in A minor (on a 4/4 subject led by a bold anacrusis head-motif [E-F-D-G sharp] announced in the bass followed by tenor, alto and soprano entries) offset against a pedal line on the 1524 Lutheran chorale *Aus tiefer Not schrei ich zu Dir* (Psalm 130, 'Out of the depths have I cried unto thee, O Lord').

This fugue is flanked by matching prologue and interlude paragraphs in the major, *con moto maestoso, fortissimo*, the second tonally milder. Tempo (*andante tranquillo*), metre (3/4) and atmosphere (*piano e dolce*) change for the final section, an epilogue/quasi-voluntary flowering from the upbeat.

Witnessing Mendelssohn's life-long interest in the Beethoven idea of continuous 'sonata', the whole plays without a break.

Felix Mendelssohn was born into a wealthy and cultured family during a time of rapid cultural change for the Jewish people of Germany. His grandfather, Moses Mendelssohn, was a renowned philosopher of the Enlightenment who encouraged liberal thought. In fact, he had changed his name from Mendel Dessau to Mendelssohn as an act of assimilation. His son Abraham, Felix's father, was a successful banker who added Bartholdy to the family name (after the former owners of a garden site that his mother had purchased), converted to Protestantism, and baptized all four of his children. Felix became a committed Lutheran but remained proud of his Jewish heritage.

JOHANN SEBASTIAN BACH

Born: March 31, 1685, Eisenach, Germany

Died: July 28, 1750, Leipzig, Germany

Erbarme dich, mein Gott

Matthäus Passion, BWV 244, No. 39

Sometime in the Middle Ages, Christian churches began observing Holy Week by retelling the story of Christ's crucifixion in music. Those beginnings were simple—Bible verses set to chant melodies—but eventually they would culminate in one of the most ambitious musical compositions of all time.

When J. S. Bach came to write his *St. Matthew Passion* in the 1720s, the Passion, as a musical form, had grown to allow orchestra, choirs, and non-scriptural choruses and arias. But even by the standard of the Baroque Passion, the *Passion According to St. Matthew* is exceptional for its musical richness and its grand scope.

Dramatically, the point of view shifts continuously, from the narrative of the Evangelist, to the actual words of Jesus and his disciples, to reflections that speak for the individual believer. In Bach's hands, the effect that the Passion gives is a single, sustained, somber meditation—appropriate for a work that was first performed as part of a church service.

The arias meditate on and react to the events of the Passion, interpret the Gospel texts, and represent the responses and thoughts of the soul. The arias are interspersed between sections of the Gospel text. They are sung by soloists with a variety of instrumental accompaniments, typical of the oratorio style. Obligato instruments are equal partners with the voices, as was customary in late Baroque arias. In the arias Bach often uses word painting, as in "Buß und Reu," where the flutes start playing a raindrop-like staccato as the alto sings of drops of tears falling and in "Blute nur," where the line about the serpent is set with a twisting melody.

In the opening movement of Part Two, the alto soloist sings of looking anxiously for Jesus, who is missing, and for whom she fears the worst. The chorus sings words from the Song of Songs, offering to help her in her search.

The first scene of Part Two is an interrogation at the High Priest Caiaphas, where two witnesses report Jesus having spoken about destroying the temple and building it again in three days. Jesus is silent to this, but his answer to the question if he is the Son of God is considered a sacrilege calling for his death. Outside in the courtyard Peter is told three times that he belongs to Jesus and denies it three times; then the cock crows. Peter remembers this, and flees, "weeping bitterly." This is followed by the heart-wrenching aria "Erbarme dich" (Have mercy), in which the soloist asks that these tears bring forgiveness for this faithlessness, the violin *obbligato* weeping along with the soloist.

The alto aria, *Erbarme dich, mein Gott* ("Have mercy Lord, My God, for the sake of my tears").

In the drama, this aria reflects Peter's solitary heartache in the garden after he denies knowing Jesus three times.

Text and Translation

Erbarme dich, mein Gott, Um meiner Zähren Willen!

Have mercy, my God, for the sake of my tears!

Schaue hier, Herz und Auge Weint vor dir bitterlich.

Look here, heart and eyes weep bitterly before you.

Erbarme dich, erbarme dich!

Have mercy, have mercy!

UKRAINIAN ORTHODOX CHANT

The Sorrowful Mother

The Sorrowful Mother ("Stradalna Mati") is a traditional Ukrainian Orthodox chant normally sung on Good Friday. The poignantly personal text expresses Mary's heartbreaking agony as she laments her son's crucifixion. She recognizes the role of his sacrificial innocent death in fulfilling his promise to "save all people," despite the "wicked, spiteful and unrighteous" nature of this world that has "executed its bloody sentence" on him. She concludes by pleading with God to give her strength in her "unhappy pain," as she commends her dying son to God.

Various versions of this text, sometimes associated with different melodies, have circulated among Slavic nations in recent centuries. A common link between most versions is the mournful repetition of "O son, my son" in the opening stanzas -- in Ukrainian, "O sinu, mui sinu."

Kyrie Eleison

This *Kyrie Eleison* comes from a 15th-century manuscript in a Ukrainian Orthodox music archive in Kiev. Musicologists working with the Kyiv Chamber Choir were recently able to interpret and transcribe this early manuscript, which was written in a long-forgotten regional form of musical notation. It is a beautiful example of Ukraine's rich and unique cultural heritage.

MAURICE DURUFLÉ

Born: January 11, 1902. Louviers, Eure, France

Died: June 16, 1986, Paris, France

Pie Jesu

According to his own account, on Easter Day in 1912 at the age of ten, Maurice Duruflé's father took him to the High Mass in Rouen, not far from their hometown of Louviers. Duruflé had been steeped in the liturgy and music of the Catholic Church since birth but was deeply moved by the beauty and simplicity of the plainsong (or "Gregorian chant") he heard sung in the gothic cathedral. Little did he know that he would be staying in Rouen for an extended period. Having enrolled young Maurice in the choir school several days earlier, his father wished him well and returned home, leaving him in the care of the school's choirmaster. Years later, Duruflé wrote, "I needn't say what my reaction was. That night in the dormitory I sobbed on my bed." Duruflé soon adapted to his new life and thrived. Looking back on the episode he said, "a great page opened in front of me."

At Rouen he was immersed in the medieval language of the church and exposed to the modally inflected harmonies of composers such as Gabriel Faure and Paul Dukas, who would become his teacher. He continued his piano and organ studies and, beginning in 1919, traveled regularly to Paris where he studied with the great organist and composer Charles Tournemire. With Tournemire he prepared for his entrance examination at the Paris Conservatoire which required an extended organ improvisation on plainsong melodies. In 1927 he was named assistant to Louis Vierne, organist at Notre Dame, and later became organist at the Parisian church of St-Etienne-du-Mont, a position he held until the end of his life. He became Professor of Harmony at the Paris Conservatory in 1943 and remained there until 1970.

Duruflé's masterpiece, the Requiem, began as an unfinished organ suite based on the plainchants for the Mass for the Dead. Through the encouragement of Marcel Dupré and Durand publishers, he transformed it into his Requiem. Completed in 1947, it was dedicated to the memory of the composer's father.

Of the Requiem, Duruflé wrote, "This Requiem is entirely composed on the Gregorian themes of the Mass for the Dead. Sometimes the musical text was completely respected, the orchestral part intervening only to support or comment on it, sometimes I was simply inspired by it or left it completely, for example in certain developments suggested by the Latin text, notably in the Domine Jesu Christe, the Sanctus, and the Libera me. As a general rule, I have above all sought to enter into the particular style of the Gregorian Themes.

Like the requiems of Brahms and Fauré, Duruflé chose to adhere closely to the central themes of the requiem mass: peace, light, hope, and rest. Consequently, he omits all but the final verses of the dramatic and terrifying sequence Dies Irae and includes only the Pie Jesu. Highly compared to Fauré's Requiem, Duruflé's Requiem takes a slightly altered course upon the arrival of the Pie Jesu. Duruflé

seems to prefer the warmer and richer sound of the mezzo-soprano to the boy soprano, since the music takes the singer into moments of dramatic expression. In this movement, a cello soloist has a dialogue with the singer, sometimes echoing a motive but more often responding independently to the emotion of the vocal line.

Text and Translation

Pie Jesu, Domine, dona eis requiem.

Blessed Jesus, Lord, give them rest.

Pie Jesu, Domine, dona eis requiem sempiternam.

Blessed Jesus, Lord, give them eternal rest.

JOSEPH ANTON BRUCKNER

Born: 4 September 1824, Ansfelden, Austria

Died: 11 October 1896, Vienna, Austria

Ave Maria

Born in a small Austrian village, Bruckner showed musical talent from an early age. Unlike many important nineteenth-century composers, he had a strong background in vocal music, becoming a choirboy at age 13 at the Augustinian monastery of St. Florian, located not far from his home. Here he studied singing, violin, and organ; he had begun piano studies earlier.

Despite his evident musical gifts, after leaving St. Florian's he trained as a schoolteacher in Linz (1840–1841) and then taught in two small villages between 1841 and 1845. He continued to study music and was composing by this time. In 1845 he moved to a much better position as assistant schoolteacher back at St. Florian's, where he also taught the choirboys singing. During his time there he developed into an outstanding organist with special skills in improvisation. In 1850 he became the organist for the monastery, a position that, however, never moved beyond provisional status.

In November 1855 Bruckner accepted the position of organist at Linz cathedral (provisional at first, then permanent two months later). In 1855 he also began studying counterpoint and harmony with the famous Viennese theorist Simon Sechter, training that lasted until 1861. After ending that round of study, he embarked on another, this time of form and orchestration with cellist and Linz theater conductor Otto Kitzler, continuing his studies until 1863. Through Kitzler Bruckner learned the music of Wagner and rapidly became an ardent disciple of the operatic master. The results of this were mixed. On the positive side, Bruckner adopted aspects of Wagner's harmony and orchestration (though earlier composers, including Haydn, Mozart, Beethoven, and Schubert remained important influences). On the negative side, Bruckner's association with Wagner (and the "new" music that he stood for) created obstacles to the acceptance of his compositions, especially by the important Viennese music critic Eduard Hanslick (a delicious story—possibly apocryphal—is that the foolish and pedantic Beckmesser in Wagner's *Die Meistersinger*, the "villain" of the piece, was originally named Hans Lick).

During Bruckner's time in Linz he was part of the "Liedertafel Frohsinn" chorus, first joining in 1856. As a chorister he sang second tenor; any especially gorgeous second tenor parts are surely owing to that experience. He also was the director of the chorus for two periods, first from November 1860 to September 1861, and then again from January to October 1868. He was said to be especially concerned with dynamics.

In October 1868 he moved at last to the cultural capital of Austria, Vienna, where he was Professor of Harmony and Counterpoint at the Vienna Conservatory until his retirement in 1891; his pupils included the influential theorist Heinrich Schenker. He taught organ at the Conservatory as well, and held various other positions, including organist (one of three) at the Hofkapelle. It was in Vienna that almost all of his symphonies were written and that the slow path of his musical acceptance finally began. He died there in 1896.

Unlike Mahler, Bruckner never included a chorus in his symphonies, with one quasi-exception to be noted below. But he wrote important choral works with symphonic accompaniment, as well as numerous *a cappella* gems. And choral works show up at important moments in his compositional life, starting with his seven-voice *Ave Maria* (SAATTBB) categorized by the *New Grove* as Bruckner's first masterpiece. This dates from the spring of 1861, not long after he finished his intensive period of study with Simon Sechter.

Bruckner's thirty-odd motets are often ignored but they are a crucial part of his compositional output. They express his devout Roman Catholic beliefs, using the modal chords and long, Gregorian chant-like lines of the Renaissance masters. But the harmonic shifts and

compositional techniques display a clearly Romantic sensibility, and the blocks of contrasting sound display Bruckner's roots as an organ improviser.

The *Ave Maria* is a supplication to the Virgin Mary, based on text from the annunciation. Bruckner wrote this seven-part setting in 1861, making it the first major composition that he completed after five years of arduous study with Sechter. The first segment of Bruckner's setting contrasts the three-part women's choir and the four-part men's choir, which unite in the proclamation of the name of Jesus. The second segment is for all seven parts, with a particularly effective *diminuendo* as the choir asks for intervention for us sinners.

Ave Maria, gratia plena, Dominus tecum.

Hail Mary, of grace full, Lord with you;

Benedicta tu in mulieribus

blessed you among women

et benedictus fructus ventris tui, Jesus.

and blessed fruit of womb your Jesus.

Sancta Maria, mater Dei,

Holy Mary, mother of God,

ora pro nobis peccatoribus,

pray for us sinners

nunc et in hora mortis nostrae. Amen.

now and in hour death our Amen

JOHANN SEBASTIAN BACH

Born: March 21, 1685. Eisenach, Thuringia

Died: July 28, 1750. Leipzig, Saxony

Concerto No. 3 in D minor for Two Violins

Composed and premiered around 1720. Bach may have been one of the soloists in its first performance

Bach left two concertos for solo violin and several in which he combines the violin with various solo instruments. (It is likely that he wrote concertos for solo violin other than the famous pair in A minor and E major; although those other concertos don't survive, they can convincingly be reconstructed from the concertos for solo harpsichord, all of which are presumed to be transcriptions rather than original compositions.) The concerto we hear this evening is Bach's only one for two violins. It is a work of remarkably expressive intensity. The themes are full of character, full of irregularities, and they are presented with tremendous urgency. Right at the beginning, for example, the accompaniment of the violas and the bass group is in itself startlingly elaborate. The appearances of the explosive opening theme are the structural beams that support the inventive rush of activity in the brief first movement. The second movement is, by contrast, gloriously expansive, though Bach cautions that the Largo must not be too broad. As Bach's serenely broad-spanned melody unfolds, the two violins support each other, compete in noble eloquence, spur each other on, make imitations that in all courtesy insist on individual views of phrasing, and speak precisely together only in the final cadence. The orchestra is reticent in this elegantly wrought star turn, but its few moments of soft emergence—some sighs from the first violins, two passages of sustained chords—reward attentive listening. The finale returns in heightened form to the impassioned, almost brusque motion of the first movement. Even the downward-hurling last phrase is far from being just a formal closure. It is, by the way, Violin II that begins the first and second movement, Violin I asserting its primacy by coming in on a higher pitch.

Note by Michael Steinberg

JOHN RUTTER

b. 1945

A Gaelic Blessing

Commissioned by the Chancel Choir of the First United Methodist Church in Omaha, Nebraska in 1978, John Rutter's *A Gaelic Blessing* is one of his most popular works. Written for SATB choir, *A Gaelic Blessing* is primarily known for the repeated chants of the phrase 'Deep Peace'.

Rutter took the text from William Sharp's 1895 novel *The Dominion of Dreams: Under the Dark Star*. Although the text does not mention the words 'Jesus' or 'Amen', the imagery created in the text was the perfect fit for Rutter's vision:

Deep peace of the running wave to you
Deep peace of the flowing air to you
Deep peace of the quiet earth to you
Deep peace of the shining stars to you
Deep peace of the gentle night to you
Moon and stars pour their healing light on you
Deep peace of Christ the light of the world to you
Deep peace of Christ to you

A Gaelic Blessing was written for SATB choir and organ or orchestra. Both versions offer a different kind of feel to the score, but both also makes sure that the focus is on the choir and the words of the text. Each line of the text begins with the phrase 'deep peace', and in turn there is a sequence of adjectives and verbs that represent the earth. 'Flowing air', 'running wave', 'quiet earth', 'shining stars', 'gentle night' and 'healing night' all portray this idea of the natural elements in the world.

The piece is marked "flowing and tranquil", and the lilting 3/4 time signature helps with this feeling. The accompaniment, set in broken chords between the hands (or instruments), supports the unison voices as they sing through the text. The upper voices take the lead on the melody as the lower voices move slowly, adding intensity on the words 'deep peace'.

As each line is sung, Rutter keeps with a similar pattern of movement for the voices and the accompaniment, which keeps the music tranquil and without big surprises. *A Gaelic Blessing* began quietly, but by the central section the dynamics have risen significantly and the climax on 'shining stars' and 'Christ' are noticeable and effective. As the voices slow down and unite with the accompaniment, the song concludes quietly.

SIR HUBERT PARRY

Born: February 27, 1848, Bournemouth, United Kingdom

Died: October 7, 1918, Rustington, United Kingdom

I was glad

Sir Hubert Parry (1848-1918) composed this setting of verses from Psalm 122 for the Coronation of King Edward VII in 1902, revising it for George V's Coronation in 1911 by adding a more impressive introduction. Settings of the text by Purcell, John Blow and other musicians had been sung at previous Coronations, but it is Parry's revised anthem that has been used subsequently, as well as being performed on State occasions and at royal weddings. At the Coronation of Queen Elizabeth II on 2 June 1953, the anthem was sung as the Queen entered at the west door of Westminster Abbey and processed into the Church.

Despite his father's opinion that music was not a suitable career for a gentleman, Hubert's musical talent was nurtured at his prep school and while still at Eton he became the youngest student to gain a BMus from Oxford. He read law and modern history at Oxford, but kept up his musical studies while working in insurance until his compositions came to public notice. Having been employed by George Grove of the great new *Dictionary of Music and Musicians*, he was eventually appointed to the staff of the new Royal College of Music. When Grove retired as director of the RCM, Parry succeeded him and held the post until his death.

The full choir begins the anthem, then divides into two at the words 'Jerusalem is builded'. The central section, a contemplative prayer for the peace of Jerusalem, is sung by the semi-chorus before the whole choir re-combines and the music builds to its final climax.