

4-26-2019 8:00 PM

Bernstein & the Brits, Lawrence University Choirs
and Lawrence University Symphony Orchestra,
April 26, 2019

Lawrence University

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Bernstein & The Brits

Parry: *I Was Glad When They Said Unto Me* (1911)

Bernstein: *Chichester Psalms*

Rutter: *O Clap Your Hands*

Mealor: *Stabat Mater*

A collaborative project of the

Lawrence University Choirs

and

Lawrence Symphony Orchestra

Dr. Phillip A. Swan, conductor

John Thomas Holiday, Jr., countertenor

Friday, April 26, 2019

8:00 p.m.

Lawrence Memorial Chapel

I Was Glad (1911)

Sir Charles Hubert Hastings Parry
(1848-1918)
ed. John Rutter
(b. 1945)

Chichester Psalms

Psalm 108:2; Psalm 100
Psalm 23; Psalm 2:1-4
Psalm 131; Psalm 133:1

Leonard Bernstein
(1918-1990)

Countertenor: John Holiday

Solo quartet: Emily Austin, Aria Minasian, Luke Honeck, Alex Hadlich

◆ INTERMISSION ◆

O Clap Your Hands

Rutter

Stabat Mater

Stabat mater dolorosa
Eia mater, fons amoris
Virgo virginum praeclara
Christe, cum sit hinc exire

Paul Mealor
(b. 1975)

Soloists: Emily Richter, Nicolette Puskar



Lawrence Memorial Chapel
Celebrating 100 Years

In 2018 all lighting in Memorial Chapel was updated to LED. Spray foam insulation with an R-value of R40 was added to the attic. The savings associated with these projects are estimated to be more than 105,000 kilowatt hours and \$10,000 per year. Project funded in part by the LUCC Environmental Sustainability Fund.

Program Notes and Translations

I Was Glad

As a composer, Sir C. Hubert H. Parry is best known for the choral composition, *Jerusalem* and his setting of the coronation anthem *I was glad*. His orchestral works include five symphonies and a set of symphonic variations.

At the encouragement of his father, Parry began his career in insurance, but soon left that pursuit and was hired by George Grove, first as a contributor to Grove's *Dictionary of Music and Musicians*. In 1883, Grove became the head of the Royal College of Music and hired Parry as professor of composition and music history. In 1895 Parry succeeded Grove as head of the college and remained in the post for the rest of his career. Additionally, from 1900-1908, Parry concurrently served as Professor of Music at the University of Oxford. Parry also authored several books; the best-known is his 1909 work on the life of Johann Sebastian Bach. Parry's tutelage greatly influenced future, well-known composers such as Ralph Vaughan Williams, Gustav Holst, and John Ireland, who were all students of Parry's at the Royal College of Music.

I Was Glad When They Said Unto Me

Text: Psalm 122:1-3, 6, 7

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 built as a city

that is at unity in itself.

Glory to God in the highest! Glory to God in the highest!

Glory! Glory! Glory!

Praise him in his holiness; Praise him in the firmament;

Praise Him! Praise Him! Praise Him!

O pray for the peace of Jerusalem

they shall prosper that love thee.

Peace be within thy walls

and plenteousness within thy palaces.

Chichester Psalms

Chichester Psalms is an extended choral composition in three movements for treble boy soloist or countertenor, choir and orchestra. The work premiered in New York City on July 15, 1965, conducted by Bernstein, followed two weeks later by a performance at Chichester Cathedral.

Bernstein stated explicitly in his writing that the solo part may be sung by either a countertenor or a boy soprano, but never by a woman. Perhaps this would reinforce the idea that this “Psalm of David” was to be heard, as if sung by the boy David himself.

Chichester Psalms significantly emphasizes the importance of the harp, with the full orchestral version featuring two interactive harp parts. (This emphasis may be a nod to the Psalmist, David, who was known for his skill at playing the harp.) Bernstein completed the harp parts before composing the accompanying orchestral and choral parts, granting the harpists a pivotal role in the structure of the work.

Introduction

Psalm 108 (verse 2 in the King James Version; verse 3 in Hebrew)

Urah, hanevel, v'ch'inor! Awake, psaltery and harp:
A-irah shaḥar. I will rouse the dawn!

First movement

Psalm 100

הֲרִיעוּ לַיהוָה, כָּל־הָאָרֶץ. עֲבְדוּ אֶת־יְהוָה בְּשִׂמְחָה; בְּאוֹ לִפְנֵי, בְּרִנָּה. דְּעוּ-- כִּי יְהוָה, הוּא אֱלֹהִים: הוּא־עָשָׂנוּ, וְלֹא (לֹו) אֲנַחְנוּ-- עַמּוֹ, וְצֹאן מִרְעִיתוֹ. בְּאוֹ שְׁעָרָיו, בְּתוֹדָה-- תְּצַרְתִּי בַתְּהִלָּה; הוֹדִי־לוֹ, בְּרִכּוֹ שְׂמוֹ. כִּי־טוֹב יְהוָה, לְעוֹלָם חַסְדּוֹ; וְעַד־דֹר וָדֹר, אֲמוֹנָתוֹ.	Hari'u l'Adonai kol ha'arets. Iv'du et Adonai b'simḥa Bo'u l'fanav bir'nanah. D'u ki Adonai Hu Elohim. Hu asanu v'lo anaḥnu. Amo v'tson mar'ito. Bo'u sh'arav b'todah, Ḥatseirotav bit'hilah, Hodu lo, bar'chu sh'mo. Ki tov Adonai, l'olam ḥas'do, V'ad dor vador emunato.	Make a joyful noise unto the Lord all ye lands. Serve the Lord with gladness. Come before His presence with singing. Know that the Lord, He is God. He made us, and we are his. We are His people and the sheep of His pasture. Come unto His gates with thanksgiving, And into His court with praise. Be thankful unto Him and bless His name. The Lord is good, His mercy everlasting And His truth endureth to all generations.
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Second Movement

(Psalm 23)
יהוה רעי, לא אֶחָסֵר.
בְּנֵאוֹת דָּשָׂא, וּבְרֵיִצְנֵי;
עַל-מֵי מְנַחֹת, בְּנֶהְלֵנִי.
נַפְשִׁי יְשׁוּבָה;
נַחֲשֵׁי בְּמַעְגְלֵי צֶדֶק,
לְמַעַן שְׂמוֹ.
גַּם כִּי-אֵלֶּךְ
בְּגֵי צַלְמָוֶת,
לֹא-אִירָא רָע--
כִּי-אַתָּה עִמָּדִי;
שִׁבְטֶךָ וּמַשְׁעַנְתְּךָ,
הַמֵּה בְּנַחְמֵנִי.

(Psalm 2, vs. 1-4)
לָמָּה, רָגְשׁוּ גוֹיִם;
וּלְאֻמִּים, הִגְדִּירִיק.
תִּנְצְבוּ, מַלְכֵי-אֲרָץ--
וּרְוֹנִים בִּסְדֵי-נֶסֶד:
עַל-יְהוָה, וְעַל-מְשִׁיחוֹ.
בְּנִתְקָה, אֶת-מוֹסְרֹתֵימוֹ;
וְנִשְׁלַח מִמֶּנּוּ עֲבֹתֵימוֹ.
יֹשֵׁב בַּשָּׁמַיִם
יִשְׁחַק: אֲדֹנָי,
לְעַג-לָמוֹ.

(Psalm 23)
תַּעֲרֹךְ לִפְנֵי, שְׁלֹתָן--
בְּגַד צָרָרִי;
דִּשְׁחַנְתָּ בְּשִׁמּוֹן רֹאשִׁי,
כּוֹסֵי רְוַיָּה.
אֲדָ, טוֹב נִחְסֵד
יִרְדְּפוּנִי-- כָּל-יְמֵי חַיִּי;
וְשִׁבְתִּי בְּבֵית-יְהוָה,
לְאֲרֹךְ יָמַיִם.

Ach tov vahesed
Yird'funi kol y'mei hayai
V'shav'ti b'veit Adonai
L'orech yamim.

The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name's sake.

Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His anointed.
Saying, let us break their bands asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

Thou preparest a table before me
In the presence of my enemies,
Thou anointest my head with oil,
My cup runneth over.

Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.

Third movement

Psalm 131

יְהוָה, Adonai, Adonai,
לֹא-גָבַהּ לִבִּי--
וְלֹא-רָמוּ עֵינַי;
וְלֹא-הִלַּחֲתִי
בְּגִדְלוֹת וּבְנִפְלְאוֹת
מִמֶּנִּי.
אִם-לֹא שִׁוִּיתִי,

Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me to
understand.
Surely I have calmed

--דוממתי-- V'domam'ti,	And quieted myself,
עלי נפשׁי: כַּגְמֹל, קָגַמְל, אָמוּ;	As a child that is weaned of his
imo,	mother,
.נפשׁי. כַּגְמֹל אֵלַי נִפְשִׁי.	My soul is even as a weaned child.
אֵל־יְהוָה יִשְׂרָאֵל, אֵל־יְהוָה.	Let Israel hope in the Lord
--יהוה-- Me'atah v'ad olam.	From henceforth and forever.
.מֵעַתָּה, וְעַד־עוֹלָם.	

Finale

Psalm 133, vs. 1

הִנֵּה מַה־טוֹב, Hineh mah tov,	Behold how good,
--וּמַה־נֶּעִיִּם-- Umah na'im,	And how pleasant it is,
שֵׁבֶת אֲחִים Shevet aḥim	For brethren to dwell
.גַּם־יַחַד. Gam yaḥad	Together in unity.

O Clap Your Hands

In Jewish tradition, Psalm 47 is one of 12 psalms attributed to the sons of Korah and one of fifty-five psalms addressed to the “Chief Musician” or “Conductor.” It is also classified as part of the “Elohistic Psalter” (Psalms 42-83), which includes psalms referring to God as Elohim rather than YHWH. Psalm 47 is also grouped with other psalms that declare God’s kingship. In Hebrew text, verse 6 (vs. 5 in KJV), “Elohim ascends amidst shouting, YHWH to the blast of the shofar,” cites the shofar that is blown on Rosh Hashanah, alluding to God ascending his throne of judgment and mercy, themes that resonate with the day of judgment. In Christian scholarship, Psalm 47 is one of seven “enthronement psalms” which refer to the crowning of God as king at a festive occasion. It has also been suggested that the theme of Psalm 47 is “universal rejoicing for God’s universal reign.”

Psalm 47:1-7 (Church of England, 1662 *Book of Common Prayer*)

1. O clap your hands together, all ye people; O sing unto God with the voice of melody.
2. For the Lord is high, and to be feared: he is the great King upon all the earth.
3. He shall subdue the people under us: and the nations under our feet.
4. He shall choose out an heritage for us: even the worship of Jacob, whom he loved.

5. God is gone up with a merry note: and the Lord with the sound of the trumpet.
6. O sing praises, sing praises unto our God: O sing praises, sing praises unto our King.
7. For God is the King of all the earth: sing ye praises with understanding.

Stabat Mater

Paul Mealor was born November 25, 1975 in Wales. He has written both choral and instrumental compositions, but is best known for his choral works. His public acclaim grew when his motet “Ubi Caritas et Amor” was sung for the royal wedding of Prince William and Catherine Middleton in 2011.

Mealor attended the University of York, where he studied composition with Nicola LeFanu, and later in Copenhagen at the Royal Danish Academy of Music with Hans Abrahamsen. He has also studied composition privately with William Mathias and John Pickard. Since 2003, he has been teaching at the University of Aberdeen, where he is currently Professor of Composition, and has held visiting professorships in composition at institutions in Scandinavia and the United States.

This composition is deeply personal for Mealor. He states, “I composed it as a means of climbing out of a very dark time in my life. Divided into four sections (to be performed without a break) my setting of this powerful poem attempts to portray the journey from darkness, despair and suffering to light, rest and final, everlasting peace.”

1.

*Stabat mater dolorosa
juxta Crucem lacrimosa,
dum pendebat Filius.*

1.

At the Cross her station keeping,
stood the mournful Mother weeping,
close to her Son to the last.

*Cujus animam gementem,
contristatam et dolentem
pertransiuit gladius.*

Through her heart, His sorrow sharing,
all His bitter anguish bearing,
now at length the sword has passed.

*Quis non posset contristari
Christi Matrem contemplari
dolentem cum filio?*

Can the human heart refrain
from partaking in her pain,
in that mother’s pain untold?

*Pro peccatis suae gentis
vidit Jesum in tormentis,*

For the sins of His own nation,
She saw Jesus wracked with torment,

et flagellis subditum.

All with scourges rent.

*Vidit suum dulcem natum
moriendo desolatum,
dum emisit spiritum.*

She beheld her tender child,
Saw Him hang in desolation,
Till His spirit forth He sent.

2.

*Eja mater, fons amoris,
me sentire vim doloris
fac, ut tecum lugeam.*

2.

O thou mother, fount of love,
Touch my spirit from above,
make my heart with thine accord.

*Fac, ut ardeat cor meum
in amando Christum Deum
ut sibi complaceream.*

Make me feel as thou hast felt;
make my soul to glow and melt
with the love of Christ my Lord.

*Sancta mater, istud agas,
crucifixi fige plagas
cordi meo valide.*

Holy mother, pierce me through,
in my heart each wound renew
of my Savior crucified.

*Tui nati vulnerati,
tam dignati pro me pati,
poenas mecum divide.*

Let me share with thee His pain,
who for all my sins was slain,
who for me in torments died.

3.

*Virgo virginum praeclara,
mihi iam non sis amara,
fac me tecum plangere.*

3.

Virgin of all virgins blest,
Listen to my fond request:
let me share thy grief divine;

*Fac, ut portem Christi mortem,
passionis fac consortem,
et plagas recollere.*

Let me, to my latest breath,
in my body bear the death
of that dying Son of thine.

*Fac me plagis vulnerari,
fac me Cruce inebriari,
et cruore filii.*

Wounded with His every wound,
steep my soul till it hath swooned,
in His very blood away;

*Flammis ne urar succensus,
per te, Virgo, sim defensus
in die iudicii.*

Be to me, O Virgin, nigh,
lest in flames I burn and die,
in his awful judgment day.

4.

*Christe, cum sit hinc exíre,
da per Matrem me veníre
ad palmam victóriæ.*

*Quando corpus moriétur,
fac, ut ánimæ donétur
paradisi glória. Amen.*

4.

Christ, when thou shalt call me hence,
be thy mother my defense,
be thy cross my victory;

While my body here decays,
may my soul thy goodness praise,
Safe in paradise with thee. Amen.

- Translation by Edward Caswall, *Lyra Catholica* (1849)

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Wen-Lei Gu, violin	Jeffrey Stannard, trumpet
Matthew Michelic, viola	John Daniel, trumpet
Horacio Contreras, cello	Ann Ellsworth, horn
Mark Urness, bass	Tim Albright, trombone
Nathan Wysock, guitar	Marty Erickson, tuba and euphonium
Suzanne Jordheim, flute	Dane Richeson, percussion
Erin Lesser, flute	Catherine Kautsky, piano
David Bell, clarinet	Michael Mizrahi, piano
Nora Lewis, oboe	Anthony Padilla, piano
Steve Jordheim, saxophone	Kathrine Handford, organ

Upcoming Choir Performance

Friday, May 24, 8:00 p.m.

Upcoming Orchestra Performance

Enigma Variations, Friday, May 31, 8:00 p.m.

As a courtesy to the artists and to those in attendance, please be aware that sounds such as whispering and the rustling of programs and cellophane wrappers are magnified in the hall. Please turn off all watch alarms, pagers, and cellular telephones. And please, no flash photography.