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  
Leonard Bernstein  
(1918-1990)

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

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

♦ INTERMISSION ♦

O Clap Your Hands  
Rutter

Stabat Mater  
Paul Mealor  
(b. 1975)

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

Soloists: Emily Richter, Nicolette Puskar

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.
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’chinor! Awake, psaltery and harp:
A-irah shahar I will rouse the dawn!

First movement
Psalm 100

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.
Second Movement

(Psalm 23)

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.

Psalm 2, vs. 1-4

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.

(The nations)

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

(Psalm 23)

Adonai roi, lo ehsar.
Bin’ot deshe yarbitseini,
Al mei m’nuhot y’nahaleini,
Nafshi y’shovev,
Yan’heini b’ma’aglei tsedek,
L’ma’an sh’mo.
Gam ki eilech
B’gei tsalmavet,
Lo ira ra,
Ki Atah imadi.
Shiv’t’cha umishan’techa
Hemah y’nahamuni.

(Psalm 23)

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

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
Finale
Psalm 133, vs. 1

Behold how good, And how pleasant it is,
And how pleasant it is, For brethren to dwell
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 dolorósa
juxta Crucem lacrimósa,
dum pendébat Fílius.

Cujus ánimam geméntem,
contristátam et doléntem
pertransívit gládius.

Quis non posset contristári
Christi Matrem contemplári
doléntem cum filio?

Pro peccátis suæ gentis
vidit Jésum in torméntis,

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

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

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

For the sins of His own nation,
She saw Jesus wracked with torment,
et flagellis subditum. 
All with scourges rent.

Vidit suum dulcem natum 
She beheld her tender child, 
moriendo desolatum, 
Saw Him hang in desolation, 
dum emisit spiritum. 
Till His spirit forth He sent.

2. 

Eja mater, fons amoris, 
O thou mother, fount of love, 
me sentire vim doloris 
Touch my spirit from above, 
fac, ut tecum lugeam. 
make my heart with thine accord.

Fac, ut ardeat cor meum 
Make me feel as thou hast felt; 
in amando Christum Deum 
make my soul to glow and melt 
ut sibi complacem. 
with the love of Christ my Lord.

Sancta mater, istud agas, 
Holy mother, pierce me through, 
crucifixi fige plagas 
in my heart each wound renew 
cordi meo valide. 
of my Savior crucified.

Tui nati vulnerati, 
Let me share with thee His pain, 
tam dignati pro me pati, 
who for all my sins was slain, 
pænas mecum divide. 
who for me in torments died.

3. 

Virgo virginum praeclara, 
Virgin of all virgins blest, 
mihi iam non sis amara, 
Listen to my fond request: 
fac me tecum plangere. 
let me share thy grief divine;

Fac, ut portem Christi mortem, 
Let me, to my latest breath, 
passionis fac consorzem, 
in my body bear the death 
et plagas recolerem. 
of that dying Son of thine.

Fac me plagis vulnerari, 
Wounded with His every wound, 
fac me Cruce inebriari, 
stEEP my soul till it hath swooned, 
et cruore filii. 
in His very blood away;

Flammis ne urar succensus, 
Be to me, O Virgin, nigh, 
per te, Virgo, sim defensus 
lest in flames I burn and die, 
in die iudicii. 
in his awful judgment day.
4. Christe, cum sit hinc exíre, da per Matrem me veníre ad palmam victóriæ.

Quando corpus moriétur, fac, ut ámbimæ donétur paradísi 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)

Special Thanks

Joshua Kowitz ’12: for assistance with Hebrew on the Chichester Psalms
Sarah Parks, St. Norbert College and Bob Demaree, UW-Platteville: for generously loaning Chichester Psalms scores
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Choral Librarian
David Fisher
<table>
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<tr>
<th>Section</th>
<th>Players</th>
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<td>VIOLIN I</td>
<td>Laura Duggan, McKenzie Fetters, Beth Fryxell, Jessica Gehring, concertmaster Ella Kile, Mara Logan, Molly Long, Matt Piper, Alex Quinn, Joanie Shalit, Katie Weers</td>
</tr>
<tr>
<td>VIOLIN II</td>
<td>Zoë Boston*, Samantha Gomez, Grace Halloran, Natalya Harp, Jelani Jones, Mindara Krueger-Olson, Alan Liang, Clancy Loebl, Rehanna Rexroat, Grace Reyes, Claire Sternkopf, Jessica Toncler</td>
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<tr>
<td>VIOLA</td>
<td>Adjudmaa Ali, Kanyon Beringer, Lia Eldridge, Jae Franklin, May Garvey, Amy Gruen, Gabriel Hartmark, Lexie Livingood, Emily McCabe, Asher McMullin, Julien Riviere, Laura Vandenberg*, Courtney Wilmington</td>
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<tr>
<td>VIOLONCELLO</td>
<td>Christopher Aceto, Ernesto Bañuelos, Hannah Baron, Julian Bennett, Madison Creech, Natalie Galster-Manz*, Alex Lewis, Henry McEwen, Logan Robison, Zofia Sabee, Stephen Simuncak, Sarah Smith, Joshua Tan, David Yudis</td>
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<tr>
<td>HORN</td>
<td>Julian Cohen*, David Germaine, Hayden Guckenberg, Jonathan Ibach, Mariel Lopez</td>
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<tr>
<td>TRUMPET</td>
<td>Jack Benedict, Adrian Birge*, Caleb Carter*, Dean Chen, Ricardo Jimenez, Gaston Kaisin, Eviatar Shlosberg, Margaret Thompson</td>
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<tr>
<td>TROMBONE</td>
<td>Jacob Dikelsey, Allie Goldman*, Liam McDonald (bass)</td>
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<tr>
<td>Tuba</td>
<td>Henry Parks</td>
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<tr>
<td>TIMPANI</td>
<td>Nolan Ehlers*</td>
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<tr>
<td>PERCUSSION</td>
<td>Benjamin DePasquale, Keenan McDonald, Brian Mironer, Aaron Montreal, Tyler Nanstad, Alex Quade</td>
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<tr>
<td>HARP</td>
<td>Rachel Overby, Leila Ramagopal Pertl</td>
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<tr>
<td>ORGAN</td>
<td>Samuel Buse</td>
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</tbody>
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*Denotes principal or section leader

**Lawrence University Symphony Orchestra**

Mark Dupere, conductor

**LSO Stage Crew**

Jeanette Adams, Matt Piper, Joanie Shalit

**LSO Librarians**

Sarah Krysan, Liam McDonald, Katie Weers
We gratefully acknowledge the important role all of the Lawrence faculty play in preparing our students academically and musically, from our colleagues in musicology and music theory, to our colleagues in sight-singing, aural skills and keyboard skills and to our colleagues in the liberal arts. We particularly wish to recognize and thank the voice, instrumental, and keyboard faculty members:

**Voice Faculty**
- Kenneth Bozeman, tenor
- Joanne Bozeman, soprano
- Andrew Crooks, vocal coach and musical director of opera
- Dale Duesing, artist-in-residence
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- Karen Leigh-Post, mezzo-soprano
- Steven Paul Spears, tenor
- Copeland Woodruff, director of opera studies
- Esther Oh Zabrowski, soprano

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- Dane Richeson, percussion
- Catherine Kautsky, piano
- Michael Mizrahi, piano
- Anthony Padilla, piano
- 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.