

LIBRARY OF CONGRESS CHORALE

BRITANNIA

NICHOLAS ALEXANDER BROWN, conductor

DAN MEYER, accompanist

JOHN SAINT AMOUR, baritone

STEPHEN CZARKOWSKI, cello



Parliament, looking across bridge - London (ca. 1915-1923)
Prints and Photographs Division, Library of Congress

Friday, December 20, 2013 // 12 pm

Coolidge Auditorium

Library of Congress, Thomas Jefferson Building

LIBRARY OF CONGRESS CHORALE

The Library of Congress Chorale is a recognized employee organization of the Library of Congress. Membership is open to all members of the Library community, including staff, contractors, researchers, volunteers, and staff of other Capitol Hill-area government agencies. Conductors are chosen for a two-year term from among interested employees. The Chorale performs two formal concerts each year, in December and May or June. It also supports special events, such as the Librarian of Congress' annual holiday celebration in the Great Hall.

Rehearsals take place weekly, on Wednesdays (12:05-1:00pm), from September to June. If you enjoy singing, please consider joining us for the spring program. Questions may be directed to David Brunton, President, Library of Congress Chorale (dbrun@loc.gov or 202-707-2790).

First rehearsal for spring concert: Wednesday, January 15, 2014, 12:05-1:00pm

PLEASE NOTE:

The concert will last approximately 55 minutes.

There will be no intermission.

Video and audio recordings are prohibited.

Please refrain from flash photography.

Please silence all electronic devices.

Thank you!

The Library of Congress
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PROGRAM

THOMAS TALLIS (1809-1847)

"If Ye Love Me" | *ed. Robert A. Hudson*

PETER WARLOCK (1894-1930)

"Adam Lay yBounden"

HENRY PURCELL (1659-1695)

"Sing, ye Faithful"

"Britons, Strike Home!"

SAMUEL COLERIDGE-TAYLOR (1875-1912)

"Viking Song"

GUSTAV HOLST (1874-1934)

"I Vow to Thee, My Country" | *arr. Paul Hayward*

"In the Bleak Midwinter"

HENRY JOHN GAUNTLETT (1805-1876)

"Once in Royal David's City" | *descant arr. R. Mather*

JOHN RUTTER (B. 1945)
"What Sweeter Music"

RALPH VAUGHAN WILLIAMS (1872-1958)
Fantasia on Christmas Carols, for baritone solo, chorus and piano

John Saint Amour, baritone
Stephen Czarkowski, cello



About the Program

"If Ye Love Me"

music by Thomas Tallis (1505-1585)
text from the Bible, John 14: 15-17

Thomas Tallis served as a Gentleman of the Chapel Royal, the musical establishment of the English court, for forty years. He composed music under four English monarchs: Henry VIII, Edward VI, Mary I, and Elizabeth I. During these years the official religion switched from Catholic to Protestant, then back to Catholic, then back again to Protestant. This instability required court composers who possessed exceptional musical agility. In 1575, as a reward for faithful service, Queen Elizabeth granted Tallis and William Byrd (1540-1623) exclusive rights to print music and sell music paper in England, as well as the right to import music from foreign lands (for twenty-one years). This was one of the earliest patents for publishing music. Tallis was among the first composers to set words to music for the Church of England. He helped establish the anthem as the primary form of Anglican sacred music. His setting of "If Ye Love Me" was likely composed in 1549. During the reign of King Edward VI (1537-1553), church services were sung in English.

"If Ye Love Me" is a perfect example of Tallis' new Protestant English anthems: homophonic (all voices moving together rhythmically to create chords), but with brief moments of imitation. Like many early Anglican anthems, its form is ABB, with the second section sung twice. The text for this anthem comes from the New Testament Book of John 14.15-17. During the Last Supper, Jesus says these words to his disciples.

"Adam Lay yBounden"

music by Peter Warlock (1894-1930)
text from Sloane Manuscript (15th century)

The earliest surviving source of this text is the fifteenth century Sloane Manuscript, Ms. 2593, in the British Library, a small book (150x110mm) containing handwritten words to seventy-four carols. The Sloane Manuscript is also the earliest source of the carols "Lully, My Liking" and "I Sing of a Maiden." The carol recounts the consequences of events found in Genesis 3. Adam remained in limbo from his death until the crucifixion of Christ (4000 winters), and all because of an apple in the Garden of Eden.

No 15th century setting of the text of "Adam Lay yBounden" is known to exist. Many twentieth

century composers besides Peter Warlock have set it, including John Ireland and Benjamin Britten. Peter Warlock composed his setting in 1922. He is best known as a composer of choral works. His original name was Philip Arnold Heseltine, the name under which he wrote critical works that made a significant contribution to the scholarship of early music. His assumed name, Warlock, reflects his interest in magic and the occult.

“Sing, Ye Faithful”

music by Henry Purcell (1659-1695)

text by John Ellerton (1826-1893)

The tune of "Sing, Ye Faithful" was adapted by Ernest Hawkins from the final "Hallelujah" section of Henry Purcell's anthem, "O God, Thou Art My God," composed around 1692. It first appeared in Vincent Novello's tune collection *The Psalmist* (1843), in which it was called "Belville." The tune has since been called "Westminster Abbey" in honor of Purcell's long service as organist there. It is also sung to the words "Christ is Made the Sure Foundation," translated from the 7th century Latin by John Mason Neale in 1851. John Ellerton was a 19th century hymn composer educated at King William's College (Isle of Man) and Trinity College, Cambridge. He took holy orders in 1850, and in 1859 published *Hymns for Schools and Bible Classes*. He organized one of the first Choral Associations of the English Midlands and wrote at least eighty-six hymns.

“Britons, Strike Home!”

music by Henry Purcell (1659-1695)

text by John Fletcher (1579-1625)

King William III did not care for music, so there was not the demand for court composing that existed during the reigns of Charles II and James II. The theatre, however, did need music. Henry Purcell, former boy chorister in the Chapel Royal, organist at Westminster Abbey and keeper of the King's instruments, wrote incidental music for more than forty plays. He is best known for the opera, *Dido and Aeneas*. "Britons, Strike Home!" was a solo for a character named the Chief Druid in *Bonduca, or The British Heroine* (1695), a tragedy written by John Fletcher about Boadicea, queen of the Iceni people of East Anglia who led her warriors in an ultimately unsuccessful uprising against the Romans in 60 A.D. Purcell wrote one of his most extensive theatre scores for *Bonduca*, contains seven movements, vocal numbers and a trumpet overture. "Britons, Strike Home" might have been inspired by the recent victory of King William over the French in Belgium. It became a favorite patriotic song, rivaling "Heart of Oak," the official march of the Royal Navy for ships going into battle. It was often sung in London theatres during the 18th century.

“Viking Song”

music by Samuel Coleridge-Taylor (1875-1912)

words by David McKee Wright (1869-1928)

Samuel Coleridge-Taylor was born in London. His father, whom he apparently never met, was a doctor from Sierra Leone. In 1890, Coleridge-Taylor won a scholarship to the Royal College of Music as a violin student. He won two composition prizes while there and Sir Edward Elgar was an early champion of his music. Coleridge-Taylor gained acclaim for his cantata, *Hiawatha's Wedding Feast* (1898), which was inspired by Henry Wadsworth Longfellow's "The Song of Hiawatha." "Viking Song" was first published in 1911.

Coleridge-Taylor met African-American poet Paul Laurence Dunbar while Dunbar visited London in 1896. The composer subsequently set some of Dunbar's poems to music. The Coleridge-Taylor Choral Society of Washington, DC, founded in 1901 by African-American choral singers, invited Coleridge-Taylor to tour the U.S. (he made three trips—1904, 1906 and 1910). The text of "Viking Song" is from *The Irish Heart*, a 1918 book of poems by David McKee Wright. Wright was born in Ireland and later immigrated to New Zealand, then to Australia. The original poem read "sun-bright sea" rather than Coleridge-Taylor's version that reads "soul-bright sea."

"I Vow to Thee, My Country"

music by Gustav Holst (1874-1934)

text by Cecil Spring-Rice (1859-1918)

In 1921 composer Gustav Holst set this text to a tune from the *Jupiter* movement of his famous orchestral suite, *The Planets*, upon the suggestion of London music publisher Curwen. It became a part of Armistice ceremonies, especially after Holst harmonized it in 1926 for publication as a hymn in *Songs of Praise*, edited by Holst's friend Ralph Vaughan-Williams. In *Songs of Praise* the tune is called "Thaxted," after the village where Holst lived for many years. The text is from a poem by diplomat Cecil Spring-Rice called "Urbs Dei," written during his appointment to the British Embassy in Stockholm, Sweden. Based on the motto of his family, the text describes the allegiance of a patriot both to his country and to Heaven. In 1912, he became Ambassador to the United States, where he convinced Woodrow Wilson to join the British fight against Germany in World War I. Before his departure from the U.S. in 1918, Spring-Rice rewrote "Urbs Dei" in light of the huge loss of life by the British during the war. The final line of the last verse is from Proverbs 3:17 in the King James Bible: "Her ways are ways of pleasantness, and all her paths are peace."

"In the Bleak Midwinter"

music by Gustav Holst (1874-1934)

text by Christina Rossetti (1830-1894)

Christina Rossetti, the younger sister of Dante Gabriel Rossetti, became well known as a writer of mainly devotional literature. She did not originally intend her poem "In the Bleak Midwinter" as a hymn or carol. Rossetti was raised in an Anglo-Italian family. Disagreements over religion caused a breach between Rossetti and the man she loved. After that disappointment she turned from literature to works of piety which brought her fame. She wrote *Time Flies: A reading Diary* (1885) published by the Society for Promoting Christian Knowledge. She also wrote *Called to be Saints* (1881), *The Face of the Deep* (1892), and *Verses* (1893).

Holst's setting was composed for the first edition of *The English Hymnal* (1906), edited by Percy Dearmer and Ralph Vaughan Williams. It was also included in *Songs of Praise*, published by Dearmer, Martin Shaw and Vaughan Williams in 1925 for use in schools. The other well-known setting of the text is by Harold Darke (1888-1976) and dates from 1911.

“Once in Royal David’s City”

music by Henry John Gauntlett (1805-1876)

text by Cecil Frances Alexander (1823-1895)

Henry John Gauntlett was a lawyer and organist who did not entirely devote himself to music until he was nearly forty. He wrote more than a thousand hymn tunes, the most famous of which is “Irby,” the setting of “Once in Royal David’s City” that we sing today. Gauntlett’s tune first appeared in his pamphlet *Christmas Carols: Four Numbers* (1849). It was reprinted among his settings of all the hymns in the 1858 edition of Alexander’s work, and in *The Musical Times*, December 1902. Gauntlett’s own four-part arrangement was included in the first edition of *Hymns Ancient and Modern* (1868). Now established as standard congregational repertory, it traditionally opens the Christmas Eve Festival of Nine Lessons and Carols in the chapel of King’s College, Cambridge, as the processional. It is one of the most well-known carols in contemporary Great Britain.

The text was written by Irishwoman Cecil Frances Alexander as one of her popular books, *Hymns for Little Children* (1848), which Alexander wrote after overhearing her godchildren complain that the catechism was dreary. Another of her famous hymns is “All things bright and beautiful.” Alexander, called Fanny by her family, donated the profits from her published writings to her charitable work. With her sister, she did pioneering work in the education of deaf children.

“What Sweeter Music”

music by John Rutter (b. 1945)

text by Robert Herrick (1591-1674)

John Rutter set Herrick’s poem “What Sweeter Music” in 1988 for Stephen Cleobury, director of the Choir of King’s College, Cambridge. Born in London, John Rutter is well-known as a choral composer and conductor. He sang in the choir of Clare College, Cambridge while a student, then served as the choir’s director of music from 1975-1979, leading the choir to international recognition. In 1981 he founded his own choir, The Cambridge Singers and made recordings under his own label, Collegium Records. As a young man he collaborated with Sir David Willcocks in arranging and editing music for the *Carols for Choirs* anthology. The text is by Robert Herrick and appears in his *Hesperides: [Or, The Works Both Humane and Divine of Robert Herrick, Esq.]*. It is a collection of 1200 of his poems, published in 1648 under Herrick’s direction.

Fantasia on Christmas Carols

music by Ralph Vaughan Williams (1872-1958)

text from three traditional carols

Besides composing choral music, symphonies, operas, chamber music and film scores, Vaughan Williams was among the first 19th century collectors of English folk songs. He traveled the English countryside to listen to and record ordinary people singing the old songs they remembered. As a result, nearly extinct folk songs and carols were preserved for future generations. This work is now considered ethnomusicology. Vaughan Williams taught with the English Folk Dance and Song Society. With Percy Dearmer, he edited *The English Hymnal* (1906), and *The Oxford Book of Carols* (1928). His father was a vicar. His mother was a niece of Charles Darwin and the great-grandchild of potter Josiah Wedgewood. He attended the Royal College of Music and Trinity College, Cambridge where he became friends with fellow

student, Gustav Holst. During World War I he served in the Field Ambulance Service in Flanders.

Fantasia on Christmas Carols was first performed in 1912 at the Three Choirs Festival of Hereford Cathedral. A fantasia does not follow a conventional form and sometimes draws upon familiar tunes. This setting was based on three traditional carols collected by Vaughan Williams and his friend Cecil Sharp from various English citizens.

The melody and part of the text of “The Truth from Above” were sung to Vaughan Williams by a man named Mr. W. Jenkins of King’s Pyon, Herefordshire and published in *Eight Traditional English Carols* by Stainer & Bell (1919). Cecil Sharp collected a different version of the text with another tune from someone at Donnington Wood, Shropshire, which was published in *English Folk-Carols* (1911).

“Come All You Worthy Gentlemen,” known as the Somerset Carol, was collected from Mr. Rapsey of Bridgwater by Cecil Sharp, who included it in *Folk Songs from Somerset* and *English Folk-Carols* (1911). Rapsey learned the carol from his mother. He remembered singing it as a child with other children for money in the streets of Bridgwater at Christmastime. Rapsey sang “say” instead of “pray” in verses 1 and 2.

“On Christmas Night All Christians Sing” is also known as the Sussex Carol. Mrs. Verrall of Monk’s Gate, near Horsham, Sussex sang it to Vaughan Williams in 1904. Verrall was one of the singers whom Vaughan Williams valued most. Versions of the text close to Verrall’s can be found in *A New Carol Book* (1830) and *Good Christmas Box* (1847). The earliest printed source of the text is Luke Wadding’s “Another short carol for Christmas Day” in his *Smale Garland of Pious and Godly Songs*, published in Ghent in 1684. Cecil Sharp’s *English Folk-Carols* (1911) includes the text set to a different tune.

Leslie Long
Preservation Specialist
Library of Congress



About the Performers

Nicholas Alexander Brown is a Honduran-American conductor, musicologist, arts administrator, French Horn player and baritone based in Washington, DC and Boston. He has served as a music specialist/concert producer for the Library of Congress since May 2012, following a position in the Office of the President and Provost at Harvard University and an internship in the Office of the First Lady at The White House. He is the music director and founder of The Irving Fine Society, and serves as conductor of the Library of Congress Chorale and the Washington Sängerbund. Previous positions include music director/founder of Boston Unhinged Chamber Players and staff conductor for Boston Opera Collaborative. He was assistant conductor of the King’s College London Symphony Orchestra, Brandeis University Chorus, Brandeis University Chamber Choir and Brandeis-Wellesley Orchestra. He served as

junior enlisted conductor for the 215th Army Band (U.S. Army). As a guest conductor Brown has collaborated with the Orquesta Filarmónica de Honduras, Orion Symphony Orchestra, Kammerphilharmonie Graz, the Valley Forge Military Academy & College Regimental Band and Regimental Choir, and the New England Conservatory Youth Repertory Orchestra.

Brown is a Baritone vocalist and has performed with the London Symphony Chorus, London Philharmonic Choir, BBC Symphony Chorus and Tanglewood Festival Chorus under the batons of Sir Colin Davis, James Levine, Lorin Maazel, Christoph von Dohnányi, Rafael Frühbeck de Burgos, Sir Andrew Davis, Charles Dutoit, Michael Tilson Thomas, Yannick Nézet-Séguin, Oliver Knussen, Vladimir Jurowski, Edward Gardner and Keith Lockhart. As a soloist he has presented programs in the United States and Europe. He regularly sings the National Anthem at official government and military ceremonies, as well as at major sporting events.

As a French horn player Brown served in the 215th Army Band and has appeared as a soloist with the Orquesta Filarmónica de Honduras. He concertized with the Commonwealth Brass Quintet, King's College London Symphony Orchestra (Associate Principal), Orion Orchestra, Brandeis-Wellesley Orchestra (Principal), Opera Camerata of Washington, Wellesley Symphony Orchestra, Brandeis Wind Ensemble, and the Valley Forge Military Academy & College Regimental Band (Principal).

Brown has performed in venues such as Carnegie Hall, Boston's Symphony Hall and Jordan Hall, Tanglewood, Philadelphia's Kimmel Center, the Barbican, Royal Albert Hall and Royal Festival Hall in London, Cité de la Musique in Paris, Salisbury Cathedral, the Embassy of France in Washington D.C., the University of Klagenfurt, Austria, Mirabell Palace in Salzburg, Austria and Teatro Nacional Manuel Bonilla in Tegucigalpa, Honduras. He received a Master of Music in Music (Musicology) from King's College London and graduated Magna Cum Laude from Brandeis University, where he received a B.A. in Music (High Honors) and History.



Dan Meyer, accompanist, first came to Copyright Performing Arts in cataloging at Crystal City in 1972. There, he met Jill Altman and they married in 1974. Meyer was one of the original artists juried into the Torpedo Factory Arts Center in Alexandria, where he established a harpsichord and pipe organ workshop. Eventually his maintenance and installation business expanded throughout the Washington, DC metropolitan area. In the 1980's the Smithsonian engaged him as a contract tuner for the harpsichords in the Museum of American History's Hall of Musical Instruments.

A regular church organist since 1960, in and around DC, he served as organist and choirmaster for four congregations, interim music director for several others during transition periods, and as an instructor for Episcopal and Lutheran organists in a national program first sponsored by the Virginia Seminary. After closing his workshop and retiring from parish work, Meyer returned to Copyright Performing Arts as an examiner in 2001. He sang with the Capitol Hill Chorale and the Library of Congress Chorale for several years, and has enjoyed accompanying the Library of Congress Chorale recently. Playing the new Coolidge Steinway, D-588882 is a particular pleasure. At home in Alexandria he relishes weekend breakfasts and piano "duets" with his three-year-old granddaughter.

John Saint Amour, baritone, earned a Bachelor of Music from the Crane School of Music at Potsdam College, and a Master of Music from George Mason University. He is a past conductor of the Library of Congress Chorale, and currently serves as conductor of the Rockville Concert Band. Saint Amour has also served as a conductor for the Vienna Community Band, Arts United of Washington and the former Washington Symphony Orchestra. Prior to his employment at the Library, he spent six years teaching high school music and theater in New York and North Carolina. While living in Syracuse Saint Amour played French Horn with the Syracuse Wind Symphony and sang baritone in the Syracuse Vocal Ensemble. Locally, he previously conducted the Ft. Washington Chorus and sang in the bass section of the National Philharmonic Chorale. He was the cantor and choir conductor for St. Thomas Apostle Church in Northwest DC and is currently in rotation as a cantor for St. Elizabeth Ann Seton Church in Crofton, Maryland. Saint Amour celebrated his 10 year anniversary with the Library this past July and is currently a Supervisory Copyright Information Specialist in the Copyright Office.



Stephen Czarkowski serves as music director and conductor of the Apollo Orchestra, conductor of The Symphonette at Landon School, and guest conductor of Old Bridge Chamber Orchestra. He was recently appointed artistic director/conductor of the Frederick Regional Youth Orchestra. In January 2013 he was the guest conductor of the Old Bridge Chamber Orchestra's performance with trumpet virtuoso Nathan Clark. In November, Czarkowski was a featured cello soloist with the 2 Rivers Chamber Orchestra, playing Haydn's Cello Concerto. He previously guest conducted the Charlottesville and University Symphony Orchestra at the University of Virginia. He has also conducted the National Symphony through the auspices of the National Conducting Institute under Leonard Slatkin. Teachers and mentors include David Hayes, Samuel Wong, Jorma Panula, Tonu Kalam, and Joel Lazar. Czarkowski is currently on the cello and conducting faculties of Landon School and Shepherd University in West Virginia. As a cellist, he has worked with the Symphony of the Potomac, 2 Rivers Chamber Orchestra, Maryland Symphony and Symphonette at Landon. Czarkowski studied cello with Carter Brey, principal cellist of the New York Philharmonic. He currently he serves on the Alumni Board of Directors of the New School University (Mannes College of Music) and the Conductors Guild Board of Directors.



Special Thanks

The Library of Congress Chorale would like to extend a special thanks to the Music Division for its continued support, particularly Michele Glymph, Solomon HaileSelassie, Michael Turpin and Jay Kinloch.

Library of Congress Chorale Personnel

Soprano

Tricia Davis
Kim Edwin
Carol Frenkel
Leslie Long
Pamela Perry
Rosie Storey
Debra Wynn
Lina Zilionyte

Alto

Nancy G. Alfaro
Beth Bills
Sarah Garske
Judith Gray
Cathi Jones
Maggie Kruesi
Cheryl T. Mitchell
Hope O’Keeffe
Alice Parrish
Stephanie Ruvinsky
Caroline Saccucci
Anne Savage
Janet Starkweather
Karin Sweet
Deborah Thomas
Kate Zwaard

Tenor

Harold S. Boyd
David Brunton
Howard Jaffe
Robert C. Morgan
Ethan Reedy
Karl Russo

Bass

Baha Akpinar
Jonathan F. Barney
Andrew Druliner
John Saint Amour
Mark Simon
Alex Tiersky

Conductor

Nicholas Alexander Brown

Accompanist

Dan Meyer

Guest Artist

Stephen Czarkowski, cello

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