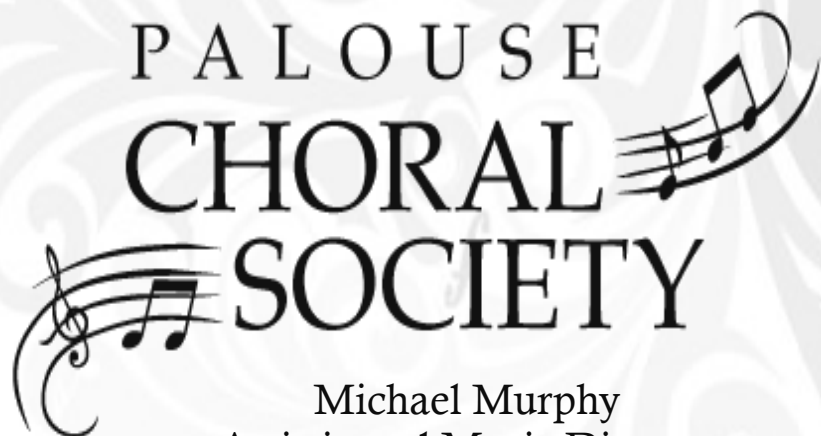


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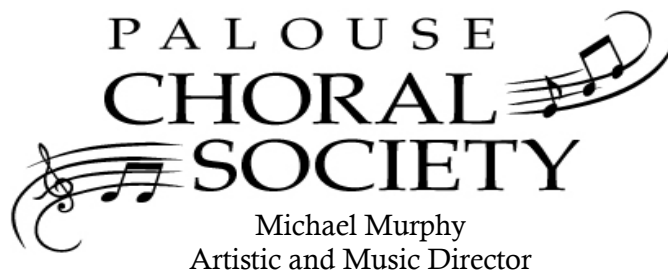
Michael Murphy
Artistic and Music Director

presents

Music
of the
British Isles

Sunday, October 14, 4:00 p.m.
University of Idaho Haddock Performance Hall

Sponsored by
William and Felicia Gaskins
Anne Moscrip
Miho Nam and Sung Ahn



presents

Music of the British Isles

Full Choral

I was glad when they said unto me

Jill Schneider, organist

C. Hubert H. Parry

Coronation Anthem no. 1 (Zadok the Priest)

Paul Adams, conductor
Jill Schneider, organist

George Frideric Handel

Rejoice in the Lamb

Lacy Sutter, soprano
Kathleen Norris, alto
Jason Dyer, tenor
Brian Carter, baritone
Jill Schneider, organist

Benjamin Britten

Intermission

Chamber Choir

Non Nobis, Domine

Roger Quilter

The Blue Bird

Charles Villiers Stanford

Just As the Tide Was Flowing

Ralph Vaughan Williams

The Turtle Dove

Ralph Vaughan Williams

Matt Kelly, baritone

Molly Malone

Irish Folk, arr. Blaine Shover

Quick! We Have But a Second

Charles Villiers Stanford

Thank You for:

*Turning off cellular phones, pagers, and watch alarms

*Not using recording or photography devices

Full Chorale

O Whistle and I'll Come to Ye

Elena Panchenko, primo
Paul Adams, secondo

Traditional Scottish, arr. Mack Wilberg

Loch Lomond

Dan Morrison, baritone soloist
Matt Kelly, baritone soloist

Traditional Scottish, arr. Jonathan Quick

A Welsh Lullaby

Traditional Welsh, arr. K. Lee Scott

Danny Boy

Paul Adams, conductor

Traditional Irish, arr. Joseph Flummerfelt

Wearin' of the Green

Traditional Irish, arr. Alice Parker



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Handel's Messiah

December 14-16, 2012

Performances at U of I,
Clarkston High School,
& St. Boniface Catholic Church,
Uniontown

Colors of Love

February 10, 2013

Simpson United Methodist
Church in Pullman

Haydn's Creation

April 19 & 21, 2013

Performances at U of I
& Clarkston High School

Sing *Messiah* with us

Tomorrow

Night!

Palouse Choral Society **invites YOU** to join us
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of George Frideric Handel's *Messiah*.

If you enjoy singing along with *Messiah*,
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(We have scores to share with anyone who does not have one.)

If you are interested in **auditioning** to sing *Messiah* with
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available during **tomorrow's rehearsal**.

Program Notes

I was glad, C. Hubert H. Parry (1848-1918)

The text for Psalm 122 has always been sung at the entrance of the monarch into Westminster Abbey at his or her coronation. For over a hundred years, the setting employed was one by Henry Purcell (1659-1695), organist of Westminster Abbey, originally written for the coronation of King James II in 1685. This was used at every coronation from James II to Victoria (1837); but for the coronation of Edward VII (Victoria's son and successor) in 1902, a new setting was called for, and Parry did not fail to satisfy with this opulent, celebratory setting, which has been used ever since. The anthem needs to be of some length, as it greets the monarch's entrance from the narthex into the nave of the Abbey, and it must accompany his or her procession through the nave, into the choir, and to the east end where he or she will be seated. Mid-way through the anthem, as the monarch enters the choir, a curious thing happens, and it is reflected in the anthem. In 1685, James II gave the scholars of the Westminster School the right to greet him as he entered the choir with shouted acclamations, in Latin, of "Long live King James!" This privilege has continued ever since. Rather than having the scholars shout their acclamation *over* the anthem, Parry decided to incorporate the moment *into* the anthem.

Coronation Anthem no. 1, George Frideric Handel (1685-1759)

Zadok the Priest (with words adapted from the first chapter of the First Book of Kings) opens with a tour de force that no degree of familiarity can stale. The long ritornello, based on rising original violin arpeggios over richly spaced repeated chords for lower strings and woodwind, prepares the way for a resplendent climax at the entry of the voices in 7 parts together with the trumpets and drums. Handel specifies no tempo and no dynamics except soft at the start and loud at the chorus entry; but the music implies a long sustained crescendo that conveys an overwhelming sense of expectation and suspense. The anthem is in three sections with the chorus for the most part moving homophonically to present the text clearly: there is scarcely any counterpoint. There is little harmonic surprise and the piece is firmly rooted in the tonic D major (the key dictated by the old valveless trumpets); thus Zadok is a supreme example of Handel's power to make a unique statement by the simplest means. The words of Zadok the Priest have been sung at every coronation since that of King Edgar in 973AD, and Handel's setting has been sung at every one since 1727.

Rejoice in the Lamb, Benjamin Britten (1913-1976)

Rejoice in the Lamb was written in 1943 shortly after Benjamin Britten's return to Great Britain following a three-year stay in America. This work was preceded by the composition of two of Britten's most popular and substantial choral compositions, the Hymn to St. Cecilia and the Ceremony of Carols. Those two works were written on Britten's journey home from the States. Musicologist Phillip Brett suggests that it was almost "as if to think of England were to think of choral music," and his return might have been Britten's impetus for the writing of some of his greatest works for chorus. The work was commissioned by the Rev. Walter Hussey, who also commissioned the Chichester Psalms from Leonard Bernstein twenty-two years later. Jubilate Agno or "Rejoice in the Lamb" is a long poem written by Christopher Smart, an eighteenth-century poet known during his lifetime for his translations of some of the odes of Alexander Pope and his contributions to several literary magazines in London. His commitment late in his life to several mental asylums is often commented upon: though it is not clear to what degree he might have been unstable. What today might be called religious zealotry could have been an excuse for his wife's stepfather to have Smart put away. Given the serious attacks made on Smart by his father-in-law in the press and through some other publishing ventures, one cannot be too sure of the nature or seriousness of Smart's supposed mental illness. What is known is that Smart produced much of Jubilate Agno after being confined to St. Luke's Hospital for Lunatics on May 6, 1757, as a "Curable Patient."

In "Rejoice in the Lamb," Smart abandons the norms of eighteenth-century literary style for a personal poetic style. The composition of thirty-two pages of lines of poetry that start with the word "let" or "for" created a litany nearly ecstatic in its presentation of a theme of worship and praise. Britten carefully organized the excerpts he set to music. They are described in the preface to the score by Walter Hussey, as presented below: "The cantata is made up of ten short sections. The first sets the theme. The second gives a few examples of one person after another being summoned from the pages of the Old Testament to join with some creature in praising and rejoicing in God. The third is a quiet and ecstatic Hallelujah. In the fourth section Smart uses his beloved cat as an example of nature praising God by being simply what the Creator intended it to be. The same thought is carried on in the fifth section with the illustration of the mouse. The sixth section speaks of the flowers—"the poetry of Christ." In the seventh section Smart refers to his troubles and suffering, but even these are an occasion for praising God, for it is through Christ that he will find his deliverance. The eighth section gives four letters from an alphabet, leading to a full chorus in section nine which speaks of the musical instruments and music's praise of God. The final section repeats the subdued but energetic "Hallelujah."

Non Nobis, Domine, Roger Quilter (1877-1953)

One of England's most glorious song-writers, Roger Quilter's personal life was far less happy than his optimistic lyricism often suggests. This chorus was composed for the Pageant of Parliament held at London's Royal Albert Hall in July of 1934. Dedicated to Walter Creighton, Quilter's setting enjoyed the express approval of the poet Rudyard Kipling. The glorious melody is underpinned by lush, deeply romantic and thoroughly stirring harmonies.

The Blue Bird, Charles Villiers Stanford (1852-1924)

Reared in upper-crust Dublin and given an impressive immersion in matters musical and intellectual, Stanford was composing by the age of four. In 1870 he entered Queen's College, Cambridge as a choral scholar and by 1873 had already achieved the post of organist at Trinity College and conductor of two choral societies.

Stanford possessed boundless energy and promoted the highest ideals in music, which drew to him offers for top musical posts in England. He was elected professor of music at Cambridge in 1887, when he was only 35. As *Grove's Dictionary* (Frederick Hudson) notes, "he exercised more influence in the teaching of composition than any other musician in Britain throughout his tenure." His students included Holst, Charles Wood, Vaughan Williams, Ireland, Bridge, Coleridge-Taylor, Howells, Moeran, Charles Wood, and others. Hudson also notes that Stanford's partsongs "reached near perfection both in melodic invention and in capturing the mood of the poem." *The blue bird* is such a partsong, on a poem by Mary Coleridge (1861-1907). The high soprano parts are not exactly "blue" notes in the sense of American blues. Rather, they convey a sense of mind detached somehow from the everyday—a dreamlike state where, as said in *King Lear*, "ripeness is all," like a newly-bloomed peony.

Just As the Tide Was Flowing, Ralph Vaughan Williams (1872-1958)

Ralph Vaughan Williams, striving to establish a national idiom for English composers, often incorporated folk material in his orchestral works, and he also arranged a number of traditional folk songs for chorus, always feeling free to take liberties. He said, "There is no original version of any particular tune. In one sense it is as old as the beginning of music; in another sense it is born afresh with the singer of today who sang it." In these folk song settings Vaughan Williams became the "singer of today," and he practically recreated the songs. In "Just as the Tide was Flowing" there is a most testing florid passage for all the voices, yet the essential spirit of the song is preserved.

The Turtle Dove, Ralph Vaughan Williams

A quite lovely arrangement of the folk song collected by Vaughan Williams from a Mr. Penfold, landlord of the Plough Inn, Rusper, in Sussex on 2-4 May 1907. Often called The True Lover's Farewell, Vaughan Williams' beautiful setting is almost a recomposition. The Turtle Dove personifies Vaughan Williams' description of English folk-tunes as having "sincerity, depth of emotion, simplicity of expression and, above all, beautiful melody". Although the original arrangement was dated 1919, this setting, for mixed voices with baritone solo was published in 1924.

Molly Malone, Irish Folk Tune, arr. Blaine Shover

Molly Malone, also known as "Cockles and Mussels", is an Irish folksong first appearing in the 1880's. It tells the tale of a beautiful woman who wheeled her cart on the streets of Dublin selling fish, but died young of a fever. Its popularity has made it the unofficial anthem of Dublin, Ireland.

Quick! We Have But a Second, Charles Villiers Stanford

Charles Villiers Stanford, with C. H. H. Parry, heralded a nineteenth century English musical renaissance, and his settings of sacred services and canticles are widely used in the Anglican Church still today. He also revived the "part-song" or "glee" for amateur singers to enjoy. "Quick! We Have But A Second" is his arrangement of an air by Thomas Moore, Irish poet, friend of Byron and Shelley. Moore's popular *Irish Melodies* appeared in ten parts between 1807 and 1835. The *carpe diem* text encourages us to live life (drink) to the fullest.

O Whistle and I'll Come to Ye, Traditional Scottish, arr. Mack Wilberg

"O Whistle and I'll Come to Ye," text was written by Scottish poet Robert Burns (1759-1796) and arranged by Mack Wilberg (b. 1955). Wilberg is the conductor of the famous Mormon Tabernacle Choir. The secondary vocal parts playfully counter the traditional melody and rhythm, an apt reflection of the flirtatious text. Wilberg also uses this opportunity to add several iterations of the "Scotch snap," a rhythm typical of Scotch folk tunes in which a short note value is followed by a longer one. With due respect to the purists among us, the language spoken by Robert Burns and immortalized in his poems was not a Celtic language. Nonetheless, we feel justified in paying tribute to him for almost single-handedly reviving the Scottish vernacular through his poetry and rescuing hundreds of Scottish folksongs from extinction.

Loch Lomond, Traditional Scottish, arr. Jonathan Quick

At the time in Scottish history when Loch Lomond was a new song, the United Kingdom (which united Scotland, England, and Wales) had already been formed. But the Highland Scots wanted a Scottish, not an English King to rule. Led by their Bonnie Prince Charlie (Prince Charles Edward Stuart) they attempted unsuccessfully to depose Britain's King George II. An army of 7,000 Highlanders was defeated on April 16, 1746, at the famous Battle of Culloden Moor.

It is this same battle that indirectly gives rise to this beautiful song. After the battle, many Scottish soldiers were imprisoned within England's Carlisle Castle, near the border of Scotland. "Loch Lomond" tells the story of two Scottish soldiers who were so imprisoned. One of them was to be executed, while the other was to be set free. According to Celtic legend if someone dies in a foreign land, his spirit will travel to his homeland by "the low road" – the route for the souls of the dead. In the song, the spirit of the dead soldier shall arrive first, while the living soldier will take the "high road" over the mountains, to arrive afterwards.

The song is from the point of view of the soldier who will be executed: When he sings, "ye'll tak' the high road and I'll tak' the low road" in effect he is saying that you will return alive, and I will return in spirit. He remembers his happy past, "By yon bonnie banks ... where me and my true love were ever wont to gae [accustomed to go]" and sadly accepts his death "the broken heart it ken nae [knows no] second Spring again."

A Welsh Lullaby, Traditional Welsh, arr. K. Lee Scott

"A Welsh Lullaby," or "Suo Gan," is often used as a carol at Christmastime. This version is an arrangement by K. Lee Scott, teacher, musician and composer of sacred music, choral music and hymns, who holds degrees in choral music from the University of Alabama and who travels extensively as a conductor and clinician in the United States, Canada, and Africa. Steven Spielberg used the melody of "Suo Gan" in the motion picture *Empire of the Sun*.

Danny Boy, Traditional Irish, arr. Joseph Flummerfelt

Research into the song "Danny Boy" produces some surprises. The assumption that the song is a product of Ireland is only partially correct. The melody is found in an 1840 collection of Irish harp music. However, it wasn't until 1913, when British poet/composer/lawyer, Frederic Edward Weatherly (composer of the WW II hit, "The Roses of Picardy") combined the lyrics from his unsuccessful song, "Danny Boy", with a melody sent to him by a friend, that the song as we know it came to be. You may also know this melody as "Londonderry Air", which is one of more than 100 other titles by which it is known.

Wearin' of the Green, Traditional Irish, arr. Alice Parker

"The Wearing of the Green" is an anonymous Irish ballad, probably dating to 1798. The context of the song is the repression around the time of the Irish Rebellion of 1798, when displaying revolutionary insignia was punishable by hanging; so, wearing a shamrock in one's hat was a sign of rebellion.

End Program Notes



Thank you
Border Highlanders Bagpipe Band
for your performance
preceding our concert today!

OUR ARTISTIC AND MUSIC DIRECTOR



Michael Murphy made his debut as Artistic and Music Director of the Palouse Choral Society (formerly known as the Idaho-Washington Concert Chorale) in 2009. Dr. Murphy has a wealth of conducting experience, ranging from the university level to community choruses, secondary school, and church.

Critics, colleagues, and singers acknowledge Murphy's conducting and rehearsal style as passionate, enthusiastic, engaging, and above all, positive. Under his baton, Palouse Choral Society has increased its membership from fifty to over eighty singers and the concert series has grown to four concerts per year. Summer 2011 he accompanied several PCS singers to the International Prague Choral Festival. Dr. Murphy is Director of Choral Activities and Assistant Professor of Conducting at the University of Idaho where he conducts the Vandaleers Concert Choir and University Chorus, and teaches graduate and undergraduate courses in conducting and choral methods.

A native of Wilmington, North Carolina, Dr. Murphy received his degrees in Conducting and Choral Music Education from Florida State University and East Carolina University. His dissertation, *Performance Practice of Johann Sebastian Bach's Passio secundum Johannem – A Study of Twenty-Five years of Recorded History as Influenced by the Historically Informed Performance Movement* was awarded a grant for dissertation research. He is the Founder and Artistic Director of the Idaho Bach Festival. Dr. Murphy has held several state leadership positions in the American Choral Directors Association (ACDA) and the Music Educators National Conference (MENC). Presently, he is President-Elect for the Idaho state chapter of the American Choral Directors Association. Dr. Murphy serves as an active adjudicator and clinician for workshops, festivals, honor choirs and clinics.

OUR ACCOMPANIST



Elena Panchenko is originally from Ukraine and studied at the Moscow Conservatory where she earned her degree in piano performance, music history and music theory. She served as the Musical Director of the Penn State Opera for four years and performed the debut of two new operas, including *Mrs. Satan*, an opera about the life of the first woman presidential candidate, Victoria Woodhall. Working extensively as an accompanist and church musician, Elena has performed with groups as varied as a children's dance group to such well-known musicians as Francis Orval and David Shifrin, clarinetist and Music Director of Chamber Music at the Lincoln Center. In addition to Elena's duties with the chorale, she is also the Music Director at St. James' Episcopal Church in Pullman. Elena's family includes her husband, Alex, WSU Math Professor and former Ukrainian rock star (as is Elena), and her son Ivan, a university student.

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