

PALOUSE
CHORAL
SOCIETY

presents



A
TALE
OF
TWO
CITIES

Glorious Choral Music from
LONDON AND PARIS

PALOUSE CHORAL SOCIETY CHAMBER CHOIR

SUSAN BILLIN, ORGAN

ELENA PANCHENKO, PIANO

UNDER THE DIRECTION OF

MICHAEL MURPHY

Sunday, February 8, 2015 ~ 4:00 pm

First Presbyterian Church, Moscow, Idaho

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ARTISTIC & MUSIC DIRECTOR

Mass for Four Voices

Kyrie

Kyrie eleison,
Christe eleison,
Kyrie eleison,

Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.

Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.

Gratia agimus tibi
Propter magnam gloriam tuam.

Domine Deus, Rex Coelestis.
Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe
Filius Patris.

Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostrum.

Qui sedes ad dexteram Patris,
miserere nobis.

Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.

Cum Sancto Spiritu in Gloria Dei Patris.
Amen.

William Byrd

Kyrie

Lord have mercy,
Christ have mercy,
Lord have mercy,

Gloria

Glory to God in the highest.
And on earth peace to all those of good will.

We praise thee. We bless thee.
We worship thee. We glorify thee.

We give thanks to thee
according to thy great glory.

Lord God, Heavenly King.
God the Father almighty.

Lord Jesus Christ, the only begotten son
Son of the Father.

Lord God, Lamb of God, Son of the Father.

Thou who takest away the sins of the world,
have mercy upon us.
Thou who takest away the sins of the world,
receive our prayer.

Thou who sittest at the right hand of the Father,
have mercy upon us.

For Thou alone art holy.
Thou alone art the Lord.
Thou alone art the most high, Jesus Christ.

With the Holy Spirit in the glory of god the Father.
Amen.

Thank You for:

*Turning off cellular phones, pagers, and watch alarms and for not using recording or photography devices.

Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium, et invisibilium.

Et in unum Dominum Jesum Christum, Filium Dei unigenitum,
et ex Patre natum ante omni saecula.
Deum de Deo, lumen de lumine, Deum verum de Deo vero.
Genitum, non factum, consubstantialem Patri
per quem omnia facta sunt.
Qui propter nos homines et propter nostram salutem
descendit de caelis.

Et incarnatus est de Spiritu Sancto
ex Maria Virgine. ET HOMO FACTUS EST.
Crucifixus etiam pro nobis sub Pontio Pilato,
passus et sepultus est.

Et resurrexit tertia die, secundum Scripturas.
Et ascendit in caelum, sedet ad dexteram Patris.
Et iterum venturus est cum gloria, iudicare vivos et mortuos,
cujus regni non erit finis.

Et in Spiritum Sanctum Dominum, et vivificantem,
qui ex Patre Filioque procedit
qui cum Patre, et Filio simul adoratur et conglorificatur,
qui locutus est per Prophetas.

Et unam, sanctam, catholicam et apostolicam Ecclesiam.
Confiteor unum baptisma in remissionem peccatorum.

Et expecto resurrectionem mortuorum,
et vitam venturi saeculi. Amen.

Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Benedictus

Benedictus qui venit in nomine Domini.
Hosanna in excelsis

Agnus Dei

Agnus Dei,
qui tollis peccata mundi, miserere nobis.
Agnus Dei,
qui tollis peccata mundi, miserere nobis.
Agnus Dei,
qui tollis peccata mundi, dona nobis pacem.

I Believe

I believe in one God,
The Father Almighty,
maker of heaven and earth,
and of all things visible and invisible.

And believe in one Lord, Jesus Christ, the only begotten Son of God,
born of the Father before all ages.
God from God, Light from Light, True God from true God.
Begotten, not made, of one substance with the Father
by whom all things were made.
Who for us and for our salvation
came down from heaven.

And was incarnate by the Holy Spirit
of the Virgin Mary. AND WAS MADE MAN.
Crucified also for us under Pontius Pilate, he suffered,
and was buried.

And on the third day he rose again, according to the Scriptures.
He ascended into heaven and he sits at the right hand of the Father.
He shall come again with glory to judge the living and the dead;
and of his kingdom there will be no end.

And I believe in the Holy Spirit, the Lord and Giver of life,
who proceeds from the Father and the Son
who together with the Father and the Son is adored and glorified,
who spoke to us through the Prophets.

And I believe in one, holy, catholic and Apostolic Church.
I confess one baptism for the remission of sins.

I await the resurrection of the dead,
and the life of the world to come. Amen.

Holy

Holy, Holy, Holy, Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.

Blessed is He

Blessed is He who comes in the name of the Lord.
Hosanna in the highest.

Lamb of God

Lamb of God,
who takest away the sins of the world, have mercy upon us.
Lamb of God,
who takest away the sins of the world, have mercy upon us.
Lamb of God,
who takest away the sins of the world, grant us peace.

Intermission

Rejoice in the Lord Always
Trio: Stephanie Sant
Tom Brandt
Kent Keller

Henry Purcell

Pavane

Gabriel Fauré

C'est Lindor! c'est Tircis! et c'est tous nos vainqueurs!
C'est Myrtil! c'est Lydé! les reines de nos cœurs.
Comme ils sont provocants! Comme ils sont fiers toujours!
Comme on ose régner sur nos sorts et nos jours!

Faites attention! Observez la mesure!
Ô la mortelle injure!
La tempo est moins lente
Et la chute plus sûre.

Nous rabattons bien leurs caquets!
Nous serons bientôt leurs laquais!
Qu'ils sont laids! Chers minois!
Qu'ils sont fols! Airs coquets!

Et c'est toujours de même
Et c'est ainsi toujours!
On s'adore! On se hait!
On maudit ses amours!

Adieu Myrtil! Églé! Chloé!
Démons moqueurs!
Adieu donc et bons jours
aux tyrans de nos cœurs!
Et bons jours!

It is lindor! It is Tircis! And they are all our conquerors!
It is Myrtil! It is Lydé!: the queens of our hearts.
How seductive they are! How proud they always are!
How they dare to reign over our destinies and our days!

Pay attention! Keep in step!
Oh, the lethal insult!
The pace is faster
And the fall more certain.

We will stifle their gossip!
Soon we will be their slaves!
They are so ugly—but they have dear sweet faces!
They are so mad—but so coquettish!

And it is always the same
And thus it is always!
They love themselves! They hate themselves!
They curse their love affairs!

Farewell, Myrtil, Églé! Chloé!
You scoffing demons!
Thus it is "farewell" and "good riddance"
to the tyrants of our hearts!
And "good riddance!"

Trois Chansons

Maurice Ravel

1. Nicolette

Nicolette, à la vesprée,
S'allait promener au pré,
Cueillir la pâquerette,
La jonquille et le muguet.
Toute sautillante, toute guillerette,
Lorgnant ci, là, de tous les côtés.

Rencontra vieux loup grognant,
Tout hérissé, l'œil brillant:
„Hé là! ma Nicolette,
Viens-tu pas chez Mère-Grand?"
À perte d'haleine s'enfuit Nicolette,
Laissant là cornette et socques blancs.

Rencontra page joli,
Chausses bleues et pourpoint gris:
„Hé là! ma Nicolette,
Veux-tu pas d'un bon ami?"
Sage, s'en retourna, pauvre Nicolette,
Très lentement, le cœur bien mari.

Rencontra seigneur chenu,
Tors, laid, puant, et ventru:
„Hé là! ma Nicolette,
Veux-tu pas tous ces écus?"
Vite fut en ses bras, bonne Nicolette,
Jamais au pré n'est plus revenue.

1. Nicolette

At evensong Nicolette
Went walking in the meadow
To pick daisies,
Daffodils, and may-lilies.
Skipping along most sprightly
Peering here, there, and everywhere.

She came upon a growling old wolf
With bristling hair and shining eyes:
"Hey there, my Nicolette,
Aren't you going to Grandmother's house?"
Nicollete fled breathlessly,
Leaving behind her cape and white clogs.

She came upon a handsome page,
Wearing blue hose and a grey doublet:
"Hey there, my Nicolette,
Don't you want a boyfriend?"
Wisely she turned from him, poor Nicolette,
But very slowly, her heart quite sad.

She came upon an ancient lord,
Twisted, ugly, rank, and fat:
"Hey there, my Nicolette,
Don't you want all these coins?"
Quickly she ran into his arms, good Nicolette,
To the meadow nevermore to return.

2. Trois beaux oiseaux du paradis

Jill Freuden Beth Stockinger
Terry Keller Kent Keller

Trois beaux oiseaux du Paradis, (Mon ami z-il est à la guerre)
Trois beaux oiseaux du paradis, ont passé par ici.

Le premier était plus bleu que ciel, (Mon ami z-il est à la guerre)
Le second était couleur de neige, le troisième rouge vermeil

“Beaux oiselets du Paradis, (Mon ami z-il est à la guerre)
Beaux oiselets du Paradis, qu'apportez par ici?”

„J'apporte un regard couleur d'azur. (Ton ami z-il est à la guerre)
Et moi, sur beau front couleur de neige,
Un baiser dois mettre, encore plus pur.”

”Oiseaux vermeil du Paradis, (Mon ami z-il est à la guerre)”
“Oiseaux vermeil du Paradis, que portez-vous ainsi?”

„Un joli cœur tout cramoisi,(Ton ami z-il est à la guerre)”
„Ah! je sens mon cœur qui froidit . . .Emportez-le aussiL.”

3. Ronde

Les vieilles:

N'allez pas au bois d'Ormonde,
Jeunes filles, n'allez pas au bois:

Il y a plein de satyres, de centaures, de malins sorciers.
Des farfadets et des incubes, des ogres, des lutins,
Des faunes, des follets, des lamies,
Diables, diablots, diabolins,
Des chèvre-pieds, des gnomes, des démons,
Des loups-garous, des elfes, des myrmidons,
Des enchanteurs et des mages,
Des stryges, des sylphes, des moines-bourrus,
Des cyclopes, des djinns, gobelins,
korrigans, nécromans, kobolds . . . Ah!

N'allez pas au bois d'Ormonde!

Les vieux:

N'allez pas au bois d'Ormonde,
Jeunes garçons, n'allez pas au bois:

Il y a plein de faunes, de bacchantes et de males fées.
Des satyresses, des ogresses, et des babaigas,
Des centaures et des diabesses, goules sortant du sabbat,
Des farfadettes et des démons,
Des larves, des nymphes, des myrmidones,
Hamadryades, dryades, naiades,
Ménades, thyades, follettes, lémures,
Gnomides, sucubes, gorgones, gobelins . . . Ah!

N'allez pas au bois d'Ormonde!

Les filles et les garçons:

N'irons plus au bois d'Ormonde,
Hélas! plus jamais n'irons au bois.

Il n'ya plus de satyres, plus de nymphes ni de males fées.
Plus de farfadets, plus d'incubes, plus d'ogres, de lutins
plus d'ogresses, non!

De faunes, de follets, de lamies, diables, diablots,
diabolins, satyresses, non.

De chèvre-pieds, de gnomes, de démons, de loups-garous,
ni d'elfes, de myrmidons, plus d'enchanteurs ni de mages,
de stryges, de sylphes, de moines-bourrus, de cyclopes,
de djinns, de diabloteaux, d'éfrits, de aegyptiens, de sylvains,
gobelins, korrigans, nécromans, kobolds...Ah!

N'allez pas au bois d'Ormonde. Les malavisés vieilles,
les malavisés vieux, les ont effarouchés - Ah!

2. Three Beautiful Birds of Paradise

Three beautiful birds of paradise, (My beloved is away at the war)
Three beautiful birds of paradise passed by here.

The first was bluer than the sky (My beloved is away at the war)
The second was the color of snow, the third vermilion red.

“Beautiful little birds of paradise (My beloved is away at the war)
Beautiful little birds of paradise, what do you bring this way?”

“I bring a glance from azure eyes (Your beloved is away at the war)
And I, on your lovely snow-white brow,
Must place a kiss, purer still.”

“Bright-red bird of paradise, (My beloved is away at the war)
Bright-red bird of paradise, What is this you carry with you?”

“A handsome heart, crimson red, (Your beloved is away at the war)
“Ah I feel my heart growing cold...Take it with you also.”

3. Roundelay

The old women:

Don't go to the woods of Ormonde,
Young maidens, don't go to the woods:

They are full of satyrs, centaurs, and malicious sorcerers.
Of hobgoblins, and incubi, of ogres, imps, and
Fauns, sprites, and lamias,
Devils, devilish imps, and little devils,
Goat-footed satyrs, gnomes, and demons,
Werewolves, elves, and myrmidons,
Of enchanters and magicians,
Stryges, sylphs, and surly monks,
Cyclops, jinns, and goblins,
korrigans, necromancers, kobolds . . . Ah!

Don't go to the woods of Ormonde!

The old men:

Don't go to the woods of Ormonde.
Young men, don't go to the woods.

They are full of she-fauns, bacchantes, and evil fairies.
Of she-satyrs, ogresses, and babyagas,
Centaures, she-devils, and ghouls from the witches' Sabbath,
Of she-hobgoblins and she-demons,
Spectres, nymphs, and she-myrmidons,
Hamadryads, dryads, naiads,
Maenads, thyiads, she-sprites, and lemurs,
She-gnomes, succubi, gorgons, and she-goblins... Ah!

Don't go to the woods of Ormonde!

The girls and boys:

No, we won't go to the woods of Ormonde,
Alas! Nevermore will we go to the woods.

There are no more satyres, no more nymphs no evil fairies.
No more hobgoblins, incubi, ogres, nor imps
no more ogresses, no!

No more fauns, sprites, lamias, devils, devilish imps,
Little devils, no more she-satyrs, no!

No more goat-footed satyrs, gnomes, demons, werewolves,
elves, nor myrmidons, no more enchanters, magicians
stryges, sylphs, surly monks, cyclops
jinns, little devils, efreet, nor aegipans, no more sylvans,
goblins, korrigans, necromancers, nor kobolds...Ah!

Don't go to the woods, of Ormonde. The ill-advised old women
and old men have frightened them all away - Ah!

Greater Love Hath No Man
Jill Freuden
Ken Grubbs

John Ireland

Valiant-for-Truth

Ralph Vaughan Williams

A Gaelic Blessing

John Rutter

Thank you for joining us this evening!

Program Notes

Mass for Four Voices ~William Byrd

Along with Palestrina, Lasso, and Victoria, William Byrd (1543-1623) stands among the greatest composers of the late renaissance. But what distinguished Byrd from his contemporaries was the extraordinary versatility of his output, and the outstanding quality of his individual compositions. He towered over every other English composer of the Tudor era, having composed more music than any British composer before him. Yet, what makes Byrd even more fascinating is that his personal religious strife was, in a way, a reflection of the great ecclesiastical schism of sixteenth-century Europe—the Protestant Reformation. For, though Byrd served the Church of England as a member of the Chapel Royal under Queen Elizabeth, he was a personal devotee of Roman Catholicism, a position which transgressed the law of the land at that time. Yet, despite his rather precarious situation, Byrd managed to compose some of the era's finest examples of music for public worship in the Anglican Church, as well as England's more serene music for clandestine Roman Catholic services.

Polyphonic settings of the Ordinary of the Mass were considered the most significant genre among renaissance composers. These settings consisted of music for the texts of that part of the Mass that remained constant in every worship service, termed the Ordinary. The five parts of the Ordinary, based on the *incipit* or first word of the specific text, include 1) Kyrie, 2) Gloria, 3) Credo, 4) Sanctus, and 5) Agnus Dei. The changing texts of the Mass, called the Proper, are different in each Mass, relating to the specific feast day or event within the church calendar. Mass Ordinaries were, therefore, favored by composers because they could be performed numerous times throughout the church year.

In addition to his Mass for Four Voices (composed 1592-93) heard here this evening, Byrd also composed a Mass for Three Voices and a Mass for Five voices. Byrd's Masses, however, were distinct from those of his continental contemporaries in several ways. First, Byrd's Mass Ordinary was the first composed in England in thirty years. Secondly, unlike his continental contemporaries, he did not base his Masses on any systematically borrowed material (i.e. Masses that paraphrased plainchant, motets, or chansons, such as Victoria's *Missa O magnum mysterium*—a Mass based on the motet of the same title). Instead, he used an approach which cultivated a more direct and simple expression of the text, like the plain-style Masses of John Taverner, who, undoubtedly influenced Byrd in this manner. A third difference was the fact that Byrd set the entire text of the Mass Ordinary, unlike most other English composers of his era who rarely set the *Kyrie* and also left out a sizable portion of the text of the *Credo*.

Byrd's Mass for Four Voices was not intended for the pomp and circumstance associated with Anglican public worship. On the contrary, its demeanor was more intimate and focused. The participants of this Mass were the small community of Catholics living in Protestant Elizabethan England. For them, the Mass was a matter of their identity. They were celebrating the Roman Catholic liturgy, not the Sarum Rite, and they did so, often at great sacrifice, as recusants.

The Mass is scored for cantus (topmost voice), altus, tenor, and bassus and is sung *a capella*, as were all Masses of the era. The tonality (or more correctly the modality) of the work is mostly Aeolian (transposed), originally in g minor, with most modern editions in f minor.

The movements of the Mass are unified by the use of a three-note motif that can be heard at the beginning of the Kyrie and then as it appears in each movement, except the Sanctus. Byrd's extraordinary sensitivity to, and expression of, the text is achieved through his brilliant use of imitation and suspensions. In explaining his approach to allowing the music to render the depth and meaning of the text, Byrd stated the following:

In these words, as I have learned by trial, there is such a concealed and hidden power that to one thinking upon things divine and diligently and earnestly pondering them, all the fittest numbers occur as if of themselves and freely offer themselves to the mind which is not indolent or inert.

Intermission

Program Notes

***Rejoice in the Lord Alway* ~Henry Purcell**

Henry Purcell (1659-1695), England's finest native Baroque composer, was a child prodigy whose lifespan corresponded roughly with the time in England known as the Restoration period, an era in which the vast majority of composers earned their livings through the closed traditional system of musical patronage. Purcell's youth was probably similar to that of Byrd, singing in the Chapel Royal as a boy. By 1677, he was composing music for King Charles II, and later became organist at Westminster Abbey, where he succeeded his teacher, John Blow, one of the most esteemed musicians in England at the time. Purcell later became organist of the Chapel Royal and composer to the court. For the remainder of his brief life, he continued to enjoy royal patronage and amass an international reputation, composing a wide variety of music, particularly vocal music.

Though Purcell is perhaps best known for his dramatic music (e.g. *Dido and Aeneas*), during his time at the Chapel Royal, he became involved with a distinctively English form of church music known as the anthem, a genre which developed during the era of William Byrd. The anthem was the Protestant English equivalent to the late-sixteenth century Latin (Catholic) motet. During the Baroque era, however, the anthem evolved from its more contrapuntal beginnings into a vocal form which began to include characteristic Italian baroque features, such as *basso continuo* and *concertato* style. The former, sometimes referred to as thorough bass, provided the harmonic structure of the music and was usually assigned to a small group of instruments, like the cello, harpsichord, or organ. The latter, also called "concerted style," involved alternating and contrasting groupings of vocal music and instrumental music, or soloists and choral singing, or a combination of all these and even additional textural contrasts.

Purcell's verse anthem, *Rejoice in the Lord Alway* (ca. 1682-85), is a good example of how these two baroque characteristics work. The opening instrumental section or "symphony" contains a repeating bassline that descends by step, a structure also known as an ostinato (or simply a repeating bass pattern that provides the harmonic structure of this section of the piece). Following this extended instrumental introduction, the soloists enter, accompanied by instruments, later to be followed by the chorus. Each of these groupings represents "concerted" music, each with its own color, texture, and mood.

The anthem is based on a passage from Paul's Epistle to the Philippians, chapter 4, verses 4-7. It is scored for alto, tenor and bass solos, four-part choir, strings, organ and continuo, though some modern performances use only organ. The piece is often referred to as the "Bell Anthem" in reference to the repeating figure in the bass at the beginning of the piece which gives the effect of the pealing of church bells or a carillon.

***Pavane, Opus 50* ~Gabriel Fauré**

The opening lyrical flute melody (over pizzicato strings) that ultimately permeates much of the Pavane reveals its composer, Gabriel Fauré (1845-1924), as a French lyricist, a songwriter at heart who understood the simple yet sublime beauty of a good *mélodie*. But this tendency toward a flexible melodic style was not at all a simple affair with Fauré, for, as Eric Salzman asserts, it was joined to a rich, sensuous, subtle harmonic palette that was most highly developed. Fauré was born in 1845 in the Ariège district of the south of France, the son of a village schoolteacher. He was eventually trained as a church organist and studied under Louis Niedermeyer and, later, Saint-Saëns. Eventually, Fauré held a position at the prestigious Paris Conservatoire. As a composer in the fertile artistic and intellectual environs of *fin-de siècle* Paris, he never fully departed from the constructs of tonal harmony, but stretched its boundaries through his poetic, evanescent chromaticism.

The Pavane was composed in 1886, a year before his famous Requiem. The title is derived from the name of a slow, stately renaissance processional court dance that was performed by pairs of dancers arranged in formal patterns. Fauré's Pavane was first composed as an instrumental work. Following his dedication of the work to his patron, Elisabeth, comtesse Greffulhe, he decided to add a choral part, setting a romantic text by the Countess' cousin, Robert de Montesquiou-Fezensac. Both versions, with and without chorus, were premiered within a few days of each other in November 1878 in Paris.

The music of Fauré serves as the bridge between the French romanticism of his teacher Saint-Saëns and the impressionist innovations of his students, Debussy and Ravel. Throughout his career, he was simultaneously reverent for France's musical traditions and sympathetic to the latest ideas of the avant-garde.

***Trois Chansons* ~Maurice Ravel**

Though he is better known for his piano and orchestral works, as well as for his meticulous orchestrations, Maurice Ravel (1875-1937), returned to choral composition after almost abandoning that medium earlier in his career when he unsuccessfully set out to win the Prix de Rome five times. Despite submitting four choral works between 1900 and 1905, including three cantatas, along with two other works in other media, he never received an award above third place. He did, later, compose five pieces for solo voice, chorus, and orchestra and also used the chorus as a part of the orchestra in *Daphnis and Chloé*.

But his only *a capella* cycle, composed between 1914 and 1915, published in 1916, and first performed a year later, was *Trois Chansons*, and it represents Ravel's finest choral writing. He composed these pieces while awaiting his enlistment into the French military during World War I, and in many ways they reflect the anxiety, gloom, and irony of the era.

Ravel wrote the poetry, himself, for these pieces which include 1) ***Nicolette***: a variation on the story of Little Red Riding Hood, concerns a girl who goes picking flowers in the woods. First she meets a wolf, from whom she flees, then a handsome but penniless suitor, from whom she flees, and finally a corpulent old man who offers her gold, from whom she accepts. 2) ***Trois Beaux Oiseaux Du Paradis***: a conversation between a woman and three beautiful birds from paradise, one blue, one white, and one red. The woman's beloved has gone off to war and she is asking the birds for news. The blue and white birds relay a gaze and a kiss respectively. The woman then questions the red bird and the red bird tells her of her beloved's death, and 3) ***Ronde***: a cautionary inter-generational tale, is a showpiece of ensemble agility and diction for virtuoso choir.

Program Notes

Greater Love Hath No Man ~John Ireland

A significant musical force in the years between the two world wars, John Ireland (1879-1962) was perhaps more influenced by French impressionism than English folk music, like many of his British contemporaries. He attended, and later taught at, the Royal Academy of Music, Benjamin Britten being among his students. Within the scope of his many musical interests and activities, Anglican Church music remained significant throughout his life, though he had strong leanings towards Anglo-Catholicism as well. From the late 1800s to 1926, he was a church organist at a succession of London churches. His long-held desire was to acquire a position as Director of Music at a church on the island of Guernsey in the English Channel, which he did achieve in 1940. But that situation was cut short by the German invasion of the Channel Islands not long after he arrived.

Ireland's sacred choral music has always had a direct "singability" about it and has invariably provided a satisfying musical experience for choirs who have performed it. Indeed, it has not been limited to choir lofts, but has engaged congregations as well, as with his very engaging hymn, *My Song Is Love Unknown*.

Greater Love Hath No Man was composed while Ireland was organist at St. Luke's in Chelsea in 1912, so it is a relatively early work in his career. It is a sacred anthem for SATB, originally composed to organ accompaniment, but later set to an orchestral accompaniment (1924). It has become a staple of churches and cathedrals around the world, as well as the concert stage.

Valiant-for-Truth ~Ralph Vaughan Williams

Ralph Vaughan Williams (1872-1958), the most important English composer of his generation, was a leading star in the revival of English music in the twentieth century.

Even though he was brought up in the Classical-Romantic central European tradition, he also actively collected folk songs and, later, studied composition with Maurice Ravel. He also showed an interest in Tudor court music as well as the harmonic and coloristic techniques of impressionism. Thus, his interest in both pre- and post-tonal music, as well as his exposure to the modal quality of English folk music, helped him establish a distinctive English style which enabled him to compose without feeling fully constrained to traditional concepts of tonality.

The motet, *Valiant-for-Truth*, was first performed in the early years of WW II, 1942. It was composed upon the death of Vaughan Williams' friend, violinist Dorothy Longman. The piece reflects his long-held interest in Bunyan's Christian allegory, *Pilgrim's Progress* from which it is drawn, a fascination that eventually culminated, after several related works over the years, in Vaughan Williams' opera of the same name in 1951 when it was first performed at Covent Garden.

This work blends solo recitation with choral prose and reveals Vaughan Williams masterful sensitivity to the text. The work's seeming simplicity is beguiling, especially as it pertains to its performance, which is extremely challenging. Vaughan Williams uses the alto solos to narrate and introduce the words of the hero, which are then proclaimed by the choir, all set in folk-like modal harmony. The final dramatic section of the motet unfolds as the hero approaches the riverside, and, as canonic choral entries imitate the jubilant sound of trumpets, the work builds to a climax as the tonality makes a sublime shift from B-flat major to G major.

Welcome Dr. Stephen Martin, Author of our Program Notes



Professor Martin taught courses in music history and ethnomusicology at Portland State University. His broad academic background includes degrees in English Literature, Music History and Ethnomusicology, in which he holds a Ph.D. from the University of Washington. Prior to his tenure at PSU, he held teaching positions at Grinnell College, the University of Washington, Yale University, and the University of Alabama.

Dr. Martin's research interests include the music of Africa (he was a Fulbright Scholar to Tanzania in 1976), American musical traditions, nineteenth-century German Romanticism in music and literature. He has produced numerous publications, including articles in the *Garland Encyclopedia of World Music*, the *Journal for Ethnomusicology*, the *Hartford Studies in Literature*, the *Journal of African Studies*, and, most recently, a chapter in the *Garland Handbook of African Music*.

As an active member of the Society for Ethnomusicology and the American Musicological Society, he has presented papers, chaired panels, and served as an Officer and Board member of both national and regional chapters of these organizations. For several years, Dr. Martin has been a consultant for the National Endowment for the Arts, for which he has chaired numerous grants panels and conducted over a dozen site visits to NEA projects around the country.

Though he grew up in inner-city Philadelphia, Dr. Martin thinks of himself as a country boy at heart. During his last sabbatical, he built a barn on his ranch in northern Idaho, where he has retired to write and raise organic grass-fed cattle. In addition, Dr. Martin manages and provides customer service in his wife's Palouse, Washington business, Mimi's Bakery.

Our Artistic and Music Director



Michael Murphy made his debut as Artistic and Music Director of the Palouse Choral Society 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, operating budget, and the concert series to four concerts per year. Dr. Murphy is Director of Choral Activities and Associate Professor of Conducting at the University of Idaho where he conducts three choral ensembles and teaches graduate and undergraduate courses in conducting and choral literature and techniques. He is the Founder and Co-Artistic Director of the annual Idaho Bach Festival.

Dr. Murphy serves as an active adjudicator and clinician for workshops, festivals, honor choirs and clinics in the northwest and southeast and his international conducting experiences include Austria, China, Czech Republic, and Germany. In 2015, Michael will represent the American Choral Directors Association (ACDA) as a Conducting Fellow for the International Conductor Exchange Program in Sweden. As an active member, Dr. Murphy has held several state leadership positions in ACDA and NAFME. Presently he is President of the Idaho American Choral Directors Association and serves on the national board of the National Choral Collegiate Organization (NCCO). Murphy received his degrees in Conducting and Choral Music Education from Florida State University and East Carolina University.

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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Jill Freuden+
Meredyth Goodwin
Terry Keller
Beth Stockinger

Altos

Judie Hanley
Jan Keller
Kirstin Malm
Anne Moscrip
Heather Nelson+
Robin Ohlgren
Stephanie Sant+

Tenors

Tom Brandt+
Ken Grubbs
Willie Hosea
Chris McIntosh
+ Section Leader

Bass

Rob Ely
Jack Keller
Kent Keller+
Jim Reece

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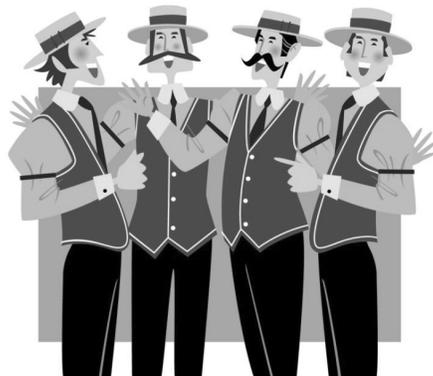
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