

Sunday, November 21  
Helen M. Hosmer Hall  
3:00 PM

## *Traditions of the English Cathedral*

Potsdam Community Chorus

Jeffrey Francom, conductor

Laura Toland, organ

I Was Glad (1902)

C. Hubert H. Parry  
(1848-1918)

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 builded as a city that is at unity in itself.  
O pray for the peace of Jerusalem,  
they shall prosper that love thee.  
Peace be within thy walls,  
and plenteousness within thy palaces.  
– Psalm 122:1-3, 6, 7

Music for the Funeral of Queen Mary (1695)

Henry Purcell  
(1659-1695)

Laura Doe & Sharon Zettlemyer, student conductors  
Sage Boris, Jason Francey & Brandon Manning, trumpets  
Thomas Green, euphonium; Chris Capurso, timpani

- I. The Queen's Funeral March (Procession)
- II. Man That is Born of a Woman

Man that is born of a woman,  
hath but a short time to live,  
and is full of misery.  
He cometh up,  
and is cut down like a flower.  
He fleeth as it were a shadow,  
and ne'er continueth in one stay.  
– Book of Common Prayer, 1662

III. In the Midst of Life

In the midst of life we are in death.  
Of whom may we seek for succor, but of thee, O Lord,  
who for our sins are justly displeased?  
Yet, O Lord most mighty,  
O holy and most merciful Saviour,  
deliver us not into the bitter pains of eternal death.  
– Book of Common Prayer, 1662

IV. Canzona

V. Thou Knowest, Lord (2<sup>nd</sup> setting)

Thou knowest, Lord, the secrets of our hearts.  
Shut not thy merciful ears unto our prayer;  
But spare us, Lord most holy.  
O God most mighty, O holy and most merciful Saviour,  
thou most worthy Judge eternal,  
suffer us not at our last hour,  
for any pains of death, to fall from thee.  
– Book of Common Prayer, 1662

VI. The Queen's Funeral March (Recession)

And I Saw a New Heaven (1928)

Edgar L. Bainton  
(1880-1956)

Sondra Goldsmith Proctor, organ

And I saw a new heaven and a new earth:  
For the first heaven and the first earth were passed away,  
and there was no more sea.  
And I John saw the holy city, New Jerusalem,  
coming down from God out of heaven,  
prepared as a bride adorned for her husband.  
And I heard a great voice out of heaven, saying:  
Behold, the tabernacle of God is with men,  
and he will dwell with them and they shall be his people;  
and God himself shall be with them and be their God.  
And God shall wipe away all tears from their eyes,  
and there shall be no more death, neither sorrow nor crying;  
Neither shall there be any more pain,  
for the former things are passed away.  
– Revelations 21:1-4

Plymouth Suite (1937)

V. Toccata

Percy Whitlock  
(1902-1946)

Sondra Goldsmith Proctor, organ

Like As the Hart Desireth the Waterbrooks (1941)

Herbert Howells  
(1892-1983)

Like as the hart desireth the waterbrooks,  
so longeth my soul after thee, O God.  
My soul is athirst for God,  
yea, even for the living God.  
When shall I come to appear before the presence of God?  
My tears have been my meat day and night,  
while they daily say unto me,  
where is now thy God?  
– Psalm 42:1-3

Amice Christi, Johannes (1993)

Michael Sitton  
(b. 1958)

Crane Men's Ensemble

Pray for us the Prince of Pees,  
Amice Christi, Johannes.  
To thee now, Christes dere derling,  
that were a maiden bothe eld and ying,  
mine herte is set to thee to sing.  
For thou were so clene a may  
the prevites of Hev'n forsothe thou say  
whan on Christes brest thou lay.  
Whan Christ befor Pilat was brought,  
thou, clene maiden, forsok him nought:  
to deye with him was all thy thought.  
Christes moder was thee betake.  
A maiden to ben a maidenes make;  
Thou be oure helpe we be not forsake.  
Prey for us, the Prince of Pees.  
– Anonymous, ca. 1400

O Love of God, How Strong and True (1916)

C. Hubert H. Parry  
(1848-1918)  
Arr. Michael McCarthy

Potsdam Community Chorus  
Crane Men's Ensemble

O love of God, how strong and true!  
Eternal, and yet ever new;  
Uncomprehended and unbought,  
Beyond all knowledge and all thought.  
O love of God, how deep and great!  
Far deeper than man's deepest hate;  
Self-fed, self-kindled, like the light,  
Changeless, eternal, infinite.

O heavenly love, how precious still,  
In days of weariness and ill,  
In nights of pain and helplessness,  
To heal, to comfort, and to bless!  
O wide embracing, wondrous love!  
We read you in the sky above,  
We read you in the earth below,  
In the seas that swell and streams that flow.

We read you best in Him who came  
To bear for us the cross of shame;  
Sent by the Father from on high,  
Our life to live, our death to die.  
We read your power to bless and save,  
Even in the darkness of the grave;  
Still more in resurrection light,  
We read the fullness of your might.

O love of God, our shield and stay  
Through all the perils of our way!  
Eternal love, in you we rest  
Forever safe, forever blest.  
We will exalt you, God and King,  
And we will ever praise your name;  
We will extol you every day,  
And evermore your praise proclaim!  
– Horatius Bonar, 1858

### **Brief Intermission**

Six Pieces (1940-45)  
Master Tallis's Testament

Herbert Howells  
(1892-1983)

Michelle Rae Martin, organ

Chichester Psalms (1965)

Leonard Bernstein  
(1918-1990)

Jonah Piali, countertenor  
Jessica Suchy-Pilalis, harp  
Chris Capurso, percussion  
Laura Toland, organ

I. Psalm 108, vs. 2; Psalm 100

Laura Doe, Chris Dwyer,  
Jason Francey, Jessica Lopez, soloists

Awake, psaltery and harp: I will rouse the dawn!

Make a joyful noise unto the Lord all ye lands.

Serve the Lord with gladness.

Come before His presence with singing.

Know ye that the Lord, He is God.

It is He that hath made us, and not we ourselves.

We are His people and the sheep of His pasture.

Enter into His gates with thanksgiving,

And into His courts with praise.

Be thankful unto Him, and bless His name.

For the Lord is good, His mercy is everlasting.

And His truth endureth to all generations.

II. Psalm 23; Psalm 2, vs. 1-4

The Lord is my shepherd, I shall not want.

He maketh me to lie down in green pastures,

He leadeth me beside the still waters,

He restoreth my soul,

He leadeth me in the paths of righteousness,

For His name's sake.

Yea, though I walk

Through the valley of the shadow of death,

I will fear no evil,

For Thou art with me.

Thy rod and Thy staff

They comfort me.

Thou preparest a table before me

In the presence of mine 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.

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!

III. Psalm 131; Psalm 133, vs. 1

Laura Doe, Chris Dwyer,  
Jason Francey, Laura Gilbert, soloists

Lord, Lord,  
My heart is not haughty, nor mine eyes lofty,  
Neither do I exercise myself in great matters  
or in things to wonderful for me.  
Surely I have calmed and quieted myself,  
As a child that is weaned of his mother,  
My soul is even as a weaned child.  
Let Israel hope in the Lord from henceforth and forever.  
Behold how good and how pleasant it is,  
For brethren to dwell together in unity.

### Program Notes

The Church of England traces its roots to the third century A.D. when Britannia was ruled by the Roman Empire. For several centuries, Anglo-Saxon pagans wreaked theological havoc on the early church. In 597, Pope Gregory sent Catholic missionaries to the region. As a result, three branches of Christianity collided: Catholicism, the old Romano-British tradition, and Celtic rituals from Scotland. This new English church remained under papal authority until King Henry VIII's notorious break with Rome in 1534. In 1549, the first Act of Uniformity abolished many of the lingering Roman traditions, including the Latin Mass, and imposed a uniform Communion Service. For a time, music was discouraged and as a result, the number of choral foundations was drastically reduced. In 1559, Queen Elizabeth set the musical course that would last for centuries to come:

And that there be a modest distinct song, so used in all parts of the common prayers in the church, that the same may be as plainly understood, as if it were read without singing . . . to the praise of Almighty God, in the best sort of melody and music that may be conveniently devised, having respect that the sentence of the hymn may be understood and perceived.

Queen Elizabeth was a staunch supporter of the twenty-two remaining choral foundations. One of these, the Chapel Royal, had been established to accompany the sovereign as she traveled from venue to venue. Henry Purcell (1659-1695) received his early training as a chorister in the Chapel Royal, and for a number of years he was also the organist. As such, one of his primary duties was to prepare music for royal occasions: coronation marches, birthday odes, funeral music, etc. The sentences we perform today were written in 1694 for the funeral of Queen Mary; the texts were taken from the Anglican Book of Common Prayer (1662). Henry Purcell (age 35) could not have known that his composition would be performed just one year later at his own untimely funeral.

Two of the three are verse anthems, meaning soloists (or a small group) sing the verse, and the chorus sings the refrain. Listen closely for Purcell's meticulous attention to word painting. In *Man That is Born of a Woman* we hear a rise in pitch as "he cometh up" and a fall in pitch as he "is cut down." Also, a quickening of tempo ("he fleeth as it were a shadow") is followed by thirty-four repetitions of "and ne'er continueth."

Two other works on our program were commissioned for "royal" occasions. Sir Charles Hubert Parry (1848-1918) composed *I Was Glad* for the coronation of King Edward VII; it has been performed at every coronation since. Written for double choir, the early cathedral choirs were often separated into two groups: the *decani* (seated by the dean), and the *cantoris* (seated by the cantor). This practice continues today in many English cathedrals.

When he was on trial in Chichester for high treason, William Blake (1757-1827) penned the opening lines to his epic poem *Preface to Milton* (a.k.a. *Jerusalem*). The effects of the Industrial Revolution had taken a toll, and this activist hoped for a New Jerusalem "in England's green and pleasant land." The text was set to music by Parry in 1916 for the "Fight for the Right" women's suffrage movement, and was adopted as a hymn by the National Association of Women's Institutes in 1924. Many will recognize it from the 1981 classic *Chariots of Fire*, which takes its name from Blake's text. Today we sing a less familiar setting by Michael McCarthy with text by 19<sup>th</sup> century Scottish clergyman, Horatius Bonar—*O Love of God, How Strong and True*—commissioned in 2004 for the funeral service of President Ronald Reagan.

In England, Charles Parry was equally respected as both composer and educator. Herbert Howells (1892-1983), Ralph Vaughan Williams (1872-1958), and Gustav Holst (1874-1934) were just a few of his many pupils at the Royal College of Music. RVW said, "We pupils of Parry have, if we have been wise, inherited from him the great English choral tradition which Tallis passed to Byrd, Byrd to Gibbons, Gibbons to Purcell, Purcell to Battishill and Greene, and they in their turn through the Wesleys to Parry. He has passed on the torch to us and it is our duty to keep it alight. . ." Many of Parry's students exemplified this philosophy through their own work. Vaughan Williams led an English folk music revival and passed his affection to his students, including Percy Whitlock (1902-1946), composer of *Plymouth Suite*. Herbert Howells paid homage to early composers with compositions such as *Master Tallis's Testament*, for organ.

Howells was deeply influenced and affected by the losses of the World Wars, as was Edgar Bainton (1880-1956). Their music often contains an element of despair and personal loss. Bainton, a German prison camp survivor, looks musically and spiritually to happier times with his anthem *And I Saw a New Heaven. Like as the Hart*, written in 1941, speaks symbolically of the grief surrounding Herbert Howells (and Europe) at the start of World War II, and also mourns the death of his nine-year-old son in 1935. The sorrowful phrase, "My tears have been my meat day and night," is followed by an abrupt exclamation, "Where, *where* is now thy God?" And later, "When shall I come before the presence of God?"

Leonard Bernstein's (1918-1990) *Chichester Psalms* were commissioned by the Chichester Cathedral for the 1965 Southern Cathedrals' Festival. Some of the material was taken from earlier sketches of *West Side Story*. The text is in Hebrew. The first movement (Psalm 100), with its joyful 7/4 meter, is in stark contrast to the opening of the second movement (Psalm 23). The tranquility of Psalm 23 is abruptly shattered with the men's entrance of Psalm 2: "Why do the nations rage?" The dense chords in movement three eventually give way to a peaceful setting of Psalm 131, and the work closes with a familiar leitmotif from movement one. Special thanks to the guest organists and instrumentalists who helped make this performance possible!

### **Guest Organists**

**Dr. Michelle Rae Martin** holds MM and DMA degrees in pipe organ performance and literature as well as a Sacred Music Diploma from the Eastman School of Music. Prior to study at Eastman, Michelle completed a Bachelor of Music in organ from the University of Alberta, Edmonton. Michelle has been coached by many leading performers and scholars, including Hans-Ola Ericsson, Martin Haselböck, Michael Gailit, Catharine Crozier, Robert Glasgow, Andrea Marçon, Simon Preston, Carole Terry and Andrés Cea Galán. She has performed throughout North America and Europe, and has been an invited performer at such prestigious events as the conference "Aspects of American Organ Building in the Twentieth-Century" (Rochester) and the American Guild of Organists Young Artists Recital (Oneonta). Michelle has received numerous scholarships and grants including a Johann Strauss Foundation Scholarship for Advanced Study of Music in Austria, a Canada Council for the Arts Grant, and Saskatchewan Arts Board Grants. She was a semi-finalist in the 2002 Royal Bank Calgary International Organ Competition and a competitor in the National Young Artists Competition in Organ Performance in 2003. Michelle is currently working as project manager and performer for a recording of new organ works by Eastman composers and an album of organ plus other instruments.

**Sondra Goldsmith Proctor** is a well-known and highly-respected organist and choral conductor. She has served as President of the Eastern Division of ACDA, as Dean of the DC Chapter of the American Guild of Organists (AGO), as Chair of the DC AGO Foundation, and presently serves on the National Committee on Professional Networking and Public Relations for the AGO and as Treasurer of the DC AGO Foundation. Ms. Proctor was the first woman to conduct a concert in the Concert Hall of the Kennedy Center, and she is remembered for her long time association with the Paul Hill Chorale and the Washington Singers. For forty-five years she has served churches in the Washington Metro Area as organist and music director, spending nearly three decades as Director of Music and Arts for Westmoreland Congregational United Church of Christ. Her programs have also included arts exploration and drama for all age groups, from the very young to senior citizens. In addition to her work in the United States, Ms. Proctor has given numerous organ recitals and conducted various choirs, including her own Circle Singers, in Europe. Sondra Goldsmith Proctor was named Musician-in-Residence for St. Lawrence University in the fall of 2008. Currently she directs The Ad Hoc Singers, a chamber vocal ensemble and the St. Lawrence University Children's Chorus.

**Potsdam Community Chorus**  
**Kathleen Papot, Rehearsal Pianist**

**Soprano**

Roxanna Amiri  
Betsy Baker\*+  
Donna Lee Behnke  
Mary Betz  
Elisabeth Brandt+  
Cynthia Coleman+  
Sheryl Cruger  
Shalvi D'Arcangelo  
Laura Doe\*  
Samantha Donohue  
Nickisha Dustin  
Becky Fulton  
Chelsea Furbish  
Laura Gilbert\*  
Ellen Grayson  
Alison Grovine  
Kathleen Haggerty  
Katie Harmer  
Alexandra Jacobs\*  
Brooke Kallenberg  
Jessica Lopez  
Lora Lunt  
Janet McFarland  
Elise Mills  
Cynde Morin  
Carlen Myers  
Cynthia Ostrander  
Felicity Palmer  
Jackie Romaska  
Jessica Seaver  
Christina Smith  
Lindsay Smith  
Elizabeth Sterling

**Alto**

Amanda Allen\*  
Susan Barkley\*  
Sue Bonnell\*+  
Katina Carayiannis  
Debra Charter  
Rachel Cook  
Lois Cutter+  
Danielle Edwards+  
Stephanie Gorish  
Martha Grow  
Kathleen Haggerty  
Tyhera Harris  
Hannah Harvester

Yingyu He  
Meghan Hopkins  
Victoria Jacobs  
Sharon Jones+  
Kendra Lamb  
Polly Lewis  
Nicole Polstein  
Joyce Rao  
Emily Theisen  
Laura Toland+  
Sandy Tomalty  
Carolyn Watters+  
Sarah Wigley  
Carolyn Yuan  
Sharon Zettlemoyer

**Tenor**

Marvin Baker\*  
John Cross+  
Chris Dwyer\*  
Stephen Easter\*+  
Jason Francey  
Andrew Gillerist  
Jarred Hoyt  
Jayme Liardi  
Richard Lunt  
Ryan Lupka  
Jacob Orcutt  
Kathleen Papot  
Simon Zhang  
Michael Zupan

**Bass**

Andrew Albani  
James Barton  
Anthony Betz  
James Bock  
Ogden Brandt+  
Michael Draper  
Brandon Felt  
Michael Fulton  
Tyler Giroux  
Paul Green-Dennis  
Zackary Kelley  
Michael Kenyon  
Chris Knight  
Alex Mau  
Lance Myler  
Alex Neubert+

Jeffrey Peralta  
Corey Reichhart  
Jordan Romanacce  
John Samonte  
John Schwaller\*

Eric Thompson  
Devon Toland  
Ray Toland\*+  
Nicholas Whit

\* Small ensemble in the Purcell

+ Charter members of PCC

### **Crane Men's Ensemble**

Michael Alessi  
Devan Ashline  
Phillip Aubin  
Charles Scott Bender  
Colin Blydenburgh  
James Bock  
William Boulter  
Zachary Brehm  
Cameron Brownell  
Joseph Cambareri  
Devin Campbell  
John Clinton  
Brandon Dobraj  
Matthew Duclos  
Andrew Duffer  
Eric Equils  
John Fealy  
Jason Francey  
Ryan Furrer  
Matthew Gaulin  
Michael Gilbert  
Paul Greene-Dennis  
Joseph Hailey  
Nathan Hoke  
Corey Hopkins  
Jarred Hoyt  
Cyrus Jewels  
Daniel Johnstone  
Boone Keefer  
Zackary Kelley

Michael Kenyon  
Christopher Knight  
Matthew S. Korn  
Derrick Lacasse  
Zachary Lenox  
Jayme Liardi  
Brandon Linhard  
Ryan Lupka  
Brandon Manning  
Andrew Maroni  
Alexander Mau  
Mark Montondo  
Robert Morano  
John Neggess  
Ian Nieboer  
Robert Orbach  
Jarod Parker  
Jeffri Peralta  
Matthew Regan  
Corey Reichhart  
Donte Reid  
John Samonte  
Joseph Schuessler  
Mark Sieling  
Aidan Talbot  
Eric Thompson  
Brady Walsh  
Jindong Zhang  
Matthew Zydel



In order to ensure a pleasant concert experience for both performers and audience, please refrain from:

- Entering or leaving during the performance.
- Bringing food or drink into the concert hall.
- Taking flash photographs.
- Using electronic devices (please remember to turn off your cellular phone, pagers and watches that chime on the hour).

Children who are able to sit quietly during the performance are welcome to our concerts.

Tape/video recording of performances is strictly prohibited without permission of the performers!

Thank you!