



## Psalms of David

3:00 p.m. Sunday, April 28, 2019    Temple Emanu-El

**Elliot Jones, Conductor**  
**Will Thomas, Organist**

*Sing joyfully* (Psalm 81).....**William Byrd** (1543-1623)

*A new song* (Psalm 96).....**James MacMillan** (b. 1959)

*Beati quorum via* (Psalm 119).....**Charles Villiers Stanford** (1852-1924)

*Like as the hart* (Psalm 42).....**Herbert Howells** (1892-1983)

*Clap your hands* (Psalm 47).....**Edwin Fissinger** (1920-1990)

*Psalm 23*.....**C. Hylton Stewart** (1884-1932)

Three Psalms from *King David*.....**Arthur Honegger** (1892-1955)

*All praise to him, the Lord of glory*

*Thee will I love, O Lord*

*Now my voice in song upsoaring*

*Psalm 121*.....**Henry Walford Davies** (1869-1941)

Soloists: Emily Lyons and Bradley Hann

*Salmo 150*.....**Ernani Aguiar** (b. 1950)

## The Song of Solomon

*I was asleep*

*but my heart stayed awake.*

*Listen! My beloved is knocking.*

*- Song of Solomon 5:2*

*Quam pulcra es*..... **John Dunstable** (1385-1453)

*How beautiful you are, and how graceful, dearest one, my delight.  
Your stature is like a palm tree and your breasts like clusters of grapes.  
Your head is like Mount Carmel, your neck like an ivory tower.*

*Come my beloved, let us go to the fields and let us see  
If the grape blossoms have borne fruit and the pomegranates are in bloom.  
There I will give my breasts to you. Alleluia.*

*I sat down under his shadow*..... **Edward C. Bairstow** (1874-1946)

*My beloved spake*..... **Patrick Hadley** (1899-1973)

*Purer than purest pure* (e.e. cummings)..... **Daniel Asia** (b. 1953)

*Make Peace*..... **David Lang** (b. 1957)

Four songs from *Due West*..... **Stephen Chatman** (b. 1950)

*Mountains*

*Train*

*Prairie Lullaby* - Conductor: Joo Yeon Hwang; Soloist: Emily Lyons

*Sunset*

# Program Notes

William Byrd was Catholic, and Elizabeth I herself felt a certain nostalgia for sacred music sung in Latin, so Byrd composed many motets and masses for devotional meetings in private homes. But official music for the church was expected to be sung in English so Byrd provided many anthems like *Sing joyfully*. The text painting is vivid: A melisma on “joyfully,” long notes at the words “sing loud,” bubbly and buoyant music for “the pleasant harp and the viol,” and homophonic declamation of “Blow the trumpet” all contribute to words and music enhancing one another.

In Gaelic psalm singing the vocalists decorate their melody with ornamental grace notes. In another Scottish style called “*piobariechd*,” a bagpiper embellishes a melody several times before playing it in its original version, called “*uriar*.” These elements are evident in James MacMillan’s *A new song*. The four sections of the choir decorate their melody with ornaments in canon before a final statement of the melody that is a much simpler canon between sopranos and tenors over a bagpipe-like drone in the organ.

Charles Villiers Stanford was born in Dublin and received musical training at the University of Cambridge and in Germany. At the age of twenty nine, he became a founding professor at the Royal College of Music, and his roster of students reads like a “Who’s Who” of British composers in the new century: Ralph Vaughan Williams, Gustav Holst, Herbert Howells, Frank Bridge and George Dyson. Stanford revered Brahms, and was critical of modernism, skewering Richard Strauss in a satirical essay titled “Ode to Discord.” *Beati quorum via* begins on a single pitch and quickly fans out in both directions. Women’s voices in three parts are juxtaposed with tenors and basses in a stunning variety of textures. Herbert Howells’ *Like as the hart* also exploits a wide range of dynamics, but with this composer’s signature French-influenced harmonies.

Honegger’s oratorio *King David*, which had its premiere in 1921, exhibits a wide variety of influences including Gregorian chant, Baroque chorale preludes, modernist dissonance, and jazz. *All praise to him, the Lord of glory*, one of several unison choruses from this work, is based on the chorale preludes of Bach, and even quotes his “Wachet auf” at one point. *Thee will I love O Lord* uses poetry by Clément

Marot and music clearly influenced by Gabriel Fauré, interrupted briefly with dissonance at the words “When waves of death encompassed me and snares of men made me afraid.”

Scholars argue about when the “Renaissance” began, particularly when it comes to music, but by the early 1400’s, composers in Continental Europe were making reference to a new style they called the “English Guise.” Medieval dissonances, and sonorities like parallel fifths, were giving way to what we regard today as the familiar sounds of three-note triads and parallel 3rds and 6ths in a style known as “faburden.” John Dunstable’s *Quam pulchra es*, a setting of a text from the Song of Solomon, epitomizes this sound, and its form is determined by the text - something that would happen more frequently as the Renaissance fully unfolded later in the century.

Continuing Stanford’s lineage, Patrick Hadley became a professor at the Royal College of Music after studying with Vaughan Williams. His Song of Solomon offering, *My beloved spake*, employs French style harmonies popular with English composers such as Delius, whom Hadley greatly admired, and the great variety of tonal colors possible from the organ.

David Lang won both a Grammy award and the Pulitzer Prize in 2010 for “The Little Match Girl Passion.” Commissioned by The Crossing (Donald Nally, conductor) in 2016, *Make Peace* is a setting of the end of the Mourner’s Kaddish.

UA composer, Daniel Asia, has been the recipient of numerous awards, including Fullbright and Guggenheim fellowships. His setting of e.e. cummings’ poetry, *purser than purest pure*, was commissioned by Ithaca College in 1997.

- Elliot Jones

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