

Orange County Performing Arts Center  
Segerstrom Center for the Arts  
Renée and Henry Segerstrom Concert Hall

Sunday, November 1, 2009 at 5:30 p.m.  
Concert Preview with Dr. Robert M. Istad at 4:30 p.m.

Presented, in part, by season sponsors Phillip N. and Mary A. Lyons.

# Pacific Chorale

John Alexander, Artistic Director

Los Altos United Methodist Carillon Ringers, Long Beach, CA

Mary Breuer, Director

Craig S. Williams, organ

John Alexander, conductor

## Motets from North America

**Come, Holy Spirit**

RUTH WATSON HENDERSON (b. 1932)

**Psalm 90**

CHARLES IVES (1874–1954)

Lorraine Joy Welling, soprano • Daniel Babcock, tenor  
Los Altos United Methodist Carillon Ringers



**Missa Festiva, Op. 62**

FLOR PEETERS (1903–1986)

Kyrie  
Gloria  
Credo  
Sanctus  
Benedictus  
Agnus Dei

Nicholas Preston, tenor

– INTERMISSION –

## Motets from the United Kingdom

**Coronation Te Deum**

WILLIAM WALTON (1902–1983)

**Magnificat in G, Op. 81**

CHARLES VILLIERS STANFORD (1852–1924)

Maria Cristina Navarro, soprano

**Nunc dimittis**

GUSTAV HOLST (1874–1934)

Zanaida Robles, soprano • Tyler Thompson, tenor



**Toccata**

NANCY PLUMMER FAXON (1914–2005)

Mr. Williams

## American Folk Hymns

**The Gift to Be Simple**

TRADITIONAL SHAKER TUNE  
arr. Bob Chilcott

**Steal Away**

AFRICAN AMERICAN SPIRITUAL  
arr. Carol Barnett

Quartet: Zanaida Robles, Laura Harrison, Aaron Mosley and Ralph Cato

**I Got a Home in-a Dat Rock**

AFRICAN AMERICAN SPIRITUAL  
arr. Moses Hogan

Carver Cossey, baritone

**Come, Thou Fount of Every Blessing**

JOHN WYETH (1770–1858)  
arr. James Mulholland

This evening's performance has been underwritten in part by: Martin and Margie Hubbard

Additional support provided by:

Karl and Marilyn Forsstrom and The Pacific Chorale Birthday Lunch Bunch:

Judie Bertolino • Phyllis Clark • Susan Jacobs • Andrea Klyver • Jan Landstrom • Randi Larsen • Mary Lyons  
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Henderson: *Come, Holy Spirit*  
Text from *The Book of Alternative Services*

Come, Holy Spirit, creator, and renew the face of the earth.  
Come, Holy Spirit, come.

Come, Holy Spirit, counsellor, and touch our lips that we  
may proclaim your word.  
Come, Holy Spirit, come.

Come, Holy Spirit, pow'r from on high: and make us agents of  
peace, and ministers of wholeness.  
Come, Holy Spirit, come.

Come, Holy Spirit, breath of God, give life to the dry bones of this  
exiled age, and make us a living people, holy and free.  
Come, Holy Spirit, come.

Come, Holy Spirit, wisdom and truth: strengthen us in the  
risk of faith.  
Come, Holy Spirit, come.

Ives: Psalm 90

Lord, thou hast been our dwelling place  
from one generation to another.

Before the mountains were brought forth,  
or ever thou hadst formed the earth and the world,  
even from everlasting to everlasting, thou art God.

Thou turnest man to destruction;  
and sayest, "Return, ye children of men."  
For a thousand years in thy sight  
are but as yesterday when it is past,  
and as a watch in the night.

Thou carriest them away as with a flood; they are as a sleep;  
in the morning they are like grass which groweth up.  
In the morning it flourisheth and groweth up;  
in the evening it is cut down, and withereth.

For we are consumed by thine anger,  
and by thy wrath are we troubled.  
Thou has set our iniquities before thee,  
our secret sins in the light of thy countenance.

For all our days are passed away in thy wrath:  
we spend our years as a tale that is told.  
The days of our years are threescore years and ten;  
and if by reason of strength they be fourscore years,  
yet is their strength labour and sorrow;  
for it is soon cut off, and we fly away.

Who knoweth the pow'r of thine anger?  
even according to thy fear, so is thy wrath.

So teach us to number our days,  
that we may apply our hearts unto wisdom.  
Return, O Lord, how long?  
and let it repent thee concerning thy servants.

O satisfy us early with thy mercy;  
that we may rejoice and be glad all our days.  
Make us glad according to the days wherein thou hast afflicted us,  
and the years wherein we have seen evil.

Let thy work appear unto thy servants,  
and thy glory unto their children.  
And let the beauty of the Lord our God be upon us;  
and establish thou the work of our hands upon us;  
yea, the work of our hands establish thou it.  
Amen.

Peeters: Missa Festiva

**KYRIE**

*Kyrie eleison*  
*Christe eleison*  
*Kyrie eleison*

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

**GLORIA**

*Gloria in excelsis Deo,*  
*et in terra pax hominibus bonæ*  
*voluntatis.*  
*Laudamus te. Benedicimus te.*  
*Adoramus te. Glorificamus te.*  
*Gratias agimus tibi propter*  
*magnam gloriam tuam.*  
*Domine Deus, Rex cœlestis,*  
*Deus Pater omnipotens.*  
*Domine Fili unigenite,*  
*Jesu Christe.*  
*Domine Deus, Agnus Dei,*  
*Filius Patris.*  
*Qui tollis peccata mundi,*

Glory to God in the highest,  
and on earth peace to men of  
good will.  
We praise you. We bless you.  
We adore you. We glorify you.  
We give thanks to you for  
your great glory.  
Lord God, King of Heaven,  
God, the Father Almighty.  
The only-begotten Son, Lord  
Jesus Christ,  
Lord God, Lamb of God,  
Son of the Father.  
You who take away the sins of  
the world,  
have mercy on us.  
You who take away the sins of  
the world,  
receive our prayer.  
You who sit at the right hand of  
the Father,  
have mercy on us.  
For you alone are holy.  
You alone are the Lord.  
You alone are most high, Jesus  
Christ,  
with the Holy Spirit in the glory  
of God the Father.  
Amen.

*miserere nobis.*

*Qui tollis peccata mundi,*

*suscipe deprecationem nostram.*

*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.*

**CREDO**

*Credo in unum Deum,*  
*Patrem omnipotentem,*  
*factorem cœli et terræ,*  
*visibillum omnium et invisibillum.*

I believe in one God,  
the Father Almighty,  
maker of heaven and earth,  
and of all things visible and  
invisible.  
And I 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 men  
and for our salvation  
came down from heaven,  
and was incarnate by the Holy  
Spirit  
of the Virgin Mary,  
and was made man.  
He was crucified also for us  
under Pontius Pilate,  
suffered, and was buried,  
and on the third day he rose  
again,  
according to the Scriptures,  
and ascended into heaven  
and sits at the right hand of the  
Father,

*Et in unum Dominum Jesum*  
*Christum,*

*Filium Dei unigenitum,*

*et ex Patre natum ante omnia*  
*sæcula,*

*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 cœlis,*  
*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 cœlum:*

*sedet ad dexteram Patris.*

*et iterum venturus est cum gloria,  
judicare 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 sæculi. Amen.*

**SANCTUS**

*Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth!  
Pleni sunt cœli et terra gloria  
tuæ.  
Osanna in excelsis.*

**BENEDICTUS**

*Benedictus qui venit in nomine  
Domini.  
Osanna in excelsis.*

**AGNUS DEI**

*Agnus Dei, qui tollis peccata  
mundi, miserere nobis.*

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

and he shall come again with  
glory,  
to judge the living and the dead;  
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 with the Father and the Son  
together is adored and glorified,  
who spoke through the Prophets.  
And I believe in one holy, catholic  
and apostolic Church.  
I confess one baptism  
for the remission of sins.  
And I expect the resurrection of  
the dead,  
and the life of the world to  
come. Amen.

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

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

Lamb of God, who takes away  
the sins  
of the world, have mercy upon us.

Lamb of God, who takes away  
the sins  
of the world, grant us peace.

**Walton: Coronation Te Deum**

We praise thee, O God: we acknowledge thee to be the Lord.  
All the earth doth worship thee: the Father everlasting.  
To thee all Angels cry aloud: the Heavens, and all the Powers  
therein.

To thee Cherubin, and Seraphin continually do cry,

Holy, Holy, Holy, Lord God of Sabaoth;  
Heaven and earth are full of the Majesty of thy Glory.

The glorious company of the Apostles praise thee.  
The goodly fellowship of the Prophets praise thee.  
The noble army of Martyrs praise thee.  
The Holy Church throughout all the world doth acknowledge thee  
the Father of an infinite Majesty;  
Thine honourable, true and only Son;  
Also the Holy Ghost the Comforter.

Thou art the King of Glory, O Christ.  
Thou art the everlasting Son of the Father.  
When thou tookest upon thee to deliver man:  
thou didst not abhor the Virgin's womb.  
When thou hadst overcome the sharpness of death,  
thou didst open the Kingdom of Heaven to all believers.  
Thou sittest at the right hand of God: in the glory of the Father.  
We believe that thou shalt come to be our Judge.

We therefore pray thee, help thy servants,  
whom thou hast redeemed with thy precious blood.  
Make them to be numbered with thy Saints in glory everlasting.

O Lord, save thy people, and bless thine heritage.  
Govern them and lift them up forever.  
Day by day we magnify thee;  
And we worship thy Name ever world without end.

Vouchsafe, O Lord, to keep us this day without sin.  
O Lord, have mercy upon us.  
O Lord, let thy mercy lighten upon us, as our trust is in thee.  
O Lord, in thee have I trusted: let me never be confounded.

**Stanford: Magnificat**

Text after Luke 1:46-55

My soul doth magnify the Lord,  
And my spirit hath rejoiced in God my Saviour.  
For He hath regarded the lowliness of His handmaiden,  
For behold, from henceforth all generations shall call me blessed.  
For He that is mighty hath magnified me: and Holy is His Name.  
And His mercy is on them that fear Him, throughout all generations.  
He hath shewed strength with His arm,  
He hath scattered the proud in the imagination of their hearts,  
He hath put down the mighty from their seat,  
And hath exalted the humble and meek.  
He hath filled the hungry with good things, and the rich He hath  
sent empty away,  
He, remembering His mercy, hath holpen His servant Israel.  
As He promised to our forefathers,  
Abraham and his seed for ever.  
Glory be to the Father, and to the Son, and to the Holy Ghost;  
As it was in the beginning, is now, and ever shall be, world  
without end.  
Amen.

**Holst: Nunc dimittis**

<i>Nunc dimittis servum tuum, Domine, secundum verbum tuum, in pace.</i>	Now let thy servant depart in peace, O Lord, according to thy word.
<i>Quia viderunt oculi mei salutare tuum,</i>	For my eyes have seen thy salvation,
<i>Quod parasti ante faciem omnium populorum,</i>	Which thou hast prepared before the face of all peoples,
<i>Lumen ad revelationem gen- tium, et gloriam plebis tuæ Israel.</i>	A light as revelation to the Gentiles, and a glory of thy people Israel.
<i>Gloria Patri, et Filio, et Spiritui Sancto.</i>	Glory be to the Father, and to the Son, and to the Holy Spirit.
<i>Sicut erat [in principio, et] nunc, et semper, et in saecula saeculorum. Amen.</i>	As it was [in the beginning], is now, and ever shall be, world without end. Amen.

## The Gift to Be Simple

'Tis the gift to be simple, 'tis the gift to be free,  
'tis the gift to come down where you oughta be,  
and when we find ourselves in a place just right,  
'twill be in the valley of love and delight.

When true simplicity is gained,  
to bow and to bend we shan't be ashamed,  
to turn, turn will be our delight  
till by turning, turning we come round right.

## Steal Away

Steal away, steal away, steal away to Jesus.  
Steal away, steal away home,  
I ain't got long to stay here.

My Lord, He calls me,  
He calls me by the thunder;  
The trumpet sounds within-a my soul,  
I ain't got long to stay here.

Steal away, steal away, steal away to Jesus.  
Steal away, steal away home,  
I ain't got long to stay here.

My Lord, He calls me,  
He calls me by the lightning;  
The trumpet sounds within-a my soul,  
I ain't got long to stay here.

Steal away, steal away, steal away to Jesus.  
Steal away, steal away home,  
I ain't got long to stay here.

## I Got a Home in-a Dat Rock

I got a home in-a dat Rock, don't you see?  
I got a home in-a dat Rock, don't you see?  
Between de earth an' sky, thought I heard my Saviour cry,  
You got a home in-a dat Rock, don't you see?

Poor man Laz'rus, poor as I, don't you see?  
Poor man Laz'rus, poor as I, don't you see?  
Poor man Laz'rus, poor as I, when he died he foun' a home on  
high,  
He had a home in-a dat Rock, don't you see?

Rich man Dives, he lived so well, don't you see?  
Rich man Dives, he lived so well, don't you see?  
Rich man Dives, he lived so well, when he died he foun' a home in  
Hell,  
He had no home in-a dat Rock, don't you see?

God gave Noah de rainbow sign, don't you see?  
God gave Noah de rainbow sign, don't you see?  
God gave Noah de rainbow sign, no mo' water, but fire nex' time,  
Better get a home in-a dat Rock, don't you see?

## Come Thou Fount of Every Blessing

Text by Robert Robinson (1758)

Come, Thou fount of every blessing,  
Tune my heart to sing Thy grace;  
Streams of mercy, never ceasing,  
Call for songs of loudest praise.  
Teach me some melodious sonnet,  
Sung by flaming tongues above;  
Praise the mount! I'm fixed upon it,  
Mount of God's unchanging love!

Here I raise my Ebenezer;  
Hither by Thy help I'm come;  
And I hope, by Thy good pleasure,  
Safely to arrive at home.  
Jesus sought me when a stranger,  
Wandering from the fold of God;  
He to rescue me from danger,  
Interposed His precious blood.

O to grace how great a debtor  
Daily I'm constrained to be!  
Let that grace now, like a fetter,  
Bind my wandering heart to Thee;  
Prone to wander, Lord I feel it,  
Prone to leave the God I love;  
Here's my heart, O take and seal it,  
Seal it for Thy courts above.

# About the Program

BY ROBERT ISTAD

This evening, Pacific Chorale will transform the Renée and Henry Segerstrom Concert Hall's acoustic into one that will rival the world's finest cathedrals. Tonight's performance features an incredibly varied program of sacred music from Europe and America, bolstered by guest artist Craig S. Williams on the William J. Gillespie Concert Organ. Unlike other concert spaces in Southern California, the stunning Renée and Henry Segerstrom Concert Hall features an astounding variety of acoustical settings. The adjustable acoustics are made possible by the use of four reverberation chambers, 128 concrete and wood doors that adjust the volume of the space and reverberation time in the chambers, and three adjustable acoustical canopies above the performance platform. Fabric banners in the reverberation chambers can also be lowered to absorb sound as needed. For "Cathedral Echoes," the acoustic will be set to the most open and resonant position. Most of the doors will be completely open, the canopies will be placed in their highest positions, and all dampening fabric banners will be all but removed from the resonance chambers. The effect will sound like the awe-inspiring reverberation of a European cathedral coupled with the clarity of a modern American concert hall.

The program opens with Canadian composer **Ruth Watson Henderson's** (b. 1934) hypnotic and atmospheric "**Come Holy Spirit!**" The text of the work is a lovely invocation excerpted from *The Book of Alternative Services* developed for the Anglican Church of Canada. Henderson's setting balances undulating figures for the organ with overlapping melodies in the chorus. The combined musical effect emulates the ebb and flow of the tides, as they surround the audience with gorgeous, rippling waves of sound. The work expands to a powerful plea for strength before winning into its serene closing.

American composer **Charles Ives** (1874-1954) is still regarded as a musical adventurer. Like so many visionaries, Ives' music was widely ignored during his life. His importance as an international musical figure was bestowed after his death. Charles Ives' father was the major source of his musical inspiration. George Ives was a professional wind band conductor who encouraged his son to experiment with non-traditional musical exercises, such as incorporating harmonization in more than one key at a time and utilizing chance (aleatoric technique) in his compositions. George introduced his son to the music of Stephen Foster, and sent him to Yale University to study with the great composer Horatio Parker. Unlike many composers, Charles Ives composed for the sheer joy of making music. Following his graduation from Yale, he made his living as a successful insurance executive. Ives was financially successful in business, and was able to explore his musical individuality without regard to the aesthetic so often demanded by audiences and wealthy patrons. The results of his labors are incredible in their foresight. Ives' work anticipated virtually every musical innovation of the 20th century.

Ives' **Psalm 90** for chorus, organ, and bells is considered one of the finest monuments in modern music, and is both existential and impressionistic in construction. The piece was composed over a long span of more than 30 years. Although a version exists that was composed in 1902, Ives' personal letters reveal that his father (d. 1894) had overseen its rudimentary inception well before that date. The final version of the piece was finished in 1923, and is a recomposed approach to one reworked in 1915. Mrs. Ives relayed that, of all of his works, Psalm 90 was the only piece with which he was ever satisfied. Considering his massive output of music, Mrs. Ives'

statement places extraordinary importance on Psalm 90.

Psalm 90 sets the text for organ, bells, gong, and chorus. Ives' setting incorporates rhetorical significance far beyond that of notes and words by weaving innumerable threads of musical, literary, and historical meaning throughout the piece. Psalm 90 begins with an invocation of five chords upon which Ives superimposes extra-musical meaning in this order: "The Eternities," "Creation," "God's wrath against sin," Prayer and Humility," and "Rejoicing in Beauty and Work." Following these interesting sonorities, Ives introduces the sound of bells, perhaps conjuring the clamor of distant church bells heard atop a serene New England hillside. The organ is supportive throughout, without engaging in highly visible, virtuosic playing. Most significant is an unending pedal tone on C-natural that is heard throughout the entire work, possibly representing the eternal hand of God encompassing all time and space.

Each verse of the Psalm is set with careful attention to the meaning of the text. The music paints the text with deliberate variety; at times loud and discordant, while at other times resembling the congregational chanting of Anglican liturgical practice. Ives uses fragments of familiar-sounding hymn-tunes throughout the work, and the effect of their insertion is akin to unexpectedly hearing a church service from outside as a door swings open in a moment. Although each verse is astounding in its own right, some stand out for their innovative genius. The first verse of the Psalm begins in what appears to be a simple setting, but then quickly dissolves into murmured repetitions of the text in two simultaneous key centers. Verse nine is also remarkable in a construction that utilizes choral tone clusters of 22 separate pitches. Psalm

90 concludes in utter serenity on top of that same rolling hill, as hundreds of church bells chime in a cacophony of astonishing, almost accidental harmony.

Belgian composer **Flor Peeters'** (1903-1986) magnificent **Missa Festiva**, Op. 62 for chorus and organ is the perfect complement to Charles Ives' unconventional genius. Peeters' compositions are considered to be works of restrained gracefulness. His dedication to elegance and precision created works of flowing Gregorian chant melodies and beautifully controlled melodic imitation. In his time, Peeters was considered to be a conservative composer. While his contemporaries experimented with atonal techniques and the bounds of musical perception, Peeters was content to write in the style of his predecessors. He was most famous for his work as a performer and composer for the organ. Although he lived and taught organ and composition in Belgium, Peeters maintained a highly active touring schedule for most of his life. Peeters' performances and recordings of 17th- and 18th-century organ masterworks are still considered some of the finest to have been made. His *Missa Festiva*, Op. 62 is a quintessential representation of Peeters' superb sense of writing for voices and organ. The organ is a colorful partner to the chorus, and neither overshadows its vitality or drifts into the background. Peeters casts the organ as strong ensemble player, and allows it to take center stage to highlight the most dramatic portions of the mass. The choral writing showcases Peeters' great predilection for writing chant-like, flowing lines in imitation. Belgian composers developed such imitative musical technique during the Renaissance period, and Peeters fittingly updates the practice to our modern tonal world. The *Missa Festiva* is not as conservative as some would insinuate. Peeters' wonderful instincts for musical variety flower in creative combinations of modal and tonal

harmonies that entangle themselves in surprising rhythmic passages of great power. Each movement of the mass is carefully crafted to support the theological message and meaning of the text. Peeters' mastery of harmonic exposition insures that his setting of the mass is consistently innovative and inspiring.

The second half of the program transports the audience to the storied abbeys of the United Kingdom. During the turn of the 20th century, a new school of British composers exploded onto the international music scene. Schooled by the great Charles Villiers Stanford, composers such as Ralph Vaughan Williams, Gustav Holst and Herbert Howells studied the techniques of French impressionistic orchestration, upon which they infused the folk songs and melodies of the British Isles to create a resurgence of English art music. **William Walton** (1902-1983) is an heir to this renaissance of British music. Walton's music links itself to the new tradition, but embraces the innovations of the modern Russian school (Stravinsky and Prokofiev) and American jazz. His rousing **Coronation Te Deum** was commissioned for the coronation of Queen Elizabeth II, and incorporates enough bombast and splendor to be perfectly suited for any royal occasion. Walton's *Coronation Te Deum*, composed for full orchestra and double chorus, was premiered at the Queen's coronation in Westminster Abbey on June 2, 1953. Tonight, you will hear the version Walton reduced for organ and double chorus. The "Te Deum" is an early Christian hymn of praise originally attributed to St. Ambrose in Milan (c. 338) on the occasion of St. Augustine's baptism. The Anglican Church adopted the "Te Deum" in English to be sung for morning prayer services and special occasions. The words combine the text of the Apostles Creed (a shorter statement of faith than the official Nicene Creed) with inspiring

images of heaven and the mythical creatures endlessly engaged in blissful praise therein. Walton's score incorporates modern harmonies that surprise us with gloriously prepared dissonance and jazz inflection. His rhythm is in constant flux, inspiring a world of sound that bounces about with abandon, and never leads to the conclusions listeners expect. Walton's *Coronation Te Deum* is a work befitting the international pomp and circumstance of a royal coronation. As you listen, allow Pacific Chorale to transport you to the splendor of Westminster Abbey. Imagine the sanctuary arrayed in tapestries and jewels, the nave filled with the world's most significant leaders themselves regaled in splendid attire. As the Queen takes her throne at the height of earthly glory, the finest musicians in the world rise to give voice to Walton's vision of greater heavenly glory in the life to come.

**Charles Villiers Stanford's** (1852-1924) setting of the **Magnificat** follows. Stanford is recognized as the great father of the new British school of composition at the turn of the century. His compositional output was an inspiration to many aspiring young artists, and his appointment as professor of composition at the Royal College of Music allowed him to mentor many of those that would go on to acclaim. Stanford was famous for being an exacting professor, but was beloved by his students and respected by the musical community for his teaching. His lovely setting of the *Magnificat* is a testament to his practically perfect sense of proportion and harmony in composition. The "Magnificat" in this case is a translation of the Latin text from the Roman Vespers Service into English. The words are those sung by the Blessed Virgin Mary after an angels tells her she is bearing the Christ child. Stanford's setting of the words is really a solo for soprano, supported by organ and choral accompaniment. The soprano embodies the voice

of Mary, while the chorus carefully interjects and sustains her sentiment. The organ in this case is completely subsidiary, providing a style of ostinato accompaniment reminiscent of the figure employed by Franz Schubert in his setting of the "Ave Maria."

**Gustav Holst** (1874-1934) was a pupil of Stanford's. Holst's music is still held up as the standard for colorful, impressionistic orchestration and cinematic grandeur. His ideas are frequently symbolic, and represent the culmination of the program music movement begun in Germany during the late 19th century. (Program music attempted to represent specific stories, poems, or personas in music without the use of sung/spoken words.) His suite of music representing "The Planets" is still incredibly popular with audiences, and serves as the foundation of modern cinematic scoring practice. Holst's stunning setting of the "**Nunc Dimittis**" is not completely unrelated to that score. While Holst was composing "The Planets," he became wildly interested in Elizabethan madrigal composers. During this period of activity, he composed many small anthems for his own church choir and the choirs of friends and colleagues. The *Nunc Dimittis* was composed at the request of his friend Richard Terry, the organist of Westminster Abbey. It was performed on Easter Sunday in 1915, but was forgotten shortly thereafter. Holst's daughter Imogen discovered a "partly-autograph" score in the 1970s, edited it, and presented it to the BBC Singers for the first concert performance in 1974. *Nunc Dimittis* is a modern motet structured according to the layout of the text, as is the traditional custom. Holst's score is a work of impressionism, richly inlaid with a variety of textures that include sections for double chorus, imitative counterpoint, and luxuriously sonorous modern harmonies. *Nunc Dimittis* is a miniature composition that revels in Holst's natural

sense of cinematic majesty while retaining the great theological significance of the text.

**Nancy Plummer Faxon** was the wife of the famous organist George Faxon, who served as faculty at Boston University and Union Theological Seminary as well as organist of Trinity Church in Copley Square, Boston. Mrs. Faxon established herself early as a composer of note and formidable musician in her own right, producing much of the choral music used at Trinity Church, and certainly her **Toccata** for organ was written with her husband's prodigious gifts in mind. The *Toccata* was published in 1958 and is a *tour de force*, blending a keen melodic sense with harmonic freshness and wit, evoking the French school somewhat. A showcase of blazing virtuosity which actually rests comfortably under two hands (and feet) ends in a coda with seven sharps in the key signature. Jonathan Ambrosino, a well-published researcher of Skinner pipe organs (of which the instrument at Trinity Church was one) wrote, "The Toccata for solo organ is Mrs. Faxon's at her best, a dramatic, tightly organized and entirely American piece of music borne of a simple theme and a complicated accompanimental motif. It outranks Sowerby and Farnam both, and deserves a wider exposure outside of Boston music circles."

"Cathedral Echoes" concludes with inventive arrangements of great American tunes, hymns and spirituals. British composer Bob Chilcott was made famous by his membership in "The King's Singers," but has created a name for himself as a prolific, creative composer and arranger. His new unaccompanied arrangement of the Shaker tune "**Simple Gifts**" is light, airy, and sung almost in pop-style. Wallace Willis composed the song "**Steal Away**" sometime before 1862. The music was conceived as a coded message to encourage enslaved Africans in the American South to escape their

captors. Carol Barnett's setting of the piece captures an almost reverential, otherworldly spirit in the music. Her inscription in the score indicates: "Steal Away . . . as if you were so tired, so near death that you could hardly whisper, when suddenly you see the glorious face of God . . ." Moses Hogan's modern arrangements of African American spirituals gave innovative voice to the colorful and tragic history of a community assembled by force. The African American journey from enslavement to the struggle for civil rights is eloquently portrayed in Hogan's compositions. His arrangement of "**I Got a Home In-a Dat Rock**" starts with stillness, and opens to a rousing, triumphant vision of heavenly life far removed from the abuse of this life. Tonight's performance will feature soloist Carver Cossey, who is renowned for his superb interpretation of music from the African American tradition. "Cathedral Echoes" closes with James Mulholland's gorgeous arrangement of **Come Thou Fount of Every Blessing** for chorus and organ. The piece begins in simple unison, but quickly expands to a finale of majestic proportions.

*Robert Istad is the Director of Choral Studies at California State University, Fullerton and Assistant Conductor of Pacific Chorale. Dr. Istad was recently named Artistic Director of the Long Beach Camerata Singers and the Long Beach Bach Festival.*

# About the Guest Artist

## Craig S. Williams, organ

Craig S. Williams is organist and choirmaster of the Cadet Chapel, United States Military Academy West Point, where he plays the world's largest church pipe organ and directs the Cadet Chapel Choir. He is only the fourth organist to hold that position since the present cadet chapel building was erected in 1910, and is presently included in *Who's Who in America*.

At West Point, Mr. Williams administers the music programs of five chapels in which are given well over 600 services, concerts and various other functions annually. As director of the Cadet Chapel Choir, he is regularly called upon to conduct the school songs in wreath-laying ceremonies on the Plain and commencement ceremonies in Michie Stadium, performing before the President of the United States and other dignitaries. He oversees two other organists and two pipe organ curators, who maintain the five pipe organs on post. Personally, Mr. Williams performs at approximately 300 of these chapel functions, including worship services, recitals, choir concerts, weddings, funerals and class reunion memorial services; in addition to VIP organ demonstrations performing for royalty, cabinet members, generals, members of Congress and many other international government and military figures. He has been featured on television numerous times and appears as organist on the West Point Glee Club's DVD *Stand Ye Steady*.

He also keeps active in the vibrant Hudson Valley music community, performing occasionally with the Hudson Valley Philharmonic, the USMA Concert Band, the annual Bachfest and myriad other activities provided in the area.

Mr. Williams has performed on both organ and piano for over 35 years and continues to perform nationwide. His organ credits include concerts at Carnegie Hall with the Orchestra of St. Luke's in addition to frequent recitals and workshops for prominent cathedrals and



churches on both coasts. When J. Christopher Pardini was organist of the famed Crystal Cathedral in California, Mr. Williams was given the opportunity of performing two recitals there and playing for the *Hour of Power* television broadcast.

Mr. Williams is recorded on a CD, *All Glory in the Highest*, released by Calcante Recordings (CD046), performing on the historic J.W. Steere organ at the Baptist Temple in Brooklyn. This is available through the Organ Historical Society catalog at [www.ohscatalog.org/allglinhi.html](http://www.ohscatalog.org/allglinhi.html).

Mr. Williams is active in the American Guild of Organists, presently serving as the sub-dean of the Central Hudson Valley chapter. He previously served as dean of the Brooklyn chapter and has been a featured performer for conventions held by the AGO and also the American Institute of Organbuilders.

He has been a church musician for most of his performing career. Before coming to West Point, he was the Organist and Music Director of Calvary Baptist Church on W. 57th Street in New York City and was the organist at the ecumenical Protestant Chapel at John F. Kennedy International Airport. For four years, he was a commissioner on the

New York City Presbytery, advising and participating in the music programs of their monthly meetings.

Mr. Williams obtained the masters degree in organ performance from Westminster Choir College studying with Eugene Roan, following work at the conservatory where he became the only student to achieve distinguished status in receiving the church music certificate. He was the first Curran Scholar, a full graduate-level scholarship, in organ performance. His piano performance degrees include the master's from the Juilliard School, where he performed with the Juilliard Symphony at Lincoln Center, a student of Martin Canin; and the bachelor's from the University of Southern California, studying with Daniel Pollack. It could be said his connection with the Pacific Chorale dates from his beginning music studies almost 40 years ago since he took his first piano lessons with Rita Major.

In addition to his duties at West Point, he serves on the conservatory faculty at Westminster Choir College (Princeton, NJ) and is adjunct professor of organ at Nyack College (Nyack, NY). He is devoted to his wife, Lee, and is the proud father of Abigail and Stewart.