

I Was Glad

Music for English Coronations

Friday, June 23, 2023
7:00 PM

*St. James Cathedral
Seattle, Washington*



EMERALD
ENSEMBLE

Dr. Gary D. Cannon
Artistic Director

OUR MISSION

The Emerald Ensemble enlightens the mind, uplifts the heart, and enriches the soul through great choral music presented with passion and skill. We envision a world made better through great choral music.

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J. Scott Kovacs has chosen to step away from the post of Executive Director in order to pursue a master's degree in vocal pedagogy through the University of Wales. Everyone affiliated with the Emerald Ensemble is infinitely grateful for the essential leadership, expertise, and kindness he has offered since the organization's foundation. Emerald Ensemble would not have survived these years without his unique contributions. Thank you, Scott!

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PROGRAM

Zadok the priest (1727)	George Frideric Handel (1685–1759)
Zadok the priest (1661)	Henry Lawes (1596–1662)
O hearken thou (1912)	Edward Elgar (1857–1934)
I was glad (1821)	Thomas Attwood (1765–1838)
Come, Holy Ghost (1761)	William Boyce (1711–1779)
The Old Hundredth Psalm Tune (1953)	Ralph Vaughan Williams (1872–1958)

INTERMISSION

Coronation Te Deum (1952)	William Walton (1902–1983)
Praise the Lord, O Jerusalem (1702)	Jeremiah Clarke (c.1674–1707)
I was glad (1685)	Henry Purcell (1659–1695)
Behold, O God our defender (1953)	Herbert Howells (1892–1983)
I was glad (1902)	Hubert Parry (1848–1918)

PROGRAM NOTES AND TEXTS

Zadok the priest (1727)

George Frideric Handel (1685–1759)

The coronation of a monarch is always a glorious event. But Britain's King George II had little luck. At his event, pomp and grandeur were diluted by miscommunication and confusion. There had been, of course, a few givens: the location would be London's Westminster Abbey, the format roughly following the Anglican liturgy, and much of the music taken from past coronations. Confusion developed as William Wake—the Archbishop of Canterbury, who would normally have led the planning—was convalescing away from London, and William Croft—composer of the Chapel Royal, who would have written any new music for the occasion—died. The new King took matters into his own hands by directly commissioning music from London's leading opera composer, George Frideric Handel (who had yet to embark on his series of now famous oratorios, including *Messiah* of 1741). Planning committee and composer failed to coordinate the liturgical aspects of the service, so the new music did not correspond to the plan which had been printed and disseminated. Even the weather wouldn't cooperate: high tides and impending floods necessitated postponing the date back a week.

Disorder reigned even on the day itself. Apparently the musicians performed haphazardly, due in part to the fact that half of the boy sopranos' voices had recently changed. Evidence is inconsistent regarding when during the service each of Handel's four specially composed anthems was presented, though it seems that the most famous one, *Zadok the priest*, appropriately accompanied the King's anointing. The Archbishop's printed program is littered with handwritten catty commentary none too favorable to the composer. Of course, despite all the muddle, George II was duly crowned. And *Zadok the priest* has been sung at every British coronation since.

Zadok the priest, and Nathan the prophet, anointed Solomon King.

And all the people rejoiced, and said:

God save the King! Long live the King! God save the King!

May the King live for ever. Alleluia, Amen.

— adapted from 1 Kings 1:38–40

Zadok the priest (1661)

Henry Lawes (1596–1662)

In 1626, Henry Lawes joined the Chapel Royal—the King's personal chapel—as a singer, and five years later became a court musician and composer. Thus for two decades he was close witness to royal music-making both sacred and secular. He wrote songs for masques to be performed at various noble estates, as well as for plays such as Milton's *Comus* (1634). Everything in England changed when King Charles I was deposed and beheaded. The ever-flexible Lawes shifted his career. He began teaching music to nobles and published three books of airs; 433 of his solo songs survive. When the monarchy returned, Lawes was one of few prominent musicians to have worked in the old regime, and as such was a logical choice to be commissioned to compose for the coronation of King Charles II. His *Zadok the priest* is simple in construction, ensuring a successful performance despite coronation musicians who were barely trained. It is scored for just four parts and is consistently homophonic (the voices move at the same time), conveying aptly both grandeur and solemnity.

Zadok the priest, and Nathan the prophet, anointed Solomon King,
and joyfully approaching they cried,
'God save the King! For ever and ever and ever.' Alleluia.

— adapted from 1 Kings 1:38–40

O hearken thou (1912)

Edward Elgar (1857–1934)

Modern audiences tend to think of Sir Edward Elgar as the pinnacle of Victorian music: stoic, stodgy, honorable, noble, and—let's face it—maybe a bit pretentious. He leapt to international fame with the orchestral *Enigma Variations* (1899) and the oratorio *The Dream of Gerontius* (1900). Then came the brilliantly popular First Symphony (1908). When George V acceded to the throne in 1910, Elgar was at the height of his reputation; one couldn't imagine a coronation without him. He was invited to write not only the official coronation march, but also to provide music for an intimate, introspective moment of the coronation liturgy: the offertory, titled *O hearken thou*. He moves quickly away from the starting key of E-flat major with gentle chromaticism (notes outside the key), closing in A-flat. After the coronation, he added a second verse to form the present anthem.

O hearken thou unto the voice of my calling, my King and my God,
for unto thee will I make my prayer.
My voice shalt thou hear betimes, O Lord:
early in the morning will I direct my prayer unto thee, and will look up.

— adapted from Psalm 5:2–3

I was glad (1821)

Thomas Attwood (1765–1838)

Napoleon was crowned Emperor of France in a massive event in 1804. When the next English coronation came due, that of King George IV in 1821, surely they had to outdo the French. No small task! And it was duly accomplished. There was even a stage production of the coronation that ran for nearly three months, co-starring the choir of Westminster Abbey. The King himself was directly involved in the coronation music, which included *Rule, Britannia*, the “Hallelujah” chorus from *Messiah*, and a Handel aria: “Welcome, welcome, mighty King” from *Saul*. Of course there were new works as well, notably the extended anthem *I was glad* by Thomas Attwood, who had been a pupil of Mozart. One hears the master's influence in the melodic counterpoint and smooth harmonies. Attwood had been a court musician since joining the Chapel Royal at age nine, especially in service to the Prince of Wales, who would become George IV. He also wrote for thirty-four stage productions and directed the fledgling Philharmonic Society. So prominent was he to English sacred music that he was buried under the organ of St. Paul's Cathedral.



Choral music of passion and skill!

I was glad when they said unto me:
We will go into the house of the Lord,
for there is the seat of judgement,
even the seat of the house of David.
O pray for the peace of Jerusalem:
they shall prosper that love thee.
Peace be within thy walls,
and plenteousness within thy palaces.

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.

— adapted from Psalm 122:1–6 and the Book of Common Prayer

Come, Holy Ghost (1761)
William Boyce (1711–1779)

Poor overworked William Boyce, who may have misunderstood what was required of him for the coronation of George III: he composed eight of the requisite nine anthems. (He declined to set *Zadok the priest*: “it cannot be more properly set than it has already been by Mr. Handel.”) To his credit, the music at the coronation went off without a problem. Boyce represents one of music history’s most fascinating periods of transition, away from the ornate Baroque style of Handel. *Praise the Lord, O Jerusalem*, for example, opens with a Handelian orchestral prologue, but *Come, Holy Ghost* is more straightforward, with homophonic rhythm and consonant harmony. Its three verses are organized for upper voices, then lower, then the full ensemble.

What of Boyce himself? Son of a London cabinetmaker, he entered the music school at St. Paul’s Cathedral, where the organist Maurice Greene became his lifelong mentor. Despite growing deafness, he wrote songs, sacred cantatas (notably *Solomon* in 1742), theater music, and symphonies. He became affiliated with the Chapel Royal as a composer in 1736, succeeding Greene as Master of the King’s Musick in 1755. He led the prominent Three Choirs Festival for nineteen years and was a pioneering musicologist, producing several volumes of historical *Cathedral Music* (1760–73). Few individuals have had such an impact on English music, though he is largely, and regrettably, obscure today.

Come, Holy Ghost, our souls inspire,
and warm them with thy heavenly fire.
Thou who the anointing Spirit art,
to us thy sevenfold gifts impart.
Let thy blest unction from above
be to us comfort, life, and love.

Teach us to know the Father, Son,
and Spirit of both, to be but one,
that so through ages all along
this may be our triumphant song:
In thee, O Lord, we make our boast,
Father, Son, and Holy Ghost.

Enable with celestial light
the weakness of our mortal sight.
Anoint and cheer our hearts, our face,
with the abundance of thy grace.
Keep far our foes, give peace at home,
where thou dost swell no ill can come.

— adapted from the ninth-century
plainchant *Veni Creator Spiritus*

The Old Hundredth Psalm Tune (1953)

Ralph Vaughan Williams (1872–1958)

Vaughan Williams was surely the leader of British music when the time came for the coronation of Queen Elizabeth II in 1953. His songs, symphonies, film scores, and especially his vast numbers of choral works set him to prominence. Despite such grand accomplishments, he was very much a man of the people, who early in his career walked around the countryside collecting folksongs from village elders. Community singing was a cause especially dear to his heart. And so, when the coronation grandees approached him for a new work, he added a condition: that it involve congregational singing. This had never been done at a coronation. Vaughan Williams won the day, and so we have his setting of the sacred folksong, *The Old Hundredth Psalm Tune*. I am pleased to report that congregational singing played part in the recent coronation of King Charles III as well. Kudos, RVW!

All people that on earth do dwell,
sing to the Lord with cheerful voice;
him serve with fear, his praise forth tell,
come ye before him, and rejoice.

The Lord, ye know, is God indeed,
without our aid he did us make,
we are his folk, he doth us feed,
and for his sheep he doth us take.

O enter then his gates with praise,
approach with joy his courts unto;
praise, laud, and bless his name always,
for it is seemly so to do.

For why? the Lord our God is good:
his mercy is for ever sure;
his truth at all times firmly stood,
and shall from age to age endure.

To Father, Son, and Holy Ghost,
the God whom heaven and earth adore,
from men and from the angel host
be praise and glory evermore. Amen.

— William Kethe (d.1594)

INTERMISSION



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The Emerald Choral Academy is a series of interactive webinars where Seattle's leading professional singers teach their personal tricks of the trade to community members. The videos are freely available on YouTube. More information at www.emeraldensemble.opg/eca.

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Coronation Te Deum (1952)

William Walton (1902–1983)

William Walton was the younger son of two voice teachers outside Manchester. As a boy he gained a position singing at Christ Church, Oxford, and during the First World War entered the University. He failed to gain a degree, but instead joined the Sitwell family of writers as an unofficial house composer. Slowly he found a dramatic individual style, exemplified by the Viola Concerto (1929), the cantata *Belshazzar's Feast* (1931), and the First Symphony (1935). The 1937 coronation of King George VI saw the appearance of the march *Crown Imperial*, which was such a huge success that the next coronation brought its sequel, *Orb and Sceptre*. In addition, Walton was asked to fulfill a very special and challenging role: to compose the *Te Deum*, the coronation's musical culmination, coming just as the new monarch, dressed in full regalia, processes to greet her subjects.

It is a notoriously tricky text to pull off effectively. The poem consists of long phrases and does not lend itself naturally to any particular form. Walton wrote: "I have tried to solve the problem by casting my work in three main sections: there is a long opening section, a quite separate middle section, and an abridged recapitulation in which fresh words are set to music that has already been heard." Not a religious man, Walton confessed awareness of the sacred traditions in which he was raised with a perhaps surprisingly contemplative close for a major work: "Faith can be expressed with vigor, but it is essentially a peace at heart." But with characteristic humor Walton also wrote that the work featured "lots of ... little boys Holy-holying."

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 honorable, 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 for ever.
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.

— fourth-century Christian hymn

Praise the Lord, O Jerusalem (1702)

Jeremiah Clarke (c.1674–1707)

The earliest confirmed fact of Clarke's life is that he sang as a child in the coronation of James II in 1685. He then held prominent positions in turn at Winchester College, St. Paul's Cathedral, and the Chapel Royal. But his output wasn't limited to church music: he wrote songs, incidental music for theater, works for harpsichord, and courtly odes such as *Come, come along for a dance and a song* (1695) written on the death of Henry Purcell. (Clarke's most famous work is a trumpet voluntary wrongly attributed to Purcell.) The anthem *Praise the Lord, O Jerusalem*, written for the coronation of Queen Anne, is conservative in style, as the monarch preferred. It alternates between somber triple-time and celebratory duple.

Praise the Lord, O Jerusalem; praise thy God, O Sion.
For kings shall be thy nursing fathers, and queens thy nursing mothers.
As we have heard, so have we seen in the city of our God,
God upholdeth the same for ever.
Be thou exalted, Lord, in thine own strength:
so will we sing and praise thy power. Hallelujah.

— adapted from Psalm 147:12, Isaiah 49:23, Psalm 48:8, and Psalm 21:13

I was glad (1685)

Henry Purcell (1659–1695)

Francis Sandford's *History of the Coronation of James II* is the first detailed account of an English coronation; he even identifies all 144 dishes served at the banquet. Thanks to him, we know that Henry Purcell's setting of *I was glad* was performed as the choir processed into Westminster Abbey. The piece is cleverly crafted for this task. Albeit with imitative elements, it begins essentially homophonically, which is good for walking. By the time the choir reached their seats, they would be ready for the more polyphonic doxology. Purcell actually wrote two settings of this text, and for centuries the other one was believed to be the coronation setting, which was also incorrectly attributed to John Blow. Even the best efforts of the honorable Francis Sandford—who died in poverty because James II didn't appreciate his book—can't solve everything.

Undoubtedly the greatest English composer of his century, Purcell began his musical career as a choirboy at the Chapel Royal. By age eighteen he was composing for the court, and just two years later became organist at Westminster Abbey, where he remained until his early death. He composed odes for King Charles II, the first King after the Restoration of the monarchy, and he continued writing secular works for the Catholic James II and for William and Mary, including the masque *Dido and Aeneas* (1689).

I was glad when they said unto me: We will go into the house of the Lord.
For thither the tribes go up, even the tribes of the Lord:
To testify unto Israel, and to give thanks unto the Name of the Lord.
For there is the seat of judgement: even the seat of the house of David.
O pray for the peace of Jerusalem: they shall prosper that love thee.
Peace be within thy walls: and plenteousness within thy palaces.

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.

— adapted from Psalm 122:1–7 and the Book of Common Prayer

Behold, O God our defender (1953)

Herbert Howells (1892–1983)

Herbert Howells decided when just a boy that he would become a composer. Studies followed with Herbert Brewer, the acclaimed organist at nearby Gloucester Cathedral, and at age twenty Howells entered the Royal College of Music in London. His mentor there was the indomitable Charles Villiers Stanford, who conducted the lad's First Piano Concerto (1913) and predicted great things for him. Howells continued to compose chamber music, orchestral works, songs, and even an unaccompanied Mass for Westminster Cathedral. It was through composing dozens of works for the Anglican liturgy that he found his true *métier*. Soon after the First World War, Howells began to teach at the RCM and to edit Tudor manuscripts. Those musicological pursuits proved the foundation of his compositional language: modality (organizing pitches without using modern major or minor keys). He tinges his modal harmony with chromatic notes outside the key, sometimes inadvertently evoking jazz. His coronation anthem for Queen Elizabeth II, *Behold, O God our defender*, demonstrates this with sensual mysticism, even ecstasy.

Behold, O God our defender, and look upon the face of thine Anointed.
For one day in thy courts is better than a thousand.

— adapted from Psalm 84:9–10

I was glad (1902)

Hubert Parry (1848–1918)

Only three works have been performed at every coronation since their premieres: Walton's *Coronation Te Deum* (twice, from 1953), Handel's *Zadok the priest* (ten times, from 1727), and *I was glad* by Hubert Parry (five times, from 1902), which is sung as the monarch enters Westminster Abbey. Parry's text had been included in coronations for several centuries, but his setting was different from all others in that he incorporated another element of the coronation. The students at Westminster Abbey's school traditionally hailed the new monarch by name in Latin. Hence the cries of "Vivat" ("Long live") in the middle, with the characteristic English pronunciation. Our performances will include the officially sanctioned new "Vivats" for King Charles III.

Three men are responsible for bringing English music to international prominence: Elgar, Parry, and the composer and pedagogue Charles Villiers Stanford. Parry was dubbed "the English Brahms" for his deft handling of harmony and counterpoint. But initially it was his work as a scholar that gained attention, including over a hundred articles for George Grove's new *Dictionary of Music and Musicians* and, from 1883, teaching at the Royal College of Music. The 1880s brought four symphonies, but in the 1890s he turned to writing choral odes. Choral music remained close to his heart: among his final works were the unaccompanied *Songs of Farewell* (1915), which would have made Brahms proud.

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.

Vivat Regina Camilla!

Long live Queen Camilla!

Vivat Rex Carolus!

Long live King Charles!

O pray for the peace of Jerusalem: they shall prosper that love thee.
Peace be within thy walls, and plenteousness within thy palaces.

— adapted from Psalm 122:1–7

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The Cathedral is also a center of many musical, cultural, and ecumenical events, and a crossroads where ideas and challenges both old and new are explored in the light of the Gospel of Jesus Christ. The Cathedral is a place where the rich and ongoing tradition of sacred music and art is treasured and expanded. Above all, St. James Cathedral is a community of prayer.

We welcome you to St. James Cathedral. Find out more at www.stjames-cathedral.org.

St. James Cathedral

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soprano



Joel Bevington
tenor



Erica Convery
mezzo-soprano



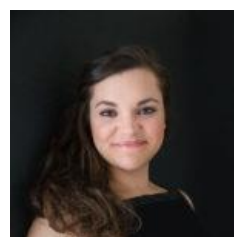
Chad DeMaris
tenor



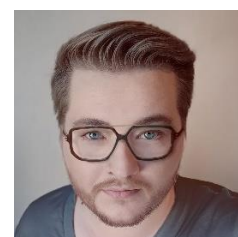
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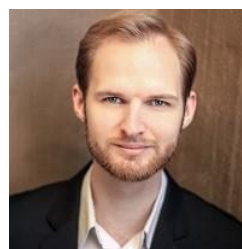
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Robin Wyatt-Stone
baritone



Kathea Yarnell
mezzo-soprano



Christopher Stroh serves as Assistant Director of Music and Organist at St. James Cathedral, Seattle. He served previously at The Basilica of St. Marty in Minneapolis and the Cathedral of St. Paul, in St. Paul, Minnesota. He studied at St. John's University and Graduate School of Theology, Collegeville, Minnesota. Since arriving in Seattle in 2021 he has been a leader among regional organists, including activities with the National Convention of the American Guild of Organists in 2022.

Dr. Gary D. Cannon is one of Seattle's most versatile choral personalities, active as conductor, musicologist, and singer. In addition to Emerald Ensemble, he conducts two community choirs—Cascadian Chorale in Bellevue and the Vashon Island Chorale—in repertoire spanning from the medieval to frequent premieres. He has also appeared as guest conductor of Choral Arts Northwest, Kirkland Choral Society, Northwest Mahler Festival, and Vashon Opera. Dr. Cannon gives pre-concert lectures for Seattle Symphony and has provided program notes for choirs across the country. He holds degrees from the University of California at Davis and the University of Washington.

