

Jerusalem

Music for Girls' Voices from
St. Catherine's School
Richmond, Virginia

The Upper School Chorale

Nick Stephenson, Director
Jeffrey Smith, Organist



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Jerusalem

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digital editing & mastering: Frederick Hohman
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of St. Catherine's School: Kevin Yeager
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Recorded in Christ Ascension Church, Richmond,
and at St. Stephen's Church, Richmond
in April, 1998 and January, 1999

St. Catherine's School, founded in 1890, is an Episcopal diocesan day and boarding school for girls in junior kindergarten through twelfth grade. Music making and instruction have long been a part of the school's curriculum, and school records show that a full-time music teacher was on the faculty as early as 1899. The centennial history of the school, copyrighted in 1989, cites the following from an alumna in the class of 1950: "As the music pervaded graduation, I realized we had been surrounded by music [all] our years at St. Catherine's. [The] beautiful hymns, special songs for special occasions, ...the school hymn, the new Alma Mater, and *Jerusalem*. ..Throughout the fabric of our days at St. Catherine's a shining thread of song had been woven, and still brightens our memories." On this compact disc, the Upper School Chorale of St. Catherine's School performs various anthems sung during the last two academic years at some of the school's "special occasions." continuing the "thread of song" remembered by hundreds of students. Choosing *Jerusalem* as the title of the disc reflects the immense popularity of one of the special song about which the alumna wrote. The origin of the use of William Blake's famous text set to music by Sir Hubert Parry, now sung at every festival service and academic convocation throughout each year, is not completely clear. Research suggests, however, that in 1925 when the school's founder, Virginia Randolph Ellett spent a year studying at Oxford University, she heard the stirring strains of the hymn and upon her return made the suggestion that the hymn be sung at graduation. Pictured on the cover of this recording is a reproduction of the Blake Window, installed in the school's chapel. That benefactors chose to create a chapel window depicting symbols from famous drawing by Blake, further demonstrates the signal position *Jerusalem* holds among students, both past and present.

Of the works recorded on this disc, four pieces take their texts from the Book of Psalms. The first is a setting of ***Psalm 150, Opus 67***, by Benjamin Britten, written in 1962 for the centenary celebrations of his old preparatory school. According to Peter Evans, “the piece is the shortest of Britten’s works to bear an opus number in its own right, and also among his most unassuming pieces.” The structural plan may be summarized as abca, tonally C-F-A-C, with scoring that employs the “ad lib.” principle, i.e., a method that suggests the possibility of having to make do with less than ideal or exact instrumentation. Although Britten wrote the piece with parts for string, brass, and percussion instruments, he tailored the work so that it could be performed in innumerable ways. For example, if a brass instrument is not available, Britten offers a part for harmonica or oboe. In this recording, because of the orchestral requirements for the Fauré *Gloria* (track 14) an oboe player takes the brass part as suggested by the composer. Interestingly and typically, Britten designed the musical textures to ensure that, even with minimal forces, the essence of the work is not lost. Rather, the fundamental nature of all the parts enables a quasi-orchestral (perhaps chamber-like) ensemble.

The additional settings of Psalms on this recording, all by living composers, appear at tracks two, nine, and ten. The first of the three is a setting of Psalm 100, ***Make a Joyful Noise***, by Scottish composer Robin Orr. This energetic composition for two-part treble chorus and organ was written in 1969 for the fiftieth anniversary of Hurst Grange, Stirling. Paul Bouman’s two-part setting of Psalm 121, ***I Lift My Eyes to the Hills*** (track nine) was composed for the Concert Choir of the American Boychoir School, Princeton, New Jersey. Performance notes published in the score indicate that the work “may be sung by soprano and alto or by equal voices. The accompaniment may be played on the organ or on any keyboard instrument.” Solo voices or a semi-chorus may take various sections of the piece alternating with full choir. Bouman, who excels in works for treble voices, is best known for his distinguished program at Grace Lutheran church in River Forest, Illinois. Now living in Bucks County, Pennsylvania, Mr. Bouman continues to compose and to be active in choral conducting.

Malcolm Williamson’s lyrical setting of ***Psalm 23, The King of Love***, at track 10, is the fifth of five settings of psalms known as *Carols of King David*. The music is for unison choir, congregation, and organ, and in this recording, the Upper School Chorale is joined by members of the eighth grade who sing the congregation’s part. A “responsorial” type setting, the work was composed in the early 1970’s when the composer had spent some time in the Diocese of Western North Carolina conducting various choral workshops. The piece is dedicated to the Reverend H. Alexander Viola, Rector of St. James’ Church, Hendersonville, North Carolina, a well-respected and beloved friend of church musicians and a magnanimous supporter of music for the church.

Gerald Near's setting of the Christmas motet ***O Magnum Mysterium*** (track three) is one of five works in this recording that represents the use of traditional Latin texts. A particular favorite of the Chorale, this short work by Near is music, at least in the opinion of the present writer, of ineffable beauty. Its radiance reflects Near's remarkable gift and compositional skill in capturing the essence of such picturesque and poignant words. Gerald Near is currently composer-in-residence, St. John's Episcopal Cathedral, Denver, Colorado.

At track six, the Chorale offers a setting of the ***Te Deum Laudamus*** by John Sanders, lately retired Organist and Director of Music at Gloucester Cathedral. This particular setting was commissioned by Cheltenham Ladies College in 1982 to commemorate the centenary of the music department. In performing this piece, the Chorale has the opportunity to sing a work written especially for girls' voices.

Simon Lindley's setting of the ***Ave Maria*** appears at track twelve offering the text and music of this venerable antiphon of the Blessed Virgin. Best known of the Marian prayers, the *Ave Maria* may be found as an antiphon for the Fourth Sunday in Advent. The angel Gabriel's words, which begin the antiphon, suggest that the text may also be sung as part of the feasts of the Annunciation as well as that of the Immaculate Conception.

Two tracks, eleven and fourteen, present movements from the Ordinary of the Mass. Track eleven is a performance of the ***Agnus Dei*** from the ***Missa Brevis, Op. 63***, of Britten that he wrote in 1959 for the boys of Westminster Cathedral choir, and their choir trainer, George Malcolm. Although the entire musical setting of the Mass shares some of the character of Britten's music for children, in no way is its liturgical propriety compromised. The *Missa Brevis*, which is one of the great settings of the Ordinary for treble voices, offers the possibility for choir trainers to teach the production of various choral sounds, specifically those that might be considered different from the traditional "cathedral sound." However one treats this music written specifically for boys in a specific choir, the work is no less challenging and inspiring for girls' voices, and the whole Mass, not just the *Agnus Dei*, is greatly admired by the Chorale.

The performance on this recording at track fourteen of a setting of the ***Gloria***, comes from the ***Messe des pêcheurs de Villerville***, a little-known work that was a collaborative project of Fauré and Messager. A first performance of the complete Mass was given in 1881 by a choir of thirteen women's voices with a simple accompaniment for harmonium and solo violin. For its second performance in September of 1882, a modest orchestration consisting of flute, oboe, clarinet, double string quintet and harmonium was added. The recording made here by the Chorale, from manuscript, uses the wind instruments, a single string quintet, and harmonium. Alumnae of St. Catherine's will be happy to know that the harmonium used in this record-

ing is the instrument from the “old chapel” built in the mid 1920s. The *Messe* contains a *Kyrie* by Messenger, a *Gloria*, recorded here, a *Sanctus* by Fauré, a setting of the *O Salutaris* by Messenger, and an *Agnus Dei* by Fauré. In 1906 when Fauré published his work known today as the *Messe basse*, he wrote a new *Kyrie* of his own, omitted the *Gloria* from the 1881-82 *Messe*, retained the *Sanctus*, added a *Benedictus* based on the *Qui tollis* from the earlier *Gloria*, and kept the *Agnus Dei* from the 1881-82 work. Persons who know the *Messe basse* will recognize the melodic material sung here in the *Qui tollis* section of the *Gloria* as that upon which the *Benedictus* is based. A complete edition of the *Messe des pêcheurs* is in progress by the present writer.

There are two settings of the Evening Canticles on the recording, one by **Derek Holman in A** at track four, and the other, at track 16, by Malcolm Archer. Known as **The Four Cathedrals Service**, the Archer setting of the *Magnificat* and *Nunc Dimittis* was composed for the girls’ choirs of Bristol, Exeter, Salisbury, and Wells Cathedrals, to be sung at their Four Choirs’ Festival in July, 1996. Although quite different in demands each setting makes of the singers, the works are very useful pieces to include in the repertoire of any choir of treble voices.

Additional works performed on this compact disc include works of contemporary composers. At track five the Chorale performs a simple, but elegant setting by Richard Lloyd of a poem from Irene Cavanaugh entitled **A Prayer**, the text of which follows:

“Lord, I would give this all of me	“Wilt Thou then take a gift so small
That I might live awhile in Thee:	That for Thy sake is none at all?
That more and more this heart of mine	E’en such as I, blind, foolish, dumb,
Might Thee adore and be all Thine.	Lord, bid Thy little servant come.”

One hymn from the *Hymnal 1982*, a setting by David Charles Walker of George Herbert’s text **King of Glory, King of Peace**, is included at track seven and honors the memory of Marguerite Hays Miller, longtime teacher in St. Catherine’s music department who died in the fall of 1998. Mrs. Miller participated in the production of this CD as player of the harmonium in the Fauré *Gloria*, and also choir trainer of the eighth-grade choristers heard in Williamson’s *The King of Love*. It was Mrs. Miller who taught the present senior members of the Chorale the tune *General Seminary*. Including this hymn in this recording seems a fitting, if modest, memorial from this group for a person so fondly remembered within the entire school community.

John Rutter’s popular arrangement of the English traditional carol **Tomorrow Shall be my Dancing Day** (from *Dancing Day*) is performed at track eight with harp accompaniment. At track thirteen, the Chorale sings a contemporary setting of 15th century anonymous words by David

Lord. ***Close In My Breast, Thy Perfect Love***, can be found in *Anthems for Choirs 2*, edited by Sir Philip Ledger, and was commissioned for use in that volume of music for sopranos and altos.

Martin How's work entitled ***Bless, O Lord, Us Thy Servants*** is recorded at track 15 and sets words from the *Choristers' Prayer*. A standard in any repertoire of anthems for treble voices, this piece is greatly admired and often sung at St. Catherine's.

The present recording closes with Parry's setting of ***Jerusalem***. Jeremy Dibble, writing in his book *C. Hubert H. Parry: His Life and Music*, published in 1992, describes the hymn as a work written at the request of Robert Bridges for a patriotic organization known as Fight for Right. Dibble makes the point that Parry was "not altogether sure of his commitment to the cause of Fight for Right, and indeed, "as is clear from the cynicism of *The Acharnians*, [Parry] intensely disliked jingoism and the half-truths of propaganda machines." Eventually Parry became disenchanted with the objectives of Fight for Right and he decided to withdraw his support for the organization. Nevertheless, *Jerusalem* continued to be lustily sung throughout England and "the sound of massed unison voices in the second verse always excited him." An ironic fact, especially as the use of *Jerusalem* obtains in a girls' school, is that Parry was more gratified when the song was "taken up by the Women's Movement in 1917. On 17 March, [Parry] conducted *Jerusalem* for the ladies of the Albert Hall Choir at a Women's Demonstration meeting which proved to be providential, for the following year Mrs. Fawcett asked if it could be sung as part of a Suffrage Demonstration concert. ...After the meeting Mrs. Fawcett wrote an effusive letter to Parry suggesting that *Jerusalem* ought to become the Women Voters' Hymn. Parry was delighted." In his reply to Mrs. Fawcett, Parry wrote "Thank you for what you say about the *Jerusalem* song. I wish indeed it might become the Women Voters' hymns as you suggest. People seem to enjoy singing it. And having the vote ought to diffuse a good deal of joy too." According to Dibble, this association was one set to endure after World War I and after women obtained voting rights, for it did become the national song for the Women's Institutes.

Susanna P. Turner, Headmistress of St. Catherine's, 1947-1964, has written that "Virginia Randolph Ellett [brought] to living reality her dream about teaching girls. ... Her inner drives demanded that she use her forceful mind and will to awaken, liberate, and temper the intellectual capacities of the children who, in 1890, began coming to her school in the dining room of a boarding house on Grace Street in Richmond." Although highly doubtful that Miss Ellett knew of *Jerusalem's* use as a song for women's rights, it is likely she would have found the association pleasing.

Nick Stephenson came to St. Catherine's School, Richmond, Virginia, in the fall of 1980 after teaching at Christ School, Arden, NC, 1970-72, Bollingbrook School, Petersburg, Virginia, 1972-76, and Chatham Hall, 1976-79. Although he had earned undergraduate and graduate degrees in organ performance, the requirements of his school positions created an interest in and the necessity for the study of choral music and conducting. For that training he sought the advice and guidance of the late Professor Frauke Haasemann and also of Dr. George Guest. In 1995 he began doctoral study at the University of North Carolina Greensboro, developing keen interest in historical research as well as measurement of musical aptitude and achievement. Having completed the course work for the Ph.D. degree, he continues his dissertation research that chronicles the work of George Guest as Organist and Director of Music, St. John's College, Cambridge University. He is a member of the Association of Anglican Musicians.

Jeffrey Smith holds the Doctor of Musical Arts degree from the Yale Institute of Sacred Music. He is a graduate of Northwestern University and studied at the Royal College of Music, London. His teachers include Wolfgang Rübsam, Thomas Murray, Gerre Hancock, and Sir David Willcocks. Dr. Smith serves as Director of Music, Organist and Choirmaster to Saint Paul's Parish, K Street, in Washington, D.C. Prior to that appointment, he served as Organist and Choirmaster of Christ Church Cathedral in Lexington, Kentucky. He is active in the work of the Royal School of Church Music and the Association of Anglican Musicians. He is a Fellow of The American Guild of Organists and was the recipient of its S. Lewis Elmer Award and Fellowship Prize.

Soloists: Track 4: Derek Holman, *Magnificat and Nunc Dimittis in A*
Elizabeth Clinard

Track 5: Richard Lloyd, *A Prayer*
Margaret Harrison

Track 6: John Sanders, *Te Deum Laudamus*
Anna Braswell and Mary Butler Eggleston

Track 8: John Rutter, *Tomorrow Shall be my Dancing Day*
Mary Butler Eggleston

Track 12: Simon Lindley, *Ave Maria*
Rebecca Broughton and Mara Smith

Track 16: Malcolm Archer, *Magnificat and Nunc Dimittis*
Anna Braswell





The Chorale
St. Catherine's School, Richmond, Virginia

Catherine Avery
 Brooke Bates
 Helena Bell
 Leigh Bladergroen
 Amy Brannan
 Anna Braswell
 Lauren Bridgman-Fralin
 Locklyn Brooks
 Rebecca Broughton
 Britt Childs
 Rachel Clay
 Elizabeth Clinard
 Nicole Dicharry

Laurie Douglas
 Caroline Durkee
 Katherine Durlacher
 Blakley Edwards
 Mary Butler Eggleston
 Cameron Fields
 Tamsin Garner
 Katherine Gregory
 Rebecca Gricus
 Grey Hardin
 Lindley Harding
 Margaret Harrison
 Elizabeth Herring
 Elizabeth Hiett

Susan Hock
 Sarah Humphreys
 Whitney Jenkins
 Sara Kane
 Tyler Lamb
 Sarah Lawson
 Katie Logsdon
 Melissa Britt Loyd
 Sarah Molenkamp
 Joanne Ng
 Ann Candler Pastore
 Elisabeth Putney
 Christa Rasberry
 Sarah Dabney Redmond

Lauren Richardson
 Lang Robertson
 Theresa Russo
 Katherine Rutledge
 Virginia Satterfield
 Elizabeth Sexton
 Elizabeth Sharman
 Mara Smith
 Emily Tatum
 Katherine Wallmeyer
 Mary Carter Wellford
 Camilla Wells
 Ann Whitham

Instrumentalists

Laura Roelofs, violin • Margie Heath, violin • Molly Ruze, viola
 William Comita, 'cello • Paul Bedell, bass
 Patricia Werrell, flute • Michael Lisicky, oboe • David Niethamer, clarinet
 David Foster, percussion • Marguerite Hays Miller, harmonium

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- 1 **Psalm 150** • Benjmain Britten • publ. Boosey & Hawkes • 5:40
- 2 **Make a Joyful Noise** • Robin Orr • publ. Oxford University Press • 2:40
- 3 **O magnum mysterium** • Gerald Near • publ. Aureole Editions • 2:13
- 4 **Magnificat and Nunc dimittis in A** • Derek Holman • publ. Alfred Lengnick & Co. Ltd. (MCPS) • 7:57
- 5 **A Prayer** • Richard Lloyd • publ. Alfred Lengnick & Co. Ltd. (MCPS) • 3:09
- 6 **Te Deum Laudamus** • John Sanders • publ. Novello & Co. Ltd. • 6:00
- 7 **King of Glory** • David Charles Walker • ©1976 David Charles Walker • publ. The Church Pension Fund • 2:24
- 8 **Dancing Day** • John Rutter • publ. Oxford University Press • 3:49
- 9 **I lift up my eyes to the hills** • Paul Bouman • publ. Boosey & Hawkes • 3:18
- 10 **The King of Love** • Malcolm Williamson • publ. Joseph Weinberger / Boosey & Hawkes • 3:34
- 11 **Agnus Dei (Missa Brevis)** • Benjamin Britten • publ. Boosey & Hawkes • 2:25
- 12 **Ave Maria** • Simon Lindley • publ. Basil Ramsey (MCPS) • 2:39
- 13 **Close in my breast thy perfect love** • David Lord • publ. Oxford University Press • 2:46
- 14 **Gloria (Messe des pêcheurs de Villerville)** • Gabriel Fauré • manuscript • P.D. • 4:41
- 15 **Bless, O Lord, Us Thy Servants** • Martin HOW • publ. GIA Publications Inc. • 3:04
- 16 **Magnificat and Nunc dimittis (The Four Cathedrals Service)**
Malcolm Archer • publ. Kevin Mayhew Ltd. • 6:26
- 17 **Jerusalem** • Charles H. Hubert Parry • publ. G. Schirmer, Inc • P.D. • 2:47

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total playing time: 1:06:45

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