



*The Gregorian Singers*  
*40<sup>th</sup> Anniversary Concert*

*February 9, 2013*

**Welcome to  
The Gregorian Singers  
40th Anniversary Concert**

**February 9, 2013 ~ 7:00 pm**

**The Cathedral Church of St. Mark  
Minneapolis, Minnesota**

*Please turn to page 4 for texts and translations,  
and to page 8 for information on this evening's music  
and performers*

# PROGRAM

**Introduction**

**J. Michael Barone**

**Laudibus in sanctis**

**William Byrd**

**Scio enim**

**Monte Mason**

*The Gregorian Singers*



**Candidi facti sunt**

**Thomas Tallis**

*The Gregorian Singers*

**Master Tallis' Testament**

**Herbert Howells**

*Raymond Johnston, organ*

**Honor, virtus et potestas**

**Thomas Tallis**

*The Gregorian Singers*



**Organ Concerto No. 5, Opus 4**

**George Frideric Handel**

*Raymond Johnston, organ*

— *INTERVAL* —

**Chandos Anthem X: The Lord is my light**

**George Frideric Handel**

Sinfonia

Tenor Solo The Lord is my light and my salvation

Chorus Though an host of men were laid against me

Tenor Solo One thing have I desired of the Lord

Chorus I will offer in his dwelling an oblation

Chorus For who is God, but the Lord?

They are brought down and fall'n

O praise the Lord with me

Tenor Solo The Lord is my strength and my shield

Soprano Solo It is the Lord that ruleth the sea

Chorus Sing praises unto the Lord

*The Gregorian Singers; Instrumental Ensemble*

## TEXTS AND TRANSLATIONS

### Laudibus in sanctis

**William Byrd** (c. 1539 – 1623)

*Laudibus in sanctis Dominum celebrate supremum, firmamenta sonant inclita facta Dei:  
Inclita facta Dei cantate, sacraque potentis, Voce potestatem saepe sonat manus.  
Magnificum Domini cantet tuba martia nomen, Pieria Domino concelebrate lira,  
Laude Dei resonent resonantia tympana summi, Alta sacri resonent organa laude Die.  
Hunc arguta canant tenui psalteria corda, Hunc agili laudet chorea pede.  
Concava divinas effundant cymbala laudes, cymbala dulcisona laude repleta Dei,  
Omne quod aethereis in mundo vescitur auris, alleluia canat, tempus in omne Deo.*

Praise ye the Lord. Praise God in his sanctuary: praise him in the firmament of his power.  
Praise him for his mighty acts: praise him according to his excellent greatness.  
Praise him with the sound of the trumpet: praise him with the psaltery and harp.  
Praise him with the timbrel and dance: praise him with stringed instruments and organs.  
Praise him upon the loud cymbals: praise him upon the high sounding cymbals.  
Let every thing that hath breath praise the Lord. Praise ye the Lord.

– Psalm 150, paraphrased in Latin elegaic verse

### Scio enim

**Monte Mason** (b. 1949)

*Scio enim quod redemptor meus vivat et in novissimo de terra surrecturus sum:  
Et rursum circumdabor pelle mea et in carne mea videbo Deum. Alleluia*

I know that my redeemer liveth,  
and that he shall stand at the latter day upon the earth:  
And though after my skin worms destroy this body,  
yet in my flesh shall I see God. Alleluia.

– Job 19: 25-26

### Candidi facti sunt

**Thomas Tallis** (c. 1505 – 1585)

*Candidi facti sunt nazarei ejus, alleluya. Splendorem Dei dederunt, alleluya.  
Et sicut lac coagulati sunt, alleluya.  
In omnem terram exiit sonus eorum: et in fines orbis terræ verba eorum.  
Gloria Patri et Filio et Spiritui Sancto.*

Radiant white became his Nazarites, alleluia; they gave splendour to God, alleluia,  
and are curdled like milk, alleluia.  
Their sound is gone out through all the earth; and their words to the ends of the earth.  
Glory be to the Father, and to the Son, and to the Holy Spirit.

– Responsory at first Vespers of any Apostle or Evangelist in Paschal Time, Sarum Rite

**Honor, virtus et potestas****Thomas Tallis**

*Honor, virtus et potestas et imperium sit trinitati in unitate,  
unitati in trinitate, in perenni saeculorum tempore.  
Trinitati lux perennis, unitati sit decus perpetim.  
Gloria Patri et Filio et Spiritui Sancto.*

Honour, strength and might and power be to the Three in One,  
the One in Three, throughout eternal ages.  
To the Trinity be endless light, to the Unity be perpetual glory.  
Glory be to the Father, and to the Son, and to the Holy Ghost.

- Matins Respond, Trinity Sunday, Sarum Rite

**Chandos Anthem X: The Lord is my light    George Frideric Handel (1685 - 1759)****Tenor solo** ~ *Nick Chalmers*

The Lord is my light and my salvation, whom then shall I fear?  
The Lord is the strength of my life, of whom then shall I be afraid? (*Psalm 27:1*)

**Chorus**

Though an host of men were laid against me, yet shall my heart not be afraid:  
though there rose up war against me, yet will I put my trust in him. (*Psalm 27: 3-4*)

**Tenor solo** ~ *Matthew Fleming*

One thing have I desired from the Lord, which I will require:  
that I may dwell in the house of the Lord all the days of my life  
to behold the fair beauty of the Lord and to visit his temple. (*Psalm 27: 5-6*)

**Chorus**

I will offer in his dwellings an oblation with great gladness:  
I will sing and speak praises unto the Lord. (*Psalm 27: 9*)

**Chorus**

For who is God but the Lord: or who hath any strength except the Lord? (*Psalm 18: 32*)  
The earth trembled and quak'd;  
the very foundations also of the hills shook and were removed. (*Psalm 18: 8*)  
He cast forth lightnings, and gave his thunder, and destroyed them. (*Psalm 18: 14-15*)  
They are brought down and fall'n: but we are risen. (*Psalm 20: 8*)  
O praise the Lord with me and let us magnify his name together. (*Psalm 34: 3*)

**Tenor solo** ~ *Nick Chalmers*

The Lord is my strength and my shield; my heart has trusted in him and I am helped.  
Therefore my heart danceth for joy, and in my song will I praise him. (*Psalm 28: 8-9*)

**Soprano solo** ~ *Diane Koschak*

It is the Lord that ruleth the sea, the Lord sitteth above the waterflood,  
and the Lord remaineth a king forever. (*Psalm 29: 10*)

**Chorus**

Sing praises into the Lord, O ye saints of his,  
and give thanks unto him for a remembrance of his holiness. (*Psalm 30: 4*)

I will remember thy name from one generation to another:  
therefore shall the people give thanks unto thee, world without end. (*Psalm 45: 18*)

Amen.

## PARTICIPATING IN THIS CONCERT

### THE GREGORIAN SINGERS

MONTE MASON, FOUNDER AND CONDUCTOR

Nick Chalmers, Garrick Comeaux, J Michael Compton, Gabrielle Doran, Matthew Fleming,  
Andrew Fredel, Steven Hodulik, Christopher Jackson, Brian Link, Elina Kala, Diane Koschak,  
Mary Mason, Tiffany Skidmore, Matt Smith, Lauren Vick

### ASSISTING MUSICIANS

Terry Elliot ~ Violin 1  
Conor O'Brian ~ Violin 2  
Steve Staruch ~ Viola  
Tulio Rondon ~ 'Cello  
Raymond Johnston ~ Organ

### ACKNOWLEDGEMENTS

Instrumental Score Preparation ~ J Michael Compton, Gabrielle Doran, Elina Kala, Mary Mason  
Rehearsal Conductor ~ Brian Link  
Research and Editing Assistance ~ J Michael Compton, Susan Barksdale  
Reception ~ Judith Hunder, Pam Saunders, Brigitte von Haken  
Caterer ~ Laura Dickenson, Gramercy Catering, LCD  
The Cathedral Church of St. Mark  
Publicity ~ Mary Mason  
Program Booklet ~ Susan Barksdale

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of this 40th Anniversary Concert:*

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*See inside back cover for full donor list*

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Susan Laine, *President*  
Brigitte von Haken, *Treasurer*  
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Judith Hunder, Mary Mason, Pam Stoddard

## PROGRAM NOTES

Forty years doing anything might cause one to think that the time had come to pack up and move on. And indeed, one does think these things along the way. Yet there is so much wonderful music out there that at least in my case (combined with a streak of long-term compulsiveness), there is still more fun to be had and there are more challenges to overcome — and yes, more music beckons.

There have been many changes within the organization over these four decades, some disappointments, more successes than travesties, and untold mercies. A small pamphlet of remembrances could be written about singers, the music, premieres local and national, St. Mark's Cathedral, St. Paul's on-the-Hill, The Church of Gethsemane, liturgical intrigue, Compline, clergy, Howard Don Small, the Sarum liturgy, co-operative ventures with Lyra consort, performances odd and wonderful, and so much more. However, to keep the reader gentle, I mention only one of many weather-related stories — truly a tale of nature vs. music:

Many years ago, The Gregorian Singers were preparing for a September liturgy at St. Mark's which included choral music to be sung from the gallery. I can't recall what the event was in particular, but a certain amount of the music was Mozarabic (Spanish) chant. We must also have sung some part music by Padilla or Guerrero. It was logical that since we would be singing from the gallery, we should also sing from that vantage. Conveniently, Don Small had recently placed a console there that controlled both front and gallery organs, and it was easy to rehearse a choir with the new console there.

As the rehearsal began, an enormous storm blew up; pelting rain, nearby lightning, and blasphemous thunder accompanied and confused our rehearsal. In short order, singers began to get nervous, suggesting through false politeness that we remove ourselves from the gallery. Such pleas were rejected. The storm seemed to hover over the cathedral for a very long time — a lightning strike hit close to it more than once (I could hear the zzzt!) and the thunder was truly deafening. Cries now for quitting the gallery. I am a fan of great storms, and they went unheeded. Until the final blow. Lightning struck the tower, ball lightning entered the building at the pipes of the gallery organ on the side wall, and I watched the shadows of exploded stone zing past the great Te Deum window. Simultaneously, cries of alarm from the choir, and the organ played a demonic chord, unaided by human intervention. There was nothing to do, but turn off the console, and announce: "NOW we are leaving the gallery!" It took little prompting for everyone to leave.

It later turned out that the electronics of the console had coagulated into a melted mess. And try as I might during the ensuing years, I have been unable to duplicate the demonic chord.

— MMM

## William Byrd (1545-1623)

We begin our 40th anniversary concert on quite a festive note — *Laudibus in sanctis* by William Byrd. This setting of Psalm 150 fittingly appears at the beginning of Book II of *Canciones Sacrae*. It is Part I of a double motet. *Magnificum Domino* succeeds it as Part II. Yet it is difficult to think that a follow-up could be any more magnificent than the first part — *Laudibus* is already such a liturgical party piece that nothing is found wanting beyond itself.

William Byrd lived in interesting times, living an equally matched life. He maintained connections at court, connections within the outlawed Catholic church, and connections with famous composers of the time. Some of these (Alfonso Ferrabasco I, Thomas Tallis) influenced him, while others (including Thomas Tomkins) were Byrd's students. The mere list of these composers and poets with whom he worked gives an excellent idea of the almost unbelievable talent of Byrd's time:



Alfonso Ferrabasco I (1543-1588)

Thomas Morley (1557-1602)

Thomas Tomkins (1572-1656)

Orlando Gibbons (1583-1625)

John Bull (1562-1628)

Robert White (1538-1574)

Osbert Parsley (1511-1585)

Robert Parsons (1530-1572)

Thomas Tallis (1505-1585)

John Shepherd (1520-1557 or later)

William Mundy (1529-1591)

Also, poets Robert Southwell (1561-1595) and Sir Philip Sidney (1554-1586)

While Thomas Tallis was Byrd's teacher, the two later became joint business partners; and in 1575 received royal warrants for publishing music and music paper. There were two attempts at this plan; the first was less successful than the second.

One of the most fascinating aspects of Byrd's life is the constant *frisson* between his well-known allegiance to the Roman Catholic Church and obeisance to the newfangled Anglican Church. Both he and his wife were placed on lists of recusancy and were fined because of this, yet were tolerated enough to receive no further punishments. Others more active in the Roman resistance were not always so fortunate.

While Byrd's sympathies were clearly with Catholicism, he managed to write enduring music for the Anglican Church as well. The body of his secular consort music is important also; his songs, consort pieces, and keyboard works are important enough to stand alongside his choral works, which at the end of his life numbered more than four hundred.

## Monte Mason (b. 1949)

*Scio enim* has more or less been assigned to performances at Great Paschal Vespers, which The Gregorian Singers sing at St. Paul's on-the-Hill, St. Paul, the first Sunday after Easter. It seems to fit this particular liturgy quite well. It began as a study in the choral sonority Byrd seemed to like best — five-part writing for two sopranos, alto, tenor, and bass.

Not too excited with the results of this study, the composer relegated it to the manuscript pile, forgetting about it until about a year later. After a few “doctorings” — especially in the final bars — the piece showed more promise, and was trotted out into the light of day. For this day and age, it is an extremely conservative work — nothing too surprising, and no bad-boy attitude. The whole idea was to hearken back to the compositional style of another age — dipping into a renewing well of compositional tradition.

Speaking of this tradition, the addition of a fifth voice to a normative four-part texture has an almost miraculous effect of enlarging the sound of a choir, aids in better tuning, creates a richer sound, and allows more possibilities in counterpoint, with a resulting increase in play of contrast between voices. An almost double choir effect can also be created. It is no wonder Byrd was attracted to this sonority. The ideal of English choirs then — and perhaps now — was to have about as many trebles as the other choral parts combined. This choral make-up easily lent itself to an additional treble part, and Byrd took full advantage of such opportunities.

## Thomas Tallis (1505-1585)

The great Thomas Tallis composed and performed for at least three monarchs — King Henry VIII (1491-1547), Queen Mary (1553-1558), and Queen Elizabeth I (1558-1585). Like William Byrd, Tallis suffered the misfortunes of the English Reformation as well as enjoying some of its advantages. Both composers lived through a radical change in their livelihoods.

But there is also a sense that Tallis was one of the last composers of his age. Certainly, he was the last in a long line of composers to write votive antiphons, and these are considered some of the greatest within the genre. Yet he was also among the first to write an English anthem, and wrote nine English psalm tunes, published in 1567. One of these tunes, the “Third Mode Melody,” is still sung today and is found at numbers 170 and 692 in the *Episcopal Hymnal 1982*.

Tallis did reject some of the more modern tendencies as evinced by his pupil, William Byrd. In comparison, one might say that Tallis' works have a compositional reserve that is not necessarily found in Byrd's music. Even something with scoring so ebullient as Tallis' “Spem in alium nunquam habui,” written for forty voices, strikes the ear as impressively somber. The surviving works of Tallis' output concern themselves more with liturgical music. While Byrd composed for the church, he also wrote a good deal for the home, the solo voice, consorts, and keyboard.



The two Tallis pieces sung this evening are responds, utilizing chants from the Sarum Rite. The English Sarum Rite was centered at Salisbury Cathedral and held sway over much of southern England, and even along the coast of northern France. *Candidi facti sunt* was intended for Vespers of Apostles or Evangelists in Paschal Time, while *Honor, virtus et potestas* was for Matins of Trinity Sunday. Responds, or responsories, are a liturgical form rarely used today. Accordingly, these responds are hardly ever heard.

One of the more attractive features of these pieces is the contrast between the choral writing and the chants themselves. In this, Tallis has stayed true to the form indicated by the repetition required of certain texts, which must be accounted for in the music. Accordingly, the architecture for both responds is ABCBCBC, with the chant corresponding to C. The chant continues throughout the part music, heard in measured notes in the second tenor part.

Tallis saves one of his most expressive moments for the end of the B sections in both responds. It is the clash of dissonant tones. In the case of *Candidi facti sunt*, you will hear the clash of F sounding at the same time as F sharp. To the modern ear, this will be heard as a dissonance. To the English ear of the 15th and 16th centuries, it may have been heard as aspects of the same note. Medieval English theory considered F and F sharp to be different facets of each other. B and B flat had similar properties; and indeed, no matter what the key of the earlier votive antiphons (*Eton Choir Book*), the bass line tended to include B flat in its key signature.

It has been claimed by some that the Renaissance never really had much of an influence on England. Others dispute this, but musically there is some basis for the statement. Indeed, English musical tastes remained on the Medieval side much longer than on the continent, and aspects of this tradition continued through Tallis and beyond.

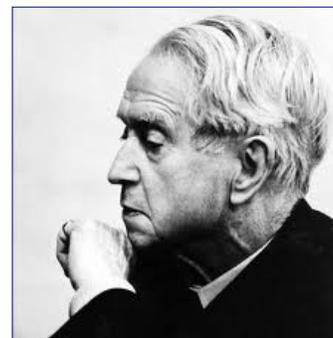
We have included these Tallis responds because The Gregorian Singers began as a men's chant schola. While the choir's work includes less chant now, there is still ample reason to include it in the choir's repertory. In the first respond, *Candidi facti sunt*, the chant is performed in a measured pulse, equal to that of the chant rhythm sung in the second tenor part, and as Tallis sets them. With *Honor, virtus et potestas*, the chant is performed with a more flowing style, close to modern acceptance, heavily influenced by 19th-century French scholars.

## Herbert Howells (1892-1983)

Herbert Howells and his music are well known to church organists and Anglophiles in this country. The fact that his music is not better known is probably because it takes an excellent organist and an equally excellent organ to play the music.

St. Mark's Cathedral has both, and so with the help of Raymond Johnston, cathedral organist and choirmaster, we hear *Master Tallis' Testament*. Even though this work is couched in the Romantic style so common to English music at the time, it also reflects the concurrent renaissance of the music of England's very rich past. Herbert Howells was not the only one who was attuned to this tradition. Ralph Vaughan Williams dipped into this as well, composing his *Mass in G Minor* in 1920-1921. The work is purposely influenced by the English polyphonic school, as exemplified by Taverner, Sheppard, Ludford, Tallis, Byrd, Browne, Fayrfax, and others.

If the title had not tipped us off already, *Master Tallis' Testament* can easily be said to have been heavily influenced by this tradition. Another example of Howells' early music interest



is his seldom-heard *Lambert's Clavichord*, a set of twelve keyboard pieces written between 1926 and 1927. With such titles as *My Lorde Sandwich's Dreame* and *De la Mare's Pavanne*, it is hard to miss the importance of early keyboard music to Howells.

*Master Tallis' Testament* is from a set of organ works, *Six Pieces*, composed starting 1939. It is the third of the set, and was a favorite of his.

Howells was known as a fine teacher who worked tirelessly for the generations that came after him. These students included Gordon Jacob and Imogen Holst. He was also known as a gentle soul, without exalted pride for his own work. There are few commentators on Howells' life who do not also mention the tragic loss of a son, Michael (1926-1935). Although there was also a daughter (Ursula, 1922-2005), the death of Michael was to color the rest of Howells' life. Indeed, there is a sort of autumnal quality to his music. The hymn tune *Michael*, his expansive *Hymnus Paradisi*, and "Take him, earth, for cherishing" have all been understood as personal requiems for Michael — express or implied. Yet one wonders, as in comparison to Brahms (1833-1897), or even some of Elgar's sensibility (1857-1934), that such a reflective quality wasn't already there.

## George Frideric Handel (1685-1759)

In the antiquarian volume, *Bygone Pleasures of London* (1948), a Mr. J. T. Smith relates this story from London's Marylebone Garden in the 18th century: "One evening as my grandfather and Handel were walking together and alone, a new piece was struck up by the band. 'Come, Mr. Fountayne,' said Handel, 'let us sit down and listen to this piece; I want to know your opinion of it.' Down they sat, and after some time Mr. Fountayne, the old parson, turning to his companion, said, 'It is not worth listening to; it is very poor stuff.' 'You are right, Mr. Fountayne,' said Handel, 'it is very poor stuff; I thought so myself, when I had finished it.' "



And with this small joke, we enter the world of George Frideric Handel. It is helpful to keep this humorous perspective, because even in his own life, Handel loomed large, especially in London, where his Germanic talent was so impressive that it swept many English-born composers, such as William Boyce (1696-1755), into minor orbits. Suffice it to say that with the force of personality, talent, and showmanship, Handel was able to define in large measure what English music of the period should sound like. At least to the modern ear, there is no question that he succeeded in this.

There is a wealth of information about the life, times, and music of Handel — his successes and disappointments — but we necessarily concentrate on the music for this evening's concert.

### Handel's Organ Concerti

Handel's organ concerti were written for use before and during performances of his oratorios, interspersed at breaks in the dramatic flow. A prelude improvisation was often added as well. Here we have an account from John Hawking (1719-1789), musical historian, antiquarian, and lawyer: "Concerning his organ playing, the realm of language is so limited that it is a futile attempt to want to describe it in any other way than with regard to its effect. When [Handel] held an organ concert it was his usual practice to introduce it with a free prelude in octaves, which stole into one's ear in slow and solemn succession; the harmony densely woven and as full of as expression made possible, the individual periods astonishingly masterly connected to one another, comprehensible and had the appearance of the greatest simplicity..."

Following such a prelude was the concerto itself, which he performed with a degree of spirit and courageous security to which no one ever felt equal enough to compete against it.”

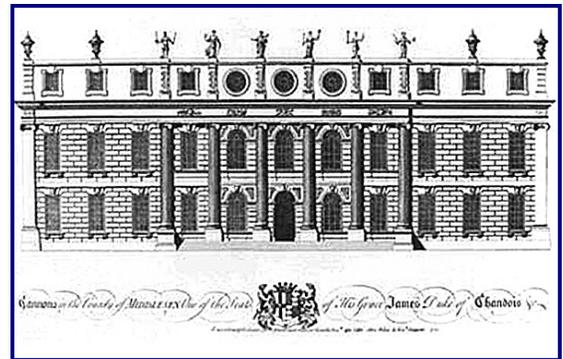
The first printed publication of Handel’s organ concerti appeared in 1738, edited by John Walsh (1666-1736), who worked closely with Handel on their publication. It is still the authoritative edition of these works. The 1738 edition published six concerti, under Opus 4. This evening’s concerto is No. 5, and has sometimes been called the “Esther” Concerto, as it was used in Handel’s oratorio by the same name, performed in London at the King’s Theater in 1732.

The large organs of northern Europe at the time regularly had a minimum of two manuals and a fully developed pedal division. By contrast, English organs of the period were relatively simple and can be said to have followed the tradition of the smaller instruments of Southern Germany and Northern Italy.

The sort of organ Handel encountered in the music halls and theaters — including the one at St. Lawrence Church, Cannons — normally had one manual, with a tonal palette of perhaps four to six stops. If the recordings of extant instruments Handel played are any indication, these stops were voiced to be very present in a room and had a lot of carrying power. Yet they were also sweet enough to blend with orchestras.

### Handel’s Chandos Anthems

“You ascend the great Avenue to Cannons from the town of Edgar, by a fine Iron Gate, with the Duke’s Arms and Supports on the stone Pillars of the Gate, with Balustrades of Iron on each Side, and two neat Lodges on the Inside; the Avenue is near a mile long, and three Coaches may go abreast....This Avenue fronts an Angle of the House...[and] consists of Four Fronts, all of free Stone, of about a hundred Foot wide each. The Front from the great Stairs is to the East, and hath an Avenue directly from it, down to the Parish-Church at above half a mile’s Distance.”



Architect’s drawing of Cannons

Thus did John Macky describe this princely manor in *A Journey through England*, published in 1722, ten years after the house was built. The cost of the building project has been pegged at £27,670,000 in today’s English currency.

Macky’s description notes the “Parish-Church” of the Church of St. Lawrence, Whitechurch (now known as Little Stanmore) where the Chandos Anthems were first performed. The church still contains bits of the original one-manual organ Handel played there; although in 1994 it was refurbished and turned into a two-manual instrument with pedals, the better to lead the present congregation.

That James Brydges, named Duke of Chandos in 1719, could support all this and more, is no doubt due to his former employ as Paymaster General during the War of the Spanish Succession (1701-1714), where the opportunity for “privileged opportunity” loomed large. It also helped that he had inherited a huge fortune. There is no doubt that the house and property were sumptuously reflective of the collected fortunes. The house and grounds comprised 105 acres, with pleasure garden, orchard, and a grand terrace opening onto a *parterre* where gilded statues stood in silent glory. Inside, the house was decorated by some of the leading designers of the time. Paintings included works by Titian, Raphael, Giorgione, and Caravaggio.

The splendid house was completed somewhat before the final touches were put on the new Chandos chapel in 1720. Yet, all of this was to come to naught. Brydges had invested heavily in overseas transactions, and 1720 also saw the bursting of the South Sea Bubble and the ruin of the York Buildings Company. The Duke's fortunes never fully recovered, and he was unable to continue to support Handel at Chandos, withdrawing patronage in an opera venture with Handel as well. Finally in 1747, the second Duke of Chandos had no choice but to sell the house, its contents, and grounds. The house was pulled down. It is now considered to be in Greater London, called Cannons Park, where some of the water features still survive.

Yet while glories remained supreme, we have a 1722 report from Macky stating that the new chapel "hath...a Choir of Vocal and Instrumental Music, and when his Grace goes to Church, he is attended by his Swiss Guards, ranged as the Yeoman of the Guards: his Music also play when he is at Table.... I must say that few German Sovereign Princes live with that Magnificence, Grandeur and good Order."

More specifically, Brydges' chapel included a small instrumental ensemble. Depending on the score, parts rotated among flutes, oboe, and trumpet. However, constant in use were the strings — three lower strings (divided between cello and bass) and three violins completed the instrumental forces. Violas were used sparingly, and not in Chandos X. The choir more or less mirrored the size of the orchestra — three trebles, and three gentlemen of the choir — no doubt one voice per part. Evidently the choir could be expanded on occasion, as the first chorus in Chandos X is scored for an additional male voice, bringing the texture to five parts.

The lack of altos is interesting, and for the most part, there is little writing for the viola, either. Various reasons have been put forth for this, none too convincing. In the meantime, we live with the mystery and enjoy the music.

The eleven Chandos Anthems were written between 1717 and 1718 — but Handel was not in charge of Brydges' musical establishment. This position was filled by the famous John Christopher Pepusch, who was later to be the compiler of *The Beggar's Opera* (1728), which seriously challenged the popularity of Handel's Italian operas.

It is thought that Handel lived on the estate at the time of writing the anthems, where he also composed *Acis and Galatea* and *Herman and Mordecai*, which subsequently was turned into the oratorio *Esther* (see the discussion on Handel's Organ Concerto V).

The Chandos Anthems are far from what we might call anthems now. In 18<sup>th</sup>-century England, the term was used to cover a broader spectrum of forms, large and small. Indeed, these particular anthems are very close to oratorio. With Handel's oratorios, they share writing that is consistently emotive, expansive, full of affects, effects, and all the dramatic flourishes one might expect from his longer oratorios. Outside of the smaller musical forces at Cannons, almost the only real difference is textual — the Chandos Anthems are based on Psalms, while the oratorios utilize Biblical stories.

At least one author has opined that the Chandos Anthems provided the impetus for Handel's later and even more expansive oratorios. But if this is so, then we might also say that the closing chorus of Chandos X also borrows from a yet earlier work written while Handel was in Italy — *Dixit Dominus* (1707). Nothing could be more Italian than jumpy octave passages; as *exempla gratia*, one hears these in Vivaldi's (1678- 1741) work all the time. *Dixit Dominus* contains the same octave work, as does the closing chorus of Chandos X. Whatever we may say these days — Handel's music is, well, Handel.

## ABOUT THIS EVENING'S PERFORMERS



**NICK CHALMERS** has sung with The Singers: Minnesota Choral Artists and the Minnesota Opera Chorus, and has been section leader with the Chorus of Opera Memphis. Recent engagements include The Mirandola Ensemble and Glorious Revolution Baroque. Currently, Nick sings with the The Rose Ensemble, teaches private voice at St. Francis High School, and is cantor and tenor section leader and directs the St. Anne's and St. Thomas Choirs at The Cathedral of St. Paul.



**GARRICK COMEAUX** attended Concordia College in Moorhead, and sang under the direction of Paul J. Christiansen, then pursued vocal studies at Indiana University Music School in Bloomington. In 1981 he moved to Rome, where his studies in voice continued at the Music Conservatories of Santa Cecilia in Rome and F. Morlacchi in Perugia. He moved to Munich, Germany, in 1986, continuing vocal studies and performing as a member of the Bayerischer Rundfunk Konzertchor. In 1996, he founded Consortium Carissimi in Rome with the aim of presenting music of the early Roman Baroque. In 2007, having returned to Minnesota, he founded the Twin Cities' Consortium Carissimi, and remains its Artistic Director. He is also the director of Liturgy and Music at St. Joachim and Anne Catholic Parish in Shakopee, Minnesota, and is an instructor in Augsburg College's music department.



While pursuing a violin performance degree at Boston University, **J MICHAEL COMPTON** was overheard singing his violin music at pitch, and was promptly thrust into Boston's flourishing early music scene. His first professional post was in the choir of First and Second Church in the Back-Bay neighborhood. In the Twin Cities, he has performed with several early music groups, and joined The Gregorian Singers in its early years as an all-male ensemble. Michael studied organ with the late Howard Don Small, Canon Musician Emeritus at the Cathedral Church of St. Mark, and he has served as Director of Music at St. Matthew's Episcopal Church, St. Paul, for 28 years. He enjoys editing and performing neglected baroque masterpieces as well as composing new works, including a setting of the Passion and a Celtic Mass. Michael continues to perform on both modern and baroque violin. His other interests include antique-collecting and photography.



**GABRIELLE DORAN** has been singing in choirs since high school, where she sang with the Trinity School Chamber Singers in Bloomington. From there she went on to join the University of Minnesota Women's Chorus. Her particular love for early music grew during her several years with the Waltham Abbey Singers in St. Paul. She then spent four years in Boston as a member of The Oriana Consort, and she also helped start a Gregorian chant schola at St. Mary's Catholic Church in Waltham, Massachusetts. Gabby joined The Gregorian Singers in 2011. She has also sung with Exultate, Hymnos Vocal Ensemble, and the Cathedral of Saint Paul. She lives in St. Paul with her husband and two young daughters.



**MATTHEW FLEMING** was born and raised in the wine country of Napa, California. Upon completion of high school, Matthew braved the arctic winds of Moorhead, Minnesota, in order to attend Concordia College, where he studied Music and English Literature and sang under René Clausen with The Concordia Choir. Matthew has performed as a chorister and soloist with The Singers: Minnesota Choral Artists, the Santa Fe Desert Chorale, the Napa Valley Chorale, the Minnesota Chorale, and various collegiate ensembles. He lives in St. Paul with his wife Hannah and his dog Fitzgerald. Matthew is a student at Luther Seminary, pursuing ordination in the

Evangelical Lutheran Church of America.



**ANDREW FREDEL** is the Director of Music and Worship at Gethsemane Episcopal Church in downtown Minneapolis. He also works with David Engen and Associates, providing organ tuning and maintenance services. Before coming to the Twin Cities, he was Director of Music at St. Peter's Church-in-the-Loop in downtown Chicago from 1999-2011, a Franciscan church well-known for rich and meaningful music and worship. From 2003-2010, he was Artistic Director of Chicago Choral Artists. Andrew's experiences as a singer focus largely on Early Music. He continues as a founding member of Schola Antiqua of Chicago. This past August, he toured eastern Germany as tenor soloist with the Bach Cantata Choir of Grace Lutheran Church, River Forest (Chicago), performing

Cantata 45 of J. S. Bach at the Thomaskirche in Leipzig.



After receiving degrees in music history and theory, and following further study in trumpet and composition, baritone **STEVEN HODULIK** has settled into a career in vocal music. As a choral singer, he appeared for two summers at the Aspen Music Festival, sang in Mexico City with the National Symphony Orchestra of Mexico, at the America Cantat III festival in Caracas, Venezuela, and twice at Carnegie Hall. He sang the role of the Page in Menotti's *Amahl and the Night Visitors* for five seasons with the St. Paul Chamber Orchestra, and that of King Aragorn in Howard Shore's *Lord of the Rings* Symphony with the Minnesota Orchestra. He currently sings with the Minnesota Chorale, the Minnesota Beethoven Festival Chorale, the St. Paul Vocal Forum, and at the Cathedral of St. Paul as a choir section leader, cantor, and chant precentor, and serves there as occasional organist. He has sung with The Gregorian Singers since 2004.



**CHRISTOPHER JACKSON** has a master's degree in choral conducting from the University of Minnesota and a doctorate in choral conducting from the University of Arizona. Since 1997, Chris has directed a variety of choral ensembles, and has taught private voice lessons at both the high school and university levels. He has sung in a number of choral ensembles, including the Dale Warland Singers from 1998-2001 and VocalEssence in 2008. In 2006, Chris was a co-recipient of the Julius Herford Prize for outstanding choral dissertation for his doctoral thesis on the motets of Luca Marenzio.

When not singing in The Gregorian Singers, Chris is music director at United Methodist Church of Peace in Richfield and is a receptionist at Edina Eye Physicians and Surgeons in Edina. In his spare time, Chris enjoys spending time with his wife and two children.



**ELINA KALA** joined The Gregorian Singers in 2002, and has returned this season after a short hiatus. She is also a cantor at the Basilica of St. Mary in Minneapolis and sings with Schola Cantorum. She serves as a liturgical singer at St. Paul's on-the-Hill Episcopal Church in St. Paul and sings and plays mandolin and guitar in Saana Ensemble, a Finnish women's folk group. She has also sung with VocalEssence, Kantorei, Waltham Abbey Singers, and Central Minnesota Chorale, as well as various church

choirs. Elina moved to Minnesota from Finland in 1991 after graduating from the University of Jyväskylä with M.S. in Psychology. She also studied music at Jyväskylä Conservatory. For the past ten years she has been employed at Hazelden Center for Youth and Families in Plymouth as a licensed marriage and family therapist and a drug and alcohol counselor. She enjoys yoga, condo living and sweating in sauna with other expat Finns.



**DIANE KOSCHAK** is in her twelfth season with The Gregorian Singers. She is also a member of The Singers, the Minnesota Chorale Artists, and is the soprano section leader with the St. Louis, King of France choir. She has also been a member of The Minnesota Chorale, the Rose Ensemble, Consortium Carissimi, and the Waltham Abbey Singers, as well as performing freelance work. Diane has a Vocal Music Education degree from Bemidji State University, and a Masters in Education from St. Mary's University. During the day, she teaches elementary music at Valley Crossing Community School in Woodbury. Diane is the soprano soloist in The Gregorian Singers' performance of Handel's Chandos Anthem X, *The Lord Is My Light*.



**BRIAN LINK** first sang with The Gregorian Singers in 1979, and subsequently earned a degree from Indiana University in Early Music Vocal Performance, studying under Walter Cassel and Paul Elliott. He was soloist/section leader in the Christ Church Cathedral Choir of Men and Boys in Indianapolis, and has been featured as a soloist with the Portland Baroque Orchestra, the Boston Early Music Festival and Exhibition, and the Twin Cities groups Ex Machina, Concentus Musicus, Bach Society and Consortium Carissimi. As a choir director he has led The Waltham Abbey Singers, Ensemble Polaris, and Collegium V. He recently retired from his tenor position with Vocalessence, and is currently alto soloist/section leader at the church of St. Louis, King of France in St. Paul.



**MARY MASON** graduated from Macalester College, where she received a B.A. in music, studying piano with Donald Betts, and singing in the Concert Choir under the direction of Dale Warland. She participated in several performances with the Minnesota Orchestra, including the U.S. premiere of Krzysztof Penderecki's *St. Luke Passion* at Carnegie Hall. After college, she embarked on consecutive careers in law and aviation, while continuing to sing in choirs that included St. Mark's Cathedral Choir under Howard Don Small, and an early spinoff of The Gregorian Singers, The St. Cecilia Singers. She is also a member of St. John's Oratorio Chorus. She is now retired from Delta Air Lines but continues to teach part-time at Metropolitan State University.



**TIFFANY SKIDMORE** received a B.A. in Vocal Performance and Music Composition from Gonzaga University and a M.A. in Music Composition from Eastern Washington University. She is completing a Ph.D. in Music Composition at the University of Minnesota, studying with James Dillon. Her work has been featured in the Hildegard von Bingen Festival of Women in the Arts and the Rimón Artist Salon, and has been performed throughout Europe and the United States by the CSU Stanislaus Concert Chorale, the EWU Concert Chorale, Opus7 Vocal Ensemble, the Kiev Philharmonic, and members of the Spokane Symphony and the Hark Quartet. She has sung for the Spokane and Coeur d'Alene Opera companies, the Spokane Symphony Chorale, and numerous other large and small ensembles. She currently sings with the Minnesota Chorale and Hymnos Vocal Ensemble.



**MATT SMITH** received a Bachelor of Music degree from Wartburg College in 1999 with an emphasis in vocal performance. He served as a tenor section leader for the Wartburg Choir under the direction of Dr. Paul Torkelson and twice accompanied them on month-long European choral tours. Soon after graduation he became interested in carpentry and now runs his own general contracting company. Along the way he has served as tenor section leader/soloist for Our Lady of Grace Church in Edina and has sung with The Gregorian Singers in 2003 and 2004. His passions are family, disc golf, all types of music, and spending time outdoors.



**LAUREN VICK** attended St. Olaf College, where she was a member of the Manitou Singers, the St. Olaf Cantorei, The Early Music Singers, served as an officer in the St. Olaf Choir under Dr. Anton Armstrong, and studied voice with Margaret Eaves-Smith. Lauren has been a member of several ensembles throughout the Twin Cities, including The Rose Ensemble, The SPCO Chorale, The Singers, Minnesota Choral Artists, Consortium Carissimi, The Cathedral Choir of Saint Paul, and The Basilica Cathedral Choir. She is excited to add The Gregorian Singers to that list! Lauren holds section leader positions at St. Mark's Episcopal Cathedral, and in the Schola Cantorum at the Basilica of St. Mary. Her degree is in Theatre, and she recently founded the Buoyant Theatre Collective. Lauren works during the day as a Financial Coach with Lutheran Social Service of Minnesota in St. Paul.

**MONTE MASON**, Founding Artistic Director of The Gregorian Singers, received a Bachelor's Degree in piano performance at Macalester College in 1971. After additional musical studies at the University of Minnesota, he left academia to pursue performance opportunities, including the formation of The Gregorian Singers at age 23. The abiding factors in this decision included a personal and professional yen to learn more about chant and to experience its performance. Howard Don Small, organist/choirmaster at St. Mark's Cathedral in Minneapolis, was instrumental in allowing this experiment to take place in the lovely visual and acoustic setting of the cathedral. Almost forty years later, the rest has been history. Other positions and passions include organist/choirmaster at St. Martin's by the Lake, Minnetonka Beach, composer, editor, piano teacher, writer, botanist, and maintaining various odd collections in his home in South Minneapolis.

**RAYMOND JOHNSTON** was born in Kent, England. He studied music at Cambridge University, where he was an Organ Scholar and studied organ with baroque specialist Dr. Peter Hurford.

After graduating in 1984 he spent the next five years as a freelance accompanist, recitalist, choir trainer and music teacher. Appointed Assistant Director of Music at Ellesmere College in 1990, he moved to Worcester as Assistant Organist at the Cathedral in September 1991. During his time at Worcester Cathedral he developed his career as a recitalist and conductor, performing in the UK, Europe, South Africa and the USA. He appeared regularly as accompanist and soloist with the Cathedral Choir on radio, television and commercial recordings, and conducted the festival premiere of *The Seasons* by Haydn at the 1993 Three Choirs' Festival.

In December 2000, Johnston was appointed Canon Musician at St. Mark's Cathedral, Minneapolis. In addition to directing the Cathedral Choir and Choral Society he is responsible for the Music Series as performer and administrator. Active as a recitalist, conductor, composer, and arranger, he was privileged to conduct the World Premiere of *Vexilla Regis* by Ralph Vaughan Williams.

He holds degrees from Cambridge University, a specialist performance diploma from the Royal Academy of Music, and a Fellowship from the Royal College of Organists.

## DONORS

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### **UPCOMING EVENTS**

#### **LENTEN VESPERS**

**Wednesday, March 6, 2013 ~ 7:00 pm**

*Bethlehem Lutheran Church  
4100 South Lyndale Avenue, Minneapolis*

#### **GREAT PASCHAL VESPERS**

**Sunday, April 7, 2013 ~ 8:00 pm**

*Saint Paul's Episcopal Church on-the-Hill  
1524 Summit Avenue, Saint Paul*

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