



The Rev. Ken Hitch, Rector

Special thanks to St. John's staff for their help with promotions and program printing: Mair Alsgaard, Organist; Charlotte Jacqmain, Parish Secretary; and Ministry Coordinator, Carol Sullivan. Thanks also to Tim and Gloria Stark for their help in preparing the performance and reception spaces.

To commemorate the first Episcopal worship service in Midland, MI 150 years ago, and in appreciation for community support over the past century and a half, St. John's and Holy Family Episcopal Churches are "Celebrating In Community" with events like today's concert. We hope you are able to share in future sesquicentennial celebration events we have planned for later this summer: www.sjec-midland.org/150

The English Anthem Project 16th and 17th Centuries

Exultate Deo Chamber Choir

Weekly Worship Schedule

SUNDAYS

8:00 AM – Holy Eucharist
Traditional Worship, Spoken Service

10:00 AM – Holy Eucharist
Traditional Worship with Music,
Nursery, Children's Ministry



WEDNESDAYS

12:00 PM – Holy Eucharist
Quiet, Contemplative Worship

Saturday, June 24, 2017
4:00 p.m.

St. John's Episcopal Church
405 N. Saginaw Road
Midland, MI 48640



405 N. Saginaw Rd / Midland, MI 48640
(989) 631-2260 / office@sjec-midland.org
www.sjec-midland.org
All Are Welcome.

*This concert is offered as one of
several 'Celebrating in Community'
events marking 150 years of
The Episcopal Church in Midland, MI*



The English Anthem Project *16th and 17th Centuries*

Exultate Deo Chamber Choir

Voluntary

Chromatic Fantasia on Ut Re Me Fa So La John Bull
1563-1628

Hymn No 489

The Great Creator of the Worlds **Tallis' Ordinal**
Thomas Tallis
c. 1505-1585

If Ye Love Me Thomas Tallis
Purge Me, O Lord
That Virgin's Child

Hymn No. 692

I Heard the Voice of Jesus Say **The Third Tune**
Thomas Tallis

O Come Ye Servants of the Lord Christopher Tye
Give Almes of Thy Goods 1505-1573
Praise Ye the Lord Ye Children

Hymn No. 328

Draw Nigh and Take **Song 46**
Orlando Gibbons
1583-1625

Call to Remembrance Richard Farrant
Hide Not Thou Thy Face c.1525-1580
Lord, For Thy Tender Mercies Sake

William Byrd (c1540-1623) worked first in Lincoln Cathedral then became a member of the Chapel Royal, where for a time he and Tallis were joint organists. In 1575 Elizabeth I gave the pair a patent for printing music. "Teach me, O Lord" is a verse anthem, with separate roles for a solo singer, choir, and organ. The setting is syllabic with no word repetition.

Orlando Gibbons (1583-1625), like Byrd, was primarily a keyboard player. His "Almighty and everlasting God," while still syllabic, has a more complex texture than most on today's program. Adrian Batten (1591-1637), unlike the other composers represented today, composed only church music. "O sing joyfully," as the first line suggests, is an upbeat anthem, with a startling effect on "Blow up the trumpet in the new moon."

The gap of time before the last composer was active was in part due to the English Civil War and subsequent Commonwealth after Charles I was executed, when music was severely restricted under the Puritans. With the Restoration of Charles II in 1660, there was again the need to rebuild the musical community. One of the composers to become a major figure in London's musical life in the late 17th century was one of England's most gifted composers, Henry Purcell (1659-1695). He composed for church, theatre, and in various instrumental genres, and was particularly well known for his rhythmically accurate setting of the English language. He composed "Thou knowest, Lord, the secrets of our hearts" for the funeral of Queen Mary II in 1695, originally accompanied by "mournfull" slide trumpets. It is simple as befits the occasion, and exquisitely set. The final anthem on the program is Purcell's *Bell Anthem*, "Rejoice in the Lord always." This symphonic anthem is named for the bell peals in the bass part (played on organ today). The anthem combines instrumental sections (called "symphonies"), sections for a trio of soloists and (eventually) four-part chorus. The text "Rejoice in the Lord always, and again I say, rejoice" comes back many times and the mood is reflected in Purcell's upbeat music.

Jane Girdham

Today's program is performed in roughly chronological order, starting with early Anglican composers who were faced with the need to change their style to achieve clear texts and simple designs for choral works that became known as anthems, works that were sung in church services but that were not part of the liturgy. Thomas Tallis (c1505-1585), a long-term member of the Chapel Royal, devised a simple form, ABB, for several of his anthems. "If ye love me," the first anthem on today's program, is still a favorite in many church choirs today. It is one of the few that can be firmly dated in Edward VI's reign. As Cranmer wished, the opening text is absolutely clear, set syllabically and with a chordal texture. In the B section, musical interest and variety comes from imitation as each voice part takes a turn at leading the melodic line. Tallis's "Purge me, O Lord" follows the same design, while "That Virgin's Child" is a simple prayer.

Christopher Tye (c1505-1573), from the same generation as Tallis, composed "O come, ye servants of the Lord" in AAB form and "Give almes of thy goods" in ABB, combining homophonic textures and imitation in both. "Praise ye the Lord, ye children" is longer and more complex than the earlier anthems, still mainly syllabic but with a few small melismas, with a longer text, more sections, and a climactic end.

Richard Farrant (c1525-1580), twenty years younger than Tallis and Tye, composed only two "full" anthems, both of which are being performed today. A full anthem is one which has no independent instrumental parts or solo vocal parts, as opposed to a verse anthem, which features solo singers with organ and the choir in a lesser role, and the symphonic anthem which involves soloists, choir, strings and continuo. Farrant's "Hide not thou thy face from us, O Lord" is restrained to start, but builds into an emphatic plea for mercy. His "Call to remembrance, O Lord" unusually starts with imitation. The composer of the final anthem in this group, "Lord, for thy tender mercy's sake" is not known, but it is in the style of those by Farrant and in ABB form.

Hymn No. 697	Song 67
My God, Accept My Heart This Day	
Teach Me, O Lord	William Byrd
<i>Allison Dakos, soprano</i>	1539-1623
Almighty and Everlasting God	Orlando Gibbons
O Sing Joyfully	Adrian Batten
	1591-1637
Hymn No. 499	Song 1
Lord God, You Now Have Set Your Servant Free	Orlando Gibbons
Thou Knowest, Lord the Secrets of our Hearts	Henry Purcell
Rejoice in the Lord Alway	1659-1695
<i>Jane Girdham, alto</i>	
<i>David Aukerman, tenor</i>	
<i>James Gladstone, bass</i>	
Hymn No. 518	Westminster Abbey
Christ Is Made the Sure Foundation	Henry Purcell
Voluntary	
On a Theme of Orlando Gibbons	Charles V. Stanford
	1852-1924
 <i>Please join us for fellowship and light refreshments in Williams Hall (through sanctuary's front right exit) immediately following the program.</i>	

Singers

Soprano

Allison Dakos
Valerie Fargo
Diane Gladstone
Julia Willison

Alto

Tara Aukerman
Jane Girdham
Tiffany Wika
Jan Wollner

Tenor

David Aukerman
David Hammond
Martin Severance

Bass

Barry George
Jim Gladstone
David King
Seth Von Wald

Organist

Nicholas Schmelter

The Exultate Deo Chamber Choir is made up of professional and semi-professional singers from the Tri-Cities sharing a love of sacred choral repertoire. Robert Sabourin is the founder and director of the ensemble.

Program Notes

Martin Luther started to shake up the Christian church in 1517 with his rejection of indulgences and the beginning of the Reformation. Some years later, King Henry VIII of England had a straightforward agenda in his break with Rome: he wished to divorce his wife in order to remarry and have a son to inherit the throne, and the pope would not give him permission. By 1534 he had divorced Catherine of Aragon, married Anne Boleyn, been excommunicated from Rome, and become head of the Church of England. Because this break came from political rather than religious objections, changes, including musical ones, came about slowly. The most significant changes came once Henry VIII started to suppress the monasteries in 1539, disbanding the religious orders, claiming their wealth, and often selling their land. Only eight were converted into cathedrals of the new order. An incidental result was that the main institutions for training church musicians no longer existed, and neither was there a need for the type or the amount of music written for the Roman Catholic church. Thomas Cranmer, the Archbishop of Canterbury, wanted music to be simpler and with a clear text, and the earliest Anglican composers developed new forms and styles to meet Cranmer's wishes. Meanwhile the Chapel Royal, which was a choir consisting of boys and "gentlemen" that were always based where the monarch was, became one of the few places that supported church musicians. Of all the composers on today's program, only Adrian Batten was never a Gentleman of the Chapel Royal.

The first period of Anglican church music dates from Edward VI's reign, 1547-1553. When his half-sister, Mary, came to the throne in 1553 she returned the country to Catholicism. The second starts in 1558 when Elizabeth I came to the throne. Musicians, like everyone else, were expected to change their religious practices according to who ruled, but this did not mean they necessarily gave up their faith. William Byrd is an example of a recusant, who not only maintained connections with aristocrats who practiced Catholicism but who also continued to compose in Latin for the Catholic mass throughout his life.