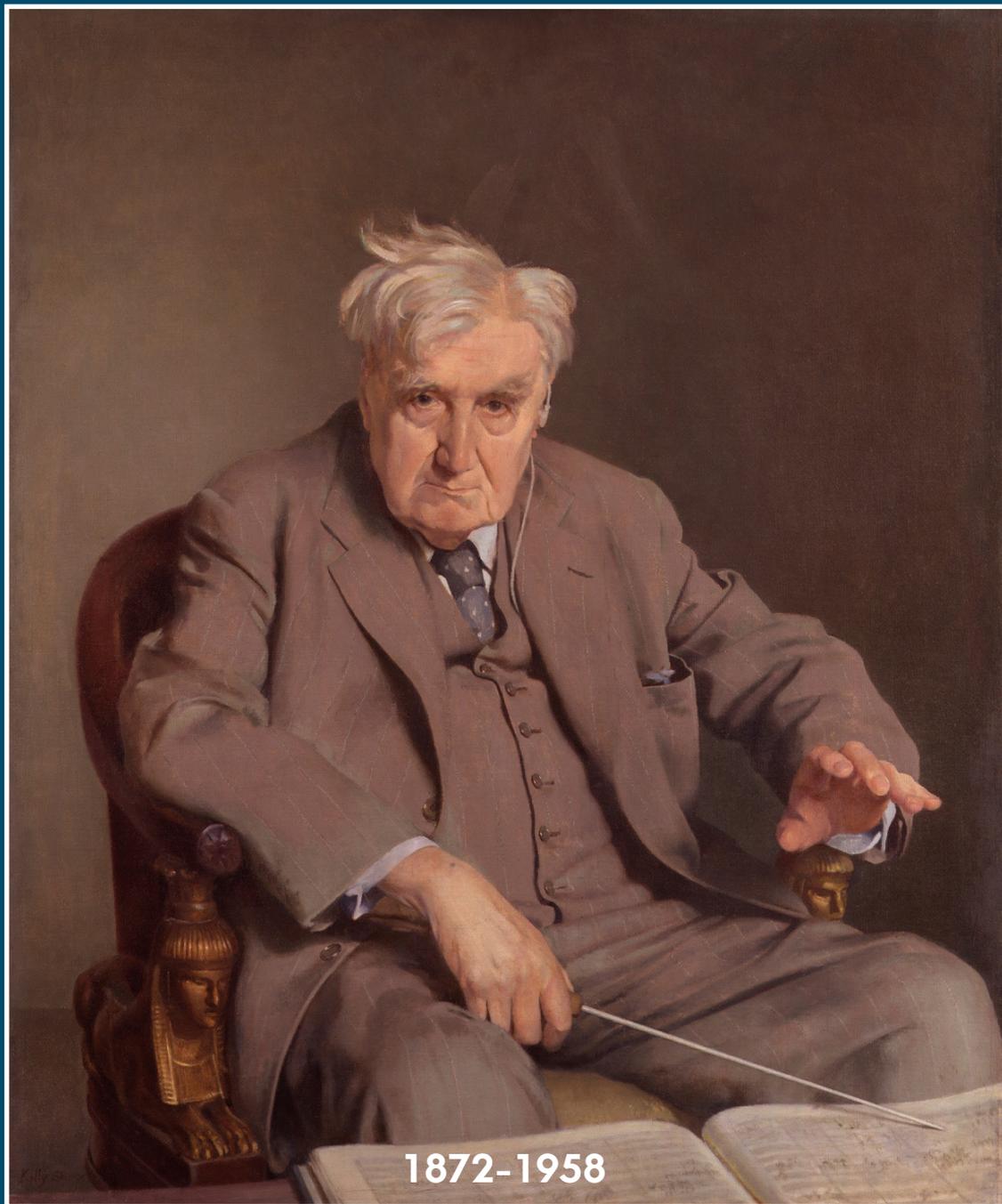


# *Ralph Vaughan Williams at 150*



Saturday, November 5, 2022 at 7:00 PM  
Saint Patrick - Saint Anthony Church  
285 Church Street, Hartford, Connecticut

## Pastor's Welcome

In the Fall of 1972, when I was a freshman at Siena College near Albany, I attended a concert by the Capitol Hill Choral Society to commemorate the 100th anniversary of the birth of Ralph Vaughan Williams, born October 12, 1872 in Down Ampney, Gloucestershire, England. The major work performed that evening was the **Mass in G Minor**, an unaccompanied setting of the Latin Mass Ordinary. It was an ear-opening experience as I revelled in the beauty of those haunting melodies and harmonies. A new sound-world had revealed itself to me.

Since that evening fifty years ago, I have gotten to know more of this great man's music, especially his choral works. Many of the English-language hymns we sing at Mass can be traced to Vaughan Williams, who served as editor of **The English Hymnal**, published in 1906. We will sing some of those wonderful hymns this evening.

Vaughan Williams also provided music for the Coronation in 1953 of Her Majesty, Queen Elizabeth II, whose 70-year reign ended when she died on September 8, 2022. Our program includes a hymn and a brief motet from the Coronation which will be sung in her memory.

With such a large body of choral music from which to choose, I hope you will enjoy hearing this modest selection of what I like to think of as some of his most popular works. There is so much more to explore!



Fr. Tim Shreenan, O.F.M.

# Program

## All People that on Earth Do Dwell

### All:

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.

### Choir only:

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 is good;  
His mercy is forever sure;  
His truth all times firmly sttod,  
And shall from age to age endure.

### All:

To Father, Son, and Holy Ghost,  
The God whom heaven and eareth adore,  
From men and from the angel host  
Be praise and glory evermore. Amen.

Text: Psalm 100; William Kethe, d. c. 1593  
Tune: OLD HUNDREDTH, LM; Louis Bourgeois, c. 1510-1561

This arrangement of the Old Hundredth psalm tune was made for the 1953 Coronation of Queen Elizabeth II. Vaughan Williams had always lamented the fact that the congregation was never given anything to sing, so he offered to compose a “mess-up” of an arrangement of this popular hymn for the large musical forces used at Westminster Abbey that day.

## The Blessed Son of God

The blessed son of God only  
 In a crib full poor did lie;  
 With our poor flesh and our poor blood  
 Was clothed that everlasting good.  
 Kyrie eleison.

The Lord Christ Jesu, God's son dear,  
 Was a guest and a stranger here;  
 Us for to bring from misery,  
 That we might live eternally.  
 Kyrie eleison.

All this did he for us freely,  
 For to declare his great mercy;  
 All Christendom be merry therefore,  
 And give him thanks for evermore.  
 Kyrie eleison.

Text: Miles Coverdale, 1488-1569

This small chorale comes from Vaughan Williams's large choral-orchestral work, *Hodie*. This boisterous work for chorus and orchestra was composed in 1956 for the Three Choirs Festival at Worcester Cathedral. It contains some sixteen movements, with texts from a variety of sources: The Vespers of Christmas Day, the Bible, John Milton, Thomas Hardy, and Ursula Vaughan Williams. The text for *The Blessed Son of God* is an English translation by Miles Coverdale of a chorale by Martin Luther, and it forms a lovely, a cappella moment in the larger Christmas story of *Hodie*.

## Organ Prelude on Rhosymedre

Rhosymedre ("Lovely") is the name of a hymn tune written by the 19th-century Welsh Anglican priest John David Edwards. Edwards named the tune after the village of Rhosymedre in the County Borough of Wrexham, Wales, where he was the vicar from 1843 until his death in 1885. The hymn tune is seven lines long, with a metrical index of 6.6.6.6.8.8.8. It appears in a number of hymnals and is sung to a variety of words.

The tune was used by Ralph Vaughan Williams as the basis of the second movement of his organ composition *Three Preludes Founded on Welsh Hymn Tunes*. Although best known in this original version for solo organ, it is also well known as an orchestral arrangement by Arnold Foster published in 1938. The prelude has been arranged for other instruments or combinations of instruments, including solo piano, piano duet, clarinet choir and four recorders.



Vaughan Williams in 1910 (Vaughan Williams Foundation)

## O How Amiable

O how amiable are thy dwellings; thou Lord of hosts!  
 My soul hath a desire and longing to enter into the courts of the Lord:  
 My heart and my flesh rejoice in the living God.  
 Yea, the sparrow hath found her an house,  
 and the swallow a nest where she may lay her young:  
 even thy altars, O Lord of hosts, my King and my God.  
 Blessed are they that dwell in thy house:  
 They will be always praising thee.

The glorious majesty of the Lord our God be upon us:  
 prosper thou the work of our hands upon us.  
 O prosper thou our handywork, O prosper thou our handywork.

O God, our help in ages past, Our hope for years to come,  
 Our shelter from the stormy blast, And our eternal home.

Text: Psalms 84 & 90; Isaac Watts, 1674-1748

Vaughan Williams composed this simple anthem for a pageant in aid of the church of Abinger in 1934. The homophonic texture and inclusion of the first verse of *O God our help in ages past* at the end of the piece make it an accessible and inclusive work and a rousing addition to any service, concert, or community occasion.

## Come Down, O Love Divine

1. Come down, O Love di - vine, Seek now this soul of mine, And  
 2. O let it free - ly burn, Till earth - ly pas - sions turn To  
 3. And so the yearn - ing strong, With which the soul will long, Shall

vis - it it with your own ar - dor glow - ing; O Com - fort - er, draw near,  
 dust and ash - es in its heat con - sum - ing; And let your glo - rious light  
 far out - pass the pow'r of hu - man tell - ing; No soul can guess Love's grace

With - in my heart ap - pear, And kin - dle it, your ho - ly flame be - stow - ing.  
 Shine ev - er on my sight, And clothe me round, the while my path il - lum - ing.  
 Till it be - come the place Where - in the Ho - ly Spir - it makes a dwell - ing.

Text: Discendi, Amor Santo; Bianco da Siena, d. 1434; tr. by Richard F. Littledale, 1833-1890  
 Tune: DOWN AMPNEY, 66 11 D

For the hymn's publication in *The English Hymnal* of 1906, Vaughan Williams composed this tune which he named after the Gloucestershire village of his birth. When Vaughan Williams died in 1958, "Come Down, O Love Divine" was sung at his funeral in Westminster Abbey as the composer's ashes were ceremonially interred in the Musicians' Corner

## O Taste and See

O taste and see how gracious the Lord is;  
Blest is the man that trusteth in Him.

Psalm 34: 8

This lovely motet was another piece composed by Vaughan Williams for the 1953 Coronation ceremony in Westminster Abbey that was sung during the Queen's reception of Communion. Although he made significant contributions to the Coronation, he refused a knighthood and declined the post of Master of the King's Music after Elgar died. The one state honor he did accept was the Order of Merit in 1935 which doesn't confer a title; he preferred to remain Dr. Vaughan Williams.

## Let All the World in Every Corner Sing (Antiphon)

Let all the world, in every corner, sing:  
My God and King!  
The heavens are not too high, His praise may thither fly,  
The earth is not too low, His praises there may grow,  
Let all the world in every corner sing, my God and king!  
Let all the world in every corner sing, my God and king!  
The church with psalms must shout, no door can keep them out;  
But, above all, the heart must bear the longest part.  
Let all the world in every corner sing, my God and king!

George Herbert, 1593-1633

The *Five Mystical Songs* were composed by Vaughan Williams between 1906 and 1911. The work sets four poems ("Easter" is divided into two parts) by seventeenth-century Welsh poet and Anglican priest George Herbert, from his 1633 collection *The Temple: Sacred Poems*. While Herbert was a priest, Vaughan Williams himself was an atheist at the time (he later settled into a "cheerful agnosticism"), though this did not prevent his setting of verse of an overtly religious inspiration. The work received its first performance on 14 September 1911, at the Three Choirs Festival in Worcester, with Vaughan Williams conducting.

*Antiphon* (the proper title of this piece) is the final, and perhaps the most exuberant, movement of the *Five Mystical Songs*.

## Two Hymns Based on English Folksongs

In preparation for the publication of *The English Hymnal* in 1906, Vaughan Williams travelled about the English countryside collecting folk tunes, many of which he adapted to create hymn tunes. *Forest Green* is based on "The Ploughboy's Dream," which was sung to Vaughan Williams by a Mr. Garman of Forest Green, Surrey. *Kingsfold* likewise got its name after Vaughan Williams heard it in that Sussex location. Thought by some scholars to date back to the Middle Ages, *Kingsfold* was also used by Vaughan Williams for his *Five Variants of Dives and Lazarus* for harp and string orchestra (1939).

## My Heart Sings Out with Joyful Praise

1. My heart sings out with joy - ful praise To God who rais - es me, Who  
 2. The arm of God is strong and just To scat - ter all the proud. The  
 3. The prom - ise made in a - ges past At last has come to be, For

came to me when I was low And changed my des - ti - ny. The  
 ty - rants tum - ble from their thrones And van - ish like a cloud. The  
 God has come in pow'r to save, To set all peo - ple free. Re -

Ho - ly One, the Liv - ing God, Is al - ways full of grace To  
 hun - gry all are sat - is - fied; The rich are sent a - way. The  
 mem - b'ring those who wait to see Sal - va - tion's dawn - ing day, Our

those who seek their Mak - er's will In ev - 'ry time and place.  
 poor of earth who suf - fer long Will wel - come God's new day.  
 Sav - ior comes to all who weep To wipe their tears a - way.

Text: Ruth C. Duck, b. 1947; © 1992, GIA Publications, Inc. Reprinted under License #A-700310  
 Tune: FOREST GREEN, 86 86 D

## I Heard the Voice of Jesus Say

1. I heard the voice of Je - sus say, "Come un - to me and rest; Lay  
 2. I heard the voice of Je - sus say, "Be - hold, I free - ly give The  
 3. I heard the voice of Je - sus say, "I am this dark world's light; Look

down, O wear - y one, lay down Your head up - on my breast." I  
 liv - ing wa - ter; thirst - y one, Stoop down, and drink, and live." I  
 un - to me, your morn shall rise, And all your day be bright." I

came to Je - sus as I was, So wea - ry worn and sad; I  
 came to Je - sus, and I drank Of that life - giv - ing stream; My  
 looked to Je - sus, and I found In him my star, my sun; And

found in him a rest - ing place, And he has made me glad.  
 thirst was quenched, my soul re - vived, And now I live in him.  
 in that light of life I'll walk Till trav - 'ling days are done.

Text: Horatius Bonar, 1808-1889  
 Tune: KINGSFOLD, 86 86 D

## Organ Prelude on Hyfrydol

Of the three Welsh hymn tunes Vaughan Williams used for his trio of organ preludes, Hyfrydol is probably the most familiar one to Catholics in the United States. The name Hyfrydol comes from a Welsh word meaning “delightful, agreeable, pleasing, pleasant, beautiful, fair, fine; sweet, melodious.” With its meter of 87.87.D, several hymn texts use this popular tune: *Love Divine, All Loves Excelling, Praise the Lord, You Heavens, Adore Him*; and *Alleluia! Sing to Jesus* among them.

The tune was composed by a Welsh musician, Rowland H. Prichard (1811-1887). It was originally published in the composer’s handbook to the children’s songbook *Cyfaill y Cantorion* (“The Singers’ Friend”) in 1844. Prichard composed the tune before he was just twenty years old.



Vaughan Williams with composer Gustav Holst in 1921 (Vaughan Williams Foundation)

## The Call

Alex Hunt, baritone

Come, my way, my Truth, my Life:  
Such a Way, as gives us breath:  
Such a Truth, as ends all strife:  
Such a Life, as killeth death.

Come, my Light, my Feast, my Strength:  
Such a Light, as shows a feast:  
Such a Feast, as mends in length:  
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:  
Such a Joy, as none can move:  
Such a Love, as none can part:  
Such a Heart, as joys in love.

George Herbert, 1593-1633

This is the fourth of the Five Mystical Songs set to a poem by George Herbert. Only the first and fifth Songs were written for SATB chorus; the remaining three are for a solo baritone.

## For All the Saints

### All:

For all the saints, who from their labors rest,  
Who to the world their faith in you confessed;  
Your name, O Jesus, be forever blest.  
Alleluia! Alleluia!

You were their rock, their fortress and their might;  
You, Lord, their Captian in the well-fought fight;  
You, in the darkness drear, their one true light.  
Alleluia! Alleluia!

O may your soldiers, faithful, true, and bold,  
Fight as the saints who nobly fought of old,  
And win with them the victor's crown of gold.  
Alleluia! Alleluia!

### Choir only:

O blest communion, fellowship divine!  
We feebly struggle, they in glory shine;  
Yet all are one within your great design.  
Alleluia! Alleluia!

And when the strife is fierce, the warfare long,  
Steals on the ear the distant triumph song,  
And hearts are brave again, and arms are strong.  
Alleluia! Alleluia!

The golden evening brightens in the west;  
Soon, soon to faithful warriors comes their rest;  
Sweet is the calm of paradise the blest.  
Alleluia! Alleluia!

### All:

But then there breaks a yet more glorious day;  
The saints triumphant rise in bright array;  
The King of glory passes on his way.  
Alleluia! Alleluia!

From earth's wide bounds, from ocean's farthest coast,  
Through gates of pearl streams in the countless host,  
Singing to Father, Son, and Holy Ghost;  
Alleluia! Alleluia!

Text: William W. How, 1823-1897, alt.  
Tune: SINE NOMINE, 10 10 10 with alleluias

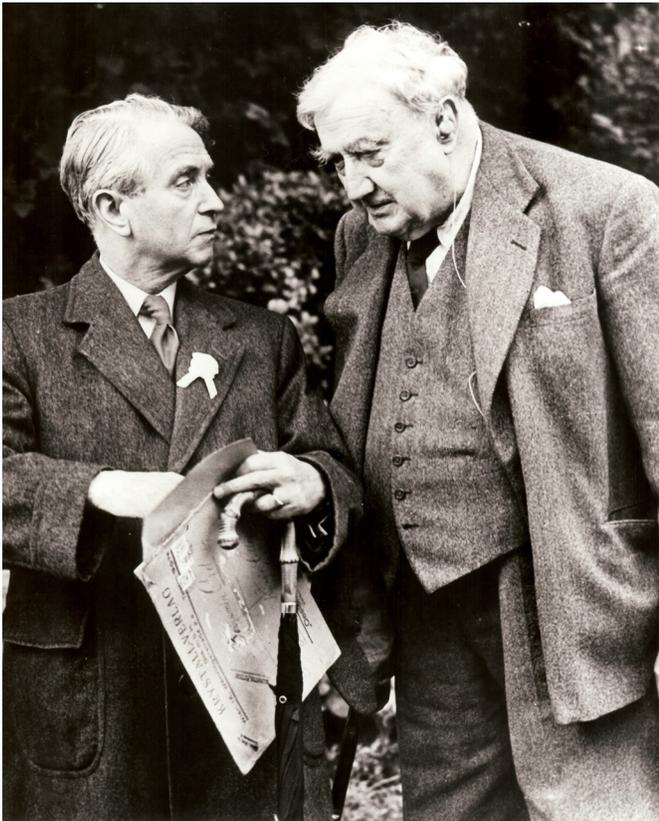
While many of Vaughan Williams' hymn tunes bear the name of a particular place (e.g., Down Ampney, Forest Green, Kings Lynn, Guildford, etc.) this one is *Sine Nomine* – literally, 'without a name'! The magnificent text was written by the Anglican Bishop of Wakefield, William Walsham How in 1864. In the 1906 English Hymnal, Vaughan Williams supplied this new tune for use on All Saints Day. It has been described as one of the finest hymn tunes of the 20th century.



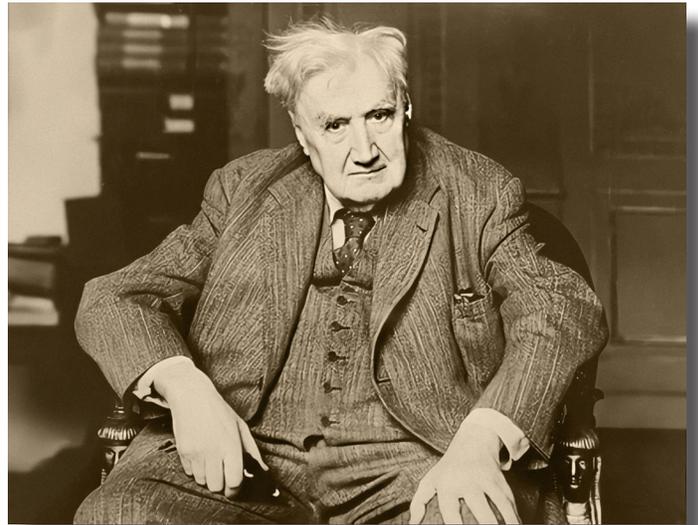
Vaughan Williams in 1915 at Saffron Walden, serving in the 2-4th London Field Ambulance (Vaughan Williams Foundation)



Vaughan Williams rehearsing his  
8th Symphony in 1956  
(Vaughan Williams Foundation)



Vaughan Williams and fellow composer Herbert Howells in 1956  
(Vaughan Williams Foundation)



Vaughan Williams in 1957  
(Collection of Ursula Vaughan Williams)

## The Performers

### Saint Patrick-St. Anthony Choirs

Julianne Cardoni	Joanne Huelsman
Caroline Christopher	Allison Holst-Grubbe
Sarah Christopher	Alex Hunt
Beverly Boyle	Mark Knebel
Christopher Daugherty	Michael McAvaney
Sarah Davis	Ellie McCormick
Jennifer Dorn	Sharon Miceli
Elizabeth Wilde Foody	Eric Miller
Paul Foody	Grace Mittleman
Suzanne Fournier	Patrick Nay
Zachary Gilbert	Michelle Ouchakof
Albert Hernandez	Elizabeth Parada
Donna Thompson	

Gabriel Löfvall, D.M.A., Director of Music

### Chorus Angelicus Senior Choir

Gabrielle Carpentier	Philip Larson, Choral Scholar
Rachel Glander	River Lee
James Hunter	Caroline Sienkiewicz
Alivia Geraghty, Head Chorister	Riley McIntyre
Naomi King	Abbey Young

Elizabeth T. Allyn, Collaborative Pianist

Bethany Lee, Program Administrator

### Cathedral of Saint Joseph Schola Cantorum

Kevin Anderson	Dana Kephart Queiroz
Liz Bologna	Michael MacAvaney
Genevieve Clements	Alice Matteson
Scott Cope	Scott Patrick
Louise Fauteux	Max Rook
Charles Feierabend	Rachel Watson
Spencer Hamlin	Kelly Whitesell
Noah Hay	Leslee Wood
William Lea	Jermaine Woodard

Dr. Ezequiel Menéndez, Music Director and Organist

Meredith Neumann, Choirmaster

ST. PATRICK



ST. ANTHONY

open hearts  
open minds  
open doors