Quire Cleveland

invites you to

The Land of Harmony
American Choral Gems

April 5 • Shaker Heights
April 6 • Cleveland
The Land of Harmony
AMERICAN CHORAL GEMS
FROM THE BAY PSALM BOOK TO AMY BEACH

April 5, 2014
Christ Episcopal Church
Shaker Heights

April 6, 2014
Historic St. Peter Church
Cleveland

1 Star-spangled banner (1814)
   John Stafford Smith (1750–1836)
   arr. R. Duffin

2 Psalm 98
   Thomas Ravenscroft (ca.1590–ca.1635)
   Soloists: 2, 3, 5
   From the Bay Psalm Book, 1640

3 Psalm 23
   John Playford (1623–1686)
   From the Bay Psalm Book, 9th ed. 1698

4 The Lord descended
   James Lyon (1735–1794)
   Psalm 18:9-10 (1761)

5 When Jesus wept the falling tear (1770)
   William Billings (1746–1800)

6 The dying Christian’s last farewell (1794)
   William Billings

7 I am the rose of Sharon (1778)
   William Billings
   Solomon 2:1-8,10-11

8 Down steers the bass (1786)
   Daniel Read (1757–1836)

9 Modern Music (1781)

10 O look to Golgotha (1843)
    Lowell Mason (1792–1872)

11 Amazing Grace (1847)
    William Billings
    arr. William Walker (1809–1875)

Intermission

12 Flow gently, sweet Afton (1857)
   J. E. Spilman (1812–1896)
   arr. J. S. Warren

13 Come where my love lies dreaming (1855)
   Stephen Foster (1826–1864)

14 Hymn of Peace (1869)
   O. W. Holmes (1809–1894)/Matthias Keller (1813–1875)

15 Minuet (1903)
   Patty Stair (1868–1926)

16 Through the house give glimmering light (1897)
   Amy Beach (1867–1944)

17 So sweet is she (1916)
   Patty Stair

18 The Witch (1898)
   Edward MacDowell (1860–1908)
   writing as Edgar Thorn

19 Don’t be weary, traveler (1920)
   R. Nathaniel Dett (1882–1943)

20 Hymn to Music (1877)
   Dudley Buck (1839–1909)
**ABOUT Quire**

**Quire Cleveland** makes life more harmonious by connecting to distant lands and ages past through the human voice. Breathing life into choral works which may have lain silent for centuries, Quire reveals the timelessness and universal humanity of this music. In addition to being soloists, choral leaders, and educators at many of the major churches, synagogues, and schools in Northeastern Ohio, members of the ensemble represent 500 years of choral singing. Under the artistic direction of Ross W. Duffin, Quire performs nine centuries of *a cappella* repertoire.

**Quire Cleveland**

**Sopranos:** Donna Fagerhaug, Ellen Hargis [1] (*guest artist*), Megan Lapp [2], Lisa Rainsong, Malina Rauschenfels [3], Gail West

**Altos:** John McElliott, Ann Mullin, Beverly Simmons, Jay White

**Tenors:** Evan Bescan [4], Jeremiah Heilman, Bryan Munch [5], Brian Wentzel

**Basses:** Ian Crane, Anthony Gault, Nathan Longnecker, Brian MacGilvray [6], Michael Peters [7], Daniel Singer

**Board of Directors:** Richard Rodda, ph.d., President; Ross W. Duffin, DMA, Artistic Director; Beverly Simmons, DMA, Executive Director; John McElliott, Secretary; Gerald P. Weinstein, ph.d., CPA, Treasurer

**Education Program:** Megan Lapp, Director; Daniel Silver, Associate Director

**Box Office Manager:** Ann Levin

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Quire's founding Artistic Director, **Ross W. Duffin**, is an award-winning scholar, specializing in the performance practice of early music. Director since 1978 of the nationally recognized Historical Performance Practice Program at Case Western Reserve University, where he is Fynette H. Kulas Professor of Music, he has trained and nurtured some of today’s leading performers and researchers in the field.

His weekly radio show, *Micrologus: Exploring the World of Early Music*, was broadcast on 140 NPR stations throughout the United States. His books, *How Equal Temperament Ruined Harmony* (and Why You Should Care) and *Shakespeare’s Songbook* (both published by W. W. Norton), have gained international renown. He is spending the 2013–14 academic year as a Fellow of Clare Hall, Cambridge, and lecturing throughout the UK.

In addition to many of the works in this concert, Ross has edited *Cantiones Sacrae: Madrigalian Motets from Jacobean England* (A-R Editions), which Quire recorded complete as *Madrigalian Motets* (qc103), *A Josquin Anthology* (Oxford University Press), the *St. Matthew Passion* by Richard Davy (A-R Editions), and *A Performer’s Guide to Medieval Music* (Indiana University Press). He has also sung with Apollo’s Fire since its inception in 1992.

Ross’s maternal grandfather was a professional countertenor and conductor in London, England, and his mother directed her church choir in London, Ontario — making him a third-generation choral conductor.
The pleasure of sharing American works as part of Quire’s annual Christmas concerts persuaded me to dedicate an entire program to music of our country. In the process, I have discovered many historical pieces that deserve to be sung and heard.

As at any large public event, we begin with the National Anthem. I have used the earliest musical sources for the piece (including Stafford Smith’s Anacreontick Song, on which the setting is based), along with Francis Scott Key’s own manuscript of the poem. The result is a melody and harmony slightly different from the versions commonly used today, but which represents a choral version as it might have been heard in 1815 or so, with all four of the original verses. Singing more than one verse has fallen out of favor in recent decades (at the 1869 Peace Festival, they sang 3 verses), so we are happy to reinstate them all for this performance.

The next set begins with two selections from the Bay Psalm Book, published in Boston (or, more probably, Cambridge) in 1640. Its first edition is recognized as the first book printed in North America — not the first music book, but the very first book! Modeled on the long-famous Sternhold & Hopkins metrical psalms of 1562 and Henry Ainsworth’s Psalter of 1612 (which was favored in the Plymouth settlement), it contained texts for all of the psalms, in new translations by various divines in the Boston area. However, none of those translators are mentioned in the Bay Psalm Book, nor even is the presumed publisher, Stephen Day. The only person mentioned by name is the Englishman Thomas Ravenscroft, who published four-voice musical settings by various composers in his Whole Booke of Psalmes of 1621. I have used that music for Psalm 98, setting the Bay Psalm Book lyrics to Ravenscroft’s harmonization of the tune known as “Winchester.” If the melody sounds familiar, it may be because it later became famous as one of the tunes for the Christmas carol, “While shepherds watched their flocks by night.”

The earliest version of the Bay Psalm Book to include actual music was the ninth edition of 1698, with the musical settings there taken from the 1671 Psalms & Hymns of John Playford. For Psalm 23 (as with the other psalms), the Bay Psalm Book just prints the melody (in this case, a tune called “Canterbury”) with Playford’s bass line. But in fact, Playford’s setting is for four voices, which we have used as the “implied” harmonization.

Reprinting settings borrowed from English publications continued for many decades to be the standard means of providing music for the colonies. The first publication to break that pattern was the collection, Urania, published in Philadelphia in 1761 by James Lyon. New Jersey-born Lyon was a preacher, rather than a professional musician, but his collection includes a handful of indigenous American works (helpfully *starred* in the publication), among which is “The Lord descended from above,” a setting of verses from the Sternhold & Hopkins Psalm 18. It’s surprisingly virtuosic for a first American choral piece, with florid sections for soloists and some colorful word painting, such as the written-out trill at “he rode,” and melodic flourishes at “flying” and “wings.”

William Billings of Boston is one of the best known composers on our program. His numerous collections from the second half of the 18th century have provided selections for Quire’s Christmas programs and recordings (including Judea, Shiloh, and Emanuel). For this program, we offer first the famous and poignant round, “When Jesus wept the falling tear,” published by Billings in 1770. Rounds are a very old form of music — written examples date back at least to the 13th century — and this one is simple, yet heartfelt and direct. “The dying Christian’s last farewell” is an unusual work
that presents a solo tenor as a man about to die and “go to his reward.” The other voices in turn wish him well on his journey, and look forward to a harmonious reuniting of souls. It ends with repeated “Farewells,” omitting the tenor part, as if the dying man were no longer present. The final work of this Billings set, “I am the rose of Sharon” presents a biblical love lyric from the Song of Songs, in a lively and highly varied setting. Note the colorful word painting (“skipping,” “rise up”), frequent changes of meter, and places where the harmony is incomplete by European standards, giving it a kind of primitive quality. But the feeling is honest and joyful and the music itself is completely infectious. It is no wonder that Billings is regarded as a giant in American musical history.

The next set offers two unusually self-conscious musical compositions. The first is by Billings’s younger New England colleague, Daniel Read. “Down steers the Bass” is a travelogue through the musical texture, with the voice parts entering one by one, a conscious “rising” of angelic accents, a “winding” of voices in imitation, concluding with a “rolling rapture” of a lush musical texture — “a sweet enchanting melody of sound.” “Modern Music” by Billings situates itself as a tongue-in-cheek performance, with different roles for singers, composer, and audience. Again, there is a variety of textures, discussion of the different meters along the way, an announced change to the minor mode at one point and an amusing anticipation of the patter song, made famous by Gilbert & Sullivan operettas of a hundred years later!

The next selections are from so-called “tunebooks” of the 1840s. Lowell Mason was another New England church composer and educator, sometimes credited in his later years with helping to establish congregational singing in American churches. His “O look to Golgotha” was published in Boston in his Carmina Sacra collection of 1843, and begins as a straightforward translation of “Schau hin nach Golgotha,” by Friedrich Silcher (1789–1860). Mason adds a chorale at the end, which gives the piece the effect of a Bach cantata.

The first half of the concert concludes with the earliest musical setting of “Amazing Grace.” The poem had been written in 1779 by the English preacher John Newton (1725–1807), but was set in 1847 by the South Carolina singing master, William Walker, to the tune, “New Britain,” already circulating in tunebooks of the time. This felicitous marriage of tune and text became one of the most beloved American hymns of all time, although Walker’s original arrangement from his Southern Harmony collection — which we sing — is rarely heard.

The second half begins with a setting of Robert Burns’s love poem, “Flow gently, sweet Afton.” The original arrangement for voice and guitar was published in Philadelphia in 1838 by J. E. Spilman; a setting for three voices appeared in Warren’s Minstrel, a shape-note collection, published by James Sullivan Warren in Columbus, Ohio, in 1857. Faithful Qiire audience members may recognize it as the same music we used for “Away in a manger,” in an early Carols for Qiire program. Sung now as Warren conceived it, it is the first of three Ohio-related pieces on our program.

Stephen Foster published “Come where my love lies dreaming” just five months after his mother died in 1855, and only a few weeks before his father died, as well. Whether or not it carried special meaning for him because of those life events, it seemed to hold a special place in his heart. When the composer himself died in 1864, a brass band played two pieces: “Old folks at home” and “Come where my love lies dreaming.” In this setting, the three lower parts act in concert throughout, with the soprano adding a kind of arabesque above — a wistful evocation of happy times.
The “Hymn of Peace” was a centerpiece of the National Peace Jubilee, held in Boston in 1869, to commemorate the end of the Civil War. The Jubilee organizer, Irish immigrant bandmaster, Patrick Sarsfield Gilmore, called for a grand Music Festival as part of the celebration, including a signature piece for the purpose. With renowned Boston poet Henry Wadsworth Longfellow in Europe, Gilmore turned to Longfellow’s friend and fellow-poet, Oliver Wendell Holmes, physician and father of the eponymous jurist. He wrote the hymn on very short notice and it was set to the music of “Speed our republic,” a patriotic song by the German immigrant composer Matthias Keller. “Angels of peace” was sung by a chorus of 10,000 (!) and an orchestra of 1,000 on June 16, 1869, to rapturous applause. Why do Americans not know this song today? I couldn’t even find an edition of it, except for the original of 1869.

Next are two pieces for high voices by women composers. “Minuet” is by Cleveland composer Patty Stair, a friend and contemporary of Cleveland Orchestra founder, Adella Prentiss Hughes. Stair was a leader in such organizations as the Fortnightly Musical Club and the Singer’s Club of Cleveland, both of which are still active today. She also taught for over 30 years at the Cleveland Conservatory of Music, which was affiliated with the College for Women (later Mather College) at Western Reserve College. “Minuet” tells the story of an aunt’s playing of a minuet on the spinet and mysteriously bringing tears to her eyes. “Through the house give glimmering light” is by Amy (Mrs. H. H. A.) Beach, a leading composer of her time, known as “the American Brahms” and the first president of the Society of American Women Composers. It is a lilting setting of Oberon’s lines near the end of Shakespeare’s A Midsummer Night’s Dream, charging his fairies to “sing and bless this place.”

The next set, for low voices, features another piece by Stair. “So sweet is she” actually begins, “Have you seen but the white lily grow,” recognizable as a lyric by the Renaissance poet and playwright, Ben Jonson, which was set as an exquisite lutesong in the early 17th century by theatrical composer Robert Johnson. In fact, Stair calls her setting “a madrigal.” Also for low voices, “The Witch” is by Edgar Thorn, a pseudonym for the famous composer Edward MacDowell. Why he used that alias for two years from 1896 to 1898 is not known, although it certainly confused his early biographers!

The well known composer R. Nathaniel Dett was, like me, born in southern Ontario. After his family moved to Niagara Falls, NY, he eventually completed studies on piano and composition at the Oberlin Conservatory. Dett pioneered the use of spirituals in classical compositions, and was the first composer of African descent in the American Society of Composers, Authors, and Publishers. “Don’t be weary, traveler” is one of his most ambitious choral works, which he called, “Motet, on a Negro Folk Song Motif.” It includes multiple sections; use of the famous Messiah chorus text, “His yoke is easy”; and the exhorting refrain, “Come along home to Jesus.” The piece won the Francis Boott Prize at Harvard in 1920.

Finally, we step back in time to 1877, and the “Hymn to Music” by Dudley Buck. Connecticut-born and Leipzig-trained, he was an important figure in American choral music in the late 19th century, yet not well known today. When “Hymn to Music” was published, he had just started a long tenure at Holy Trinity Church, Brooklyn. Probably inspired by Schubert’s An die Musik (though much more grandiose), Buck’s work is a paean to music, its charms, and its powers, including colorful descriptions of instruments sounding (à la The Music Man), and an exciting depiction of a tempest, complete with “rolling thunder.” The piece is splendid, and we can all appreciate the sentiment concerning music — “O glorious Art!”

— Ross W. Duffin
Tenor **Evan Bescan** holds a Bachelor of Music from Capital University in Columbus, and a Methodology Diploma from the Kodály Institute in Hungary. He is currently a full-time elementary/middle school music teacher at Stockyard Community School in Cleveland and a chorister at the Cathedral of St. John the Evangelist. Evan is also a consultant of the Freda Joyce Brint Foundation, using music to enhance learning and life in people with Alzheimer's and dementia.

Bass **Ian Crane** teaches choir and band at Holy Name High School in Parma, and previously spent five years on faculty at Edinboro University of Pennsylvania, as instructor of bagpipes. He has performed with many local groups, including Apollo’s Fire, Cleveland Carolers, and the Choir of the Cathedral of St. John the Evangelist. Ian earned a bachelor’s degree in music education from Cleveland State University and his master’s in conducting from Kent State University. He resides in Lakewood, with his wife, Tricia, and children, Phoebe and Alexander.

Soprano **Donna Fagerhaug** holds a Master of Arts degree in Church Music from Trinity Lutheran Seminary and her Bachelor’s of Music from the Conservatory at Capital University, both in Columbus. She sings with Apollo’s Fire, and is soprano soloist at Lakewood Congregational Church. Donna resides in Rocky River with her husband and three children.

**Anthony Gault**, baritone, is a native of Philadelphia, where he began his musical training as a member of the Philadelphia Boys Choir and Chorale. At the Philadelphia High School for Creative and Performing Arts, he studied Vocal Music. Anthony holds a B.A. in Voice Performance from Temple University, and M.M. in Choral Conducting from the University of Miami. He has sung with Apollo’s Fire, Eakins Vocal Consort, and the Master Chorale of South Florida. He currently is the Upper and Middle School Music Teacher at Laurel School in Shaker Heights, OH.

Soprano **Ellen Hargis** is one of America’s premier early music singers, specializing in repertoire ranging from ballads to opera and oratorio. Her discography of more than 50 recordings includes two Grammy-nominated CDs for Best Opera. Ms. Hargis is also a stage director for historically informed productions of baroque opera. As Kulas Visiting Artist, she teaches voice at CWRU; she is also Artist-in-Residence with the Newberry Consort at the University of Chicago and Northwestern University, and a visiting professor at the Eastman School of Music. Every August, she directs the annual Vancouver Baroque Vocal Programme: *The Compleat Singer*. In June 2014, she returns to Cleveland to perform and teach at the Lute Society of America Seminar on the Case campus. ellenhargis.com

**Jeremiah Heilman**, tenor, holds a doctorate in physics from Case Western Reserve University. He earned degrees in physics and music theory and history at the University of Notre Dame, where he sang with the Liturgical Choir and Glee Club, played trombone in the Marching Band, and conducted the Chapel Schola. He directed and arranged small ensemble and choral music for feasts and special events. In Cleveland, he has sung at the Cathedral of St. John and with the Opera Cleveland Chorus and Cantores Cleveland.

Soprano **Megan Huckabay Lapp**, originally from Lethbridge, Alberta, Canada, completed her B.Mus. and B.Ed. at the University of Victoria, BC, and M.Mus. at the University of Washington in Seattle. Inspired by the power...
of singing to unite communities and build confidence in young people, she has taught at the elementary, secondary, and collegiate levels, and is Director of Education for Quire Cleveland. She teaches piano and voice lessons locally and via Skype to students in the Middle East. Megan currently studies voice with Ellen Hargis. meganhuckabaylapp.com

Nathan Longnecker, bass, also sings with Apollo's Singers and Contrapunctus. By day, he tends gardens as The Quiet Gardener.

Baritone Brian MacGilvray is a musicology Ph.D. candidate at CWRU, whose research focuses on early modern France. He holds degrees in voice from Northwestern University and the University of Kentucky. His choral experience includes Chicago Music of the Baroque, the Chicago Symphony Chorus, the Grant Park Symphony Chorus, Church of the Ascension (Chicago), and Trinity Cathedral (Cleveland).

John McElliott, countertenor, holds undergraduate degrees in voice and organ performance from the University of Akron and spent a year as a choral scholar at Winchester Cathedral in the UK. He sings with several choral ensembles in Northeast Ohio, including Apollo's Fire and Trinity Cathedral's Chamber Singers, in addition to Quire Cleveland. John is president of Karen McFarlane Artists, where he manages concert careers for many of the world's great concert organists and choirs. A versatile vocalist, he sings alto, tenor, and baritone parts in Quire, and also serves as the organization's Secretary.

Tenor Bryan Munch received his engineering degree and MBA from CWRU, where he participated in Early Music Singers, Case Concert Choir, Footlighters musicals, and Speakeasy. He sings regularly with the choir at St. Paul's Episcopal Church in Cleveland Heights and has sung with Temple Tifereth-Israel and Apollo's Fire. Bryan travels around the Midwest, singing with his wife's uncles in the barbershop/gospel quartet Vocal-A-Chord. A proud father and resident of Shaker Heights, he currently works at Progressive Insurance in Mayfield Heights.

Ann Mullin, mezzo-soprano, is senior program officer at the George Gund Foundation, where she oversees the foundation's grantmaking strategy for education. A native of Cleveland, she received her Bachelor of Musical Arts degree from the University of Michigan and her Master of Business Administration from the Weatherhead School of Management at CWRU. Ann resides in Cleveland with her husband, Doug Vanneste, a Montessori teacher at Urban Community School, and their four young children.

Bass Michael Peters has performed and recorded such leading choirs as the Oregon Bach Festival Chorus, Dale Warland Singers, Robert Shaw Festival Chorus, Mendelssohn Club of Philadelphia, and Vox Humana in Dallas. In Cleveland, he sings with Apollo's Fire and as a soloist at the Church of the Covenant. For five years, he was Oaklawn-Tuttle Chair of Vocal Music, School Organizer, and Instructor of the Arts at the Hill School, near Philadelphia. Michael earned a B.M.A. in organ performance and a B.S. in chemistry from the University of Michigan. At Westminster Choir College of Rider University in Princeton, NJ, he earned an M.M. in choral conducting. He has also taught choral music at the collegiate level.

Soprano Lisa Rainsong's musical life integrates composition, education, vocal performance, and natural history. She earned her Doctor of Musical Arts in composition from the Cleveland Institute of Music and is a member of CIM's Music Theory faculty. She performs with Quire Cleveland and Ensemble Lautenkonzert, among others. A certified naturalist, Lisa
has developed a music-based approach to teaching classes on bird song and insect song identification and is in demand as a speaker. In addition, she does field research on “singing insects” — crickets and katydids — and in-service training for naturalists. listeninginnature@blogspot.com.

Soprano Malina Rauschenfels is a composer, vocalist, and multi-instrumentalist, transplanted to Cleveland after 11 years in New York City. She is executive director and co-founder of Burning River Baroque, with whom she sings and plays baroque cello. In NYC, she sang with Marble Sanctuary Choir and C4 (the Choral Composer Conductor Collective), and maintained an active private studio of cellists and violinists. She attended the Eastman School of Music and the Juilliard School for her B.M. and M.M. in cello performance and composition. malinarauschenfels.com.

Beverly Simmons is a mezzo-soprano, graphic designer, and Executive Director of Quire Cleveland. She earned a doctorate in early music at Stanford University, before moving to Cleveland in 1978. Her career has included stints as a CWRU music professor, WCLV radio announcer, international artist manager, executive director, and mother of two. She founded the CWRU Early Music Singers and has sung with Apollo’s Fire since its inception, as well as with the Cleveland Opera Chorus, St. Paul’s Episcopal Church, and Temple Tifereth-Israel. Bev is also half of the cabaret duo, Rent-a-Yenta.

Daniel Singer, baritone, Director of Music at University School in Hunting Valley, Asst. Director of the Cleveland Orchestra Youth Chorus, Assoc. Director and Conductor of the Choral Arts Society of Cleveland, and Assoc. Director of Education for Quire Cleveland. An active guest conductor and clinician, he recently directed the OMEA District VI Junior Honor Choir. From 2003 to 2009, he worked as a performer, music director, and teacher in the Chicago area, sang with the Chicago Symphony Chorus, and was a vocalist and arranger with the Lakeside Singers. Danny has a B.M. in Music Education from Northwestern University and an MM in Choral Conducting from Michigan State University.

Tenor Brian Wentzel is an organist, singer, and composer. Since 2006 he has been Director of Music at First Lutheran Church in Lorain, OH, where he directs the choir, plays the historic Brombaugh organ, and administers the FIRST-music concert series, among other duties. His performance schedule includes recitals, leading hymn festivals, and singing in professional choirs in the Cleveland area. His compositions are published by Augsburg Fortress. Brian has degrees in mathematics, organ performance, and sacred music, and holds the Fellowship certification from the American Guild of Organists.

Soprano Gail West has worked with such eminent artists as Julianne Baird, Emma Kirkby, Suzie LeBlanc, Paul Hillier, and Benjamin Bagby. Currently a voice student of Ellen Hargis, she has been a member of Apollo’s Singers since its founding. Gail has been a member of CWRU’s Early Music Singers for over 20 years and is a soprano soloist at Church of the Good Shepherd. She lives in Cleveland Heights with her husband and three children.

Countertenor Jay White sang eight seasons with the internationally acclaimed ensemble Chanticleer, with whom he recorded 14 albums and garnered two Grammy Awards. Sought after as an interpreter of Medieval, Renaissance, and Baroque repertoire, he has appeared at early music festivals worldwide and has been featured on national and international radio. He trained at the Early Music Institute at Indiana University and the University of Maryland, and taught at the University of Delaware and DePauw University. Jay is currently Associate Professor of Voice at Kent State University.
Act one begins

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The Star-Spangled Banner

O say, can you see by the dawn's early light, what so proudly we hailed at the twilight's last gleaming, whose broad stripes and bright stars through the perilous fight, O'er the ramparts we watch'd were so gallantly streaming? And the rocket's red glare, the bomb bursting in air, gave proof through the night that our flag was still there.

O say, does that star-spangled banner yet wave O'er the land of the free and the home of the brave.

On that shore, dimly seen through the mists of the deep, Where the foe's haughty host in dread silence reposes, What is that which the breeze, o'er the towering steep, As it fitfully blows, half conceals, half discloses? Now it catches the gleam of the morning's first beam, In full glory reflected, now shines in the stream. 'Tis the star-spangled banner— O' long may it wave O'er the land of the free and the home of the brave.

And where is that band who so vauntingly swore That the havoc of war & the battle's confusion A home & a country should leave us no more? Their blood has wash'd out their foul footstep's pollution. No refuge could save the hireling & slave From the terror of flight, or the gloom of the grave. And the star-spangled banner, in triumph doth wave O'er the land of the free and the home of the brave.

O' thus be it ever when freemen shall stand Between their lov'd homes & the war's desolation! Blest with vict'ry & peace, may the heav'n-rescued land Praise the Power that hath made & preserv'd us a nation! Then conquer we must, when our cause it is just And this be our motto— "In God is our Trust." And the star-spangled banner, in triumph shall wave O'er the land of the free and the home of the brave!
Psalm 98

1. A new song sing unto the Lord, for wonders he hath done: his right hand & his holy arm him victory hath wonne.

2. Jehovah his salvation hath made for to be knowne; his righteousnes i’th heathens sight hee openly hath showne.

3. To Isr’ells house of his mercy & truth hath mindefull been: the ends of all the earth they have our Gods salvation seene.

4. Unto Jehovah all the earth, make yee a joyfull noyse; Make yee also a cheerfull sound, sing prayse, likewise rejoyce.

5. With Harp sing to the Lord; with Harp, also with a Psalms voyce. With Trumpets, Cornets sound; before the Lord the King rejoyce.

6. The sea let with her fullness roare; the world, & there who dwell. O let the flouds clap hands: let hills rejoice together well

7. Before the Lord, for he doth come to judge the earth: rightly with justice shall he judge the world, & folk with equity.

Psalm 23

1. The Lord to me a shepherd is, want therefore shall not I: He in the folds of tender grass doth make me down to lie:

2. He leads me to the waters still. restore my soul doth he: In paths of righteousness he will for his name’s sake lead me.

3. In valley of death’s shade although I walk, I’ll fear none ill: For thou’art with me, thy rod also thy staff me comfort will.

4. Thou hast fore me a Table spread in presence of my foes: Thou dost anoint with oyl mine head my cup it overflows.

5. Goodness and mercy my days all shall surely follow me: And in the Lord’s house dwell I shall so long as days shall be.

The Lord descended from above, and bow’d the heav’ns most high; and underneath his feet he cast the darkness of the sky. On cherubs & on cherubims full royally he rode, and on the wings of mighty winds came flying all abroad.

When Jesus wep’t, the falling tear In mercy flow’d beyond all bound; When Jesus groan’d, a trembling fear Siez’d all the guilty world around.

The dying Christian's last farewell

CHRISTIAN: My friends, I am going a long journey, never to return.

TUTTI: Farewell, Fare you well,
CHRISTIAN: Fare you well, my friends.

TUTTI: And God grant we may meet in that land of harmony, where the wicked cease from troubling and where the weary are at rest, Where pleasures dwell for-evermore, and joys that never, never, fade.

CHRISTIAN: My friends, I am summon’d to appear at the great tribunal.

TUTTI: Fare you well, my friend, and God grant we may meet in that land of harmony, where the wicked cease from troubling and where the weary are at rest. Farewell, farewell, farewell.

I am the Rose of Sharon and the lily of the vallies. As the Lily among the thorns, so is my Love among the Daughters. As the Appletree, among the trees of the wood, so is my Beloved among the Sons. I sat down under his shadow with great delight, And his fruit was sweet to my taste. He brought me to the Banqueting House, his Banner over me was Love. Stay me with Flagons, Comfort me with Apples, for I am sick of Love. I charge you, O ye Daughters of Jerusalem, by the Roes and by the Hinds of the Field, that you stir not up, nor Awake my Love till he please. The voice of my beloved, Behold, he cometh, leaping upon the mountains, skipping upon the Hills. My Beloved spake and said unto me: rise up, my Love, my fair one, and come away, For Lo, the Winter is past, the rain is over and gone.
Down steers the Bass with grave majestic air, and up the Treble mounts with shrill career; with softer sounds, in mild melodious maze, warbling between, the Tenor gently plays:

But if th’ aspiring Altus joins its force, see, like the lark, it wings its tow’ring course; thro harmony’s sublimest sphere it flies, and to angelic accents seems to rise; from the bold height it hails the echo’ng Bass, which swells to meet, and mix in close embrace.

Tho diff’rent systems all the parts divide, with musick’s chords the distant notes are ty’d; and sympathetic strains enchanting winde their restless race, till all the parts are join’d. Then rolls the rapture thro’ the air around in sweet enchanting melody of sound.

Modern Music
We are met for a Concert of modern Invention; To tickle the Ear is our present Intention. The Audience are seated expecting to be treated with a piece of the best. And since we all agree to set the Tune on E, The Author’s darling Key he prefers to the Rest, Let the Bass take the Lead and firmly proceed, Till the Parts are agreed to fuge away. Let the Tenor succeed and follow the Lead. Let the Counter inspire the Rest of the Choir, Inflam’d with Desire to fuge away. Let the Treble in the Rear no longer forbear, But expressly declare for a Fuge away. Then change to brisker Time And up the Ladder climb, and down again; Then mount the second Time and end the Strain.

Then change the Key to pensive Tones And slow in treble Time; the Notes exceeding low Keep down a While, then rise by slow Degrees; The Process surely will not fail to please. Thro’ Common and Treble we jointly have run; We’ll give you their Essence compounded in one. Altho’ we are strongly attach’d to the Rest, Six-four is the Movement that pleases us best. And now we address you as Friends to the Cause; Performers are modest and write their own Laws. Altho’ we are sanguine and clap at the Bars, ’Tis the Part of the Hearers to clap their Applause.

O look to Golgotha! Behold the Savior dies, in agony and blood; He bows beneath the sins of men; He sighs in grief; ev’n angels weep, The world’s Redeemer dies!

O Lamb of God we bless thee, for such humiliation. Thou’st made thyself an off’ring, to save vile man from suff’ring. O Christ my Lord, I’ll bow before thee, and ever will I glad adore thee.

1. Amazing grace! (how sweet the sound) that saved a wretch like me! I once was lost, but now am found, was blind, but now I see.
2. ’Twas grace that taught my heart to fear, and grace my fears reliev’d; How precious did that grace appear, the hour I first believ’d!
3. Through many dangers, toils, and snares, I have already come; ’Tis grace has brought me safe thus far, and grace will lead me home.
4. The Lord has promis’d good to me, His word my hope secures; He will my shield and portion be, as long as life endures.
5. Yes, when this flesh and heart shall fail, and mortal life shall cease, I shall possess, within the veil, a life of joy and peace.
6. The earth shall soon dissolve like snow, the sun forbear to shine; But God who call’d me here below, will be for ever mine.

1. Flow gently, sweet Afton, among thy green braes, Flow gently, I’ll sing thee a song to thy praise; My Mary’s asleep by the murmuring stream, Flow gently sweet Afton, disturb not her dream. Thou stock-dove whose echo resounds thro’ the glen, Ye wild whistling blackbirds in yon thorny den; Thou green-crested lapwing thy screaming forbear, I charge you disturb not my slumbering fair.

2. How lofty, sweet Afton, thy neighbouring hills, Far mark’d with the courses of clear, winding rills; There daily I wander as noon rises high, My flocks and my Mary’s sweet cot in my eye. How pleasant thy banks and green valleys below, Where, wild in the woodlands, the primroses blow; There oft, as mild Ev’ning weeps over the lea, The sweet-scented birk shades my Mary and me.

3. Thy crystal stream, Afton, how lovely it glides, And winds by the cot where my Mary resides; How wanton thy waters her snowy feet lave, As, gath’ring sweet flowerets, she stems thy clear wave.
Flow gently, sweet Afton, among thy green braes,
Flow gently, sweet river, the theme of my lays;
My Mary's asleep by thy murmuring stream,
Flow gently, sweet Afton, disturb not her dream.

Come where my love lies dreaming,
Dreaming the happy hours away,
In visions bright redeeming
The fleeting joys of day;
Come with a lute-ton'd lay;
Come where my love lies dreaming,
Dreaming the happy hours away.
Come with a lute, Come with a lay,
Come where my love lies dreaming,
dreaming the happy hours away.

Soft is her slumber;
Thoughts bright and free
Dance through her dreams
like gushing melody;
Light is her young heart,
Light may it be:
Come where my love lies dreaming.

Hymn of Peace

1. Angel of Peace, thou hast wandered too long!
   Spread thy white wings to the sunshine of love!
Come while our voices are blended in song,
Fly to our ark like the storm-beaten dove!
Fly to our ark on the wings of the dove,
Speed o'er the far-sounding billows of song,
Crowned with thine olive-leaf garland of love,
Angel of Peace, thou hast waited too long!

2. Brothers we meet, on this altar of thine
   Mingling the gifts we have gathered for thee,
Sweet with the odors of myrtle and pine,
Breeze of the prairie and breath of the sea,
Meadow and mountain and forest and sea!
Sweet is the fragrance of myrtle and pine,
Sweeter the incense we offer to thee,
Brothers once more round this altar of thine!

3. Angels of Bethlehem, answer the strain!
   Hark! a new birth-song is filling the sky!
Loud as the storm-wind that tumbles the main
Bid the full breath of the organ reply,
Let the loud tempest of voices reply,
Roll its long surge like the-earth-shaking main!
Swell the vast song till it mounts to the sky!
Angels of Bethlehem, echo the strain!

ESSENTIAL SONGS
Quire’s New Education Outreach

Thanks, in part, to a grant from the generous citizens of Cuyahoga County through Cuyahoga Arts & Culture, Quire Cleveland initiated a new outreach program for school-age children. A series of free workshops and lesson plans, entitled ESSENTIAL SONGS: AMERICANA, was designed to introduce elementary and secondary school students to some of the iconic music in The Land of Harmony.

Quire’s Education Director Megan Lapp and Associate Director Daniel Singer, both experienced teachers as well as accomplished singers, created lessons plans and workshops, using three songs on Quire’s program:

- African-American Music from Spirituals to Hip Hop (R. Nathaniel Dett’s “Don’t Be Weary, Traveler”)
- “The Star-Spangled Banner”
- “Amazing Grace”

The lesson plans and workshops focused on the origin of the songs and their cultural and historical context, and invited the children’s participation by singing the songs and discussing the meaning of their texts.

Megan gave free workshops throughout the region, and distributed lesson plans — at no charge — to many interested teachers.

In addition, children and their teachers were offered free tickets to the concert.

The success of this pilot program bodes well for upcoming Quire Cleveland offerings. If you’re interested in receiving lesson plans or scheduling a free workshop in the future, please email mlapp@quirecleveland.org, with your contact information.

If you’d like to support this exciting educational initiative, your tax-deductible donation is most welcome! Use the enclosed remittance envelope or contribute online. Thanks!
The Witch

A witch once liv'd near a hazel wood,
in a hut 'neath a hemlock tree,
that stood alone forbidding and dark,
in sound of the groaning sea.

Now a hunter passed one day that way,
a callow youth was he!
He knock'd at the door and it open'd wide
and creak'd in a minor key.
The witch was there, was there!
With a joyous glare,
she ask'd whom he wish'd to see.

He weakly smiled
but it only riled the fo fum fee.

Hobble gobble gobble gobble gobble gobble gobble gobble gobble gobble gobble gobble gobble gobble.
The sun set red o'er the hazel wood.
In the hut 'neath the hemlock tree,
the witch moan'd o'er her ginger tea,
"Ah me! a verdant youth was he! Ah me!"

Don't be weary, traveler,
come along home to Jesus!
All ye that labor, come along home to Jesus!
Take my yoke upon you, and learn of me;
For my yoke is easy, my burden is light
And ye shall find rest unto your souls; Amen.

Grand-aunt plays upon the spinet
one old tune that lingers in it,
which she danced to with her lover long, long ago.
Are those tears upon her cheek?
Slip away and do not speak
as she plays the minuet, tender and low.

The Witch

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Hymn to Music

O Art! thou holiest temple of earth;
Upon thy threshold kneeleth
the master with hands silent folded.
The ivy twineth its branches,
coileth round they columns fair,
And drapeth in verdure they arches above.

Music, awakes!
The glorious swell of organ tones,
Tubas and trumpets resounding.
Now breathing softly like a
gentle flute to stars above.
Now rushing and roaring in tempest arising,
like thunder it rolls;
And the heart of the man
hears the tones so majestic,
And from his eyes unbidden the tears are shed,
Then rising in rapture it soars
To regions of glory on high.
All this hath Music wrought,
O Art, O glorious Art.
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