

Iowa State University Department of Music & Theatre
presents

Written in Britain and Ireland

Martha-Ellen Tye Recital Hall
October 5, 2019 - 1:30pm

Today's program explores 19th-and 20th-century compositions by English, Irish, Scottish,
and Welsh composers who were influenced by traditional songs, dances, people, and
instruments of the British Isles and Ireland.

Movement A-flat Major.....Elizabeth Stirling (1819-1895)

Dafydd y Careg Wen (David and the White Rock).....Ralph Vaughan Williams (1872-1958)

Pastoral Dance.....Robin Milford (1903-1959)

Miriam Zach, organ

The County Mayo.....Joan Trimble (1915-2000)

The County Mayo

Peggy Mitchell

Inis Fál

In the Poppy Field

Nolan Brown, baritone Jodi Goble, piano Miriam Zach, piano

Fantasia on a Theme by Thomas Tallis.....Ralph Vaughan Williams (1872-1958)

Master Tallis's Testament.....Herbert Howells (1892-1983)

Offertorium.....Sir James MacMillan (b. 1959)

Stephen Smith, organ

Five Mystical Songs.....Ralph Vaughan Williams (1872-1958)

Easter

I Got Me Flowers

Love Bade Me Welcome

The Call

Antiphon

Nolan Brown, baritone Jodi Goble, piano

ABOUT THE COMPOSERS AND COMPOSITIONS

Herbert Howells (1892-1983) was an English composer of organ, large scale orchestral and sacred choral works, and organist. Like Vaughan-Williams, **Herbert Howells** was born in Gloucestershire but into very different circumstances with his father having to file for bankruptcy when Herbert was 12. He was financially assisted by a music loving member of the aristocracy and in 1905 began organ lessons with Herbert Brewer, organist of Gloucester Cathedral. In September 1910 Howells was not only present at the premiere of Vaughan Williams' *Fantasia on a Theme by Thomas Tallis* for string orchestra at the Three Choirs Festival in Gloucester, he sat next to Vaughan Williams who shared his score of *The Dream of Gerontius* (1900) that was conducted by the English composer Sir Edward Elgar (1857-1934) in the second part of the program. Both Vaughan Williams and English Renaissance Tudor composers including Thomas Tallis (1505-1585) profoundly influenced Howells' work. In 1912 he began studies at the Royal College of Music, where his teachers included Irish composer Charles Villiers Stanford. *Master Tallis's Testament* (1940), a set of variations differing in complexity and volume, was a favourite of Herbert Howells recalling his, and indeed the audience's, first hearing of Vaughan Williams' *Fantasia on a Theme by Thomas Tallis* in Gloucester Cathedral.

Sir James MacMillan is a Scottish conductor and composer of masses, operas, and orchestral works influenced by Scottish traditional music. After studying at the University of Edinburgh, and Durham University where he completed a PhD degree in 1987, MacMillan was composer and conductor with the BBC Philharmonic (2000-2009). He wrote *Offertorium* in 1986 for the wedding of friends, that includes the sound of bagpipes.

English composer and organist **Robin Milford** (1903-1959) was a student of Ralph Vaughan Williams at the Royal College of Music (1921-1926). He composed orchestral, vocal, piano, and organ works, such as his *Pastoral Dance* with the melody played by feet on the pedals.

English composer of voluntaries, fugues, and operas, **Elizabeth Stirling** (1819-1895) studied at the Royal Academy of Music in London, and in 1856 passed the exam for the degree of Bachelor of Music at Oxford with her *Psalm 130* for voices and orchestra. She was organist in London at All Saints, Poplar (1839-1858) then at St. Andrews, Undershaft until 1880.

Joan Trimble (1915-2000) was a Northern Irish pianist and composer known for her 1957 television opera, *Blind Raftery*. Born in Enniskillen (County Fermanagh, Ireland), she began studying piano at the Royal Irish Academy of Music in 1930, and later received a Bachelor of Music from Trinity College. In 1936, she was selected to accompany Irish tenor John McCormack, leading her to London's Royal College of Music where she studied with Herbert Howells (1892-1983) and Ralph Vaughan Williams (1872-1958). Trimble earned notoriety as a composer in 1940 by winning the school's Cobbett Prize with her *Phantasy Trio*. However, her compositional output decreased when her sister, Valerie, and she began playing in Myra Hess' "lunchtime concerts" during World War II. After the war, Trimble would seldom produce a new composition. Her focus shifted towards raising her family as well as becoming editor of the family's newspaper, *The Impartial Reporter*. Nevertheless, her music's quality earned her an honorary fellowship with the RIAM in 1985, and briefly regained prominence with her 1990 work, *Three Diversions*. Completed in 1949, *The County Mayo* was Trimble's only song cycle. An unusual work for two pianos and baritone, it was allegedly suggested by singer Robert Irwin to draw more interest for their upcoming recital at London's Wigmore Hall. Its poetry derived from the 1918 work *Reincarnations* written by Irish poet and Republican James Stephens who reimagined the poems of historic Irish authors to capture Ireland's hunger for independence, that was achieved in 1922. *The County Mayo* received critical acclaim at its premiere, and was radio-broadcast for the next two years. An admirer of Irish folk music, Trimble pays homage to many musical traditions while creating a unique sound. Listen for the jiggling fiddles in the pianos, as well as the ornamentation in the vocal lines.

Ralph Vaughan Williams (1872-1958) remains one of the most popular English composers in standard repertoire of orchestral, vocal, and chamber music. He is best remembered for bringing English folk music to mainstream attention through his adventures in the countryside. Born in rural England in the village of Down Ampney, Gloucestershire, son of the local vicar, Vaughan Williams learned to play the piano and violin by the age of eight. His family heritage included two giants of industrial, political and social upheavals during the 18th and 19th centuries, his mother being related to English potter Josiah Wedgwood (1730-1795) and English geologist and biologist Charles Darwin (1809-1882). He studied with Hubert Parry (1848-1918) and Irish composer Charles Villiers Stanford (1852-1924) at the Royal College of Music, London and in 1907 with French composer Maurice Ravel in Paris. Vaughan Williams broke away from the dominant Austro-Germanic style having been strongly influenced by English 16th-century (Tudor) music and folk songs of the British Isles.

A composer of many genres, *Five Mystical Songs* were composed between 1906-1911. They premiered at the 1911 Three Choirs Festival in Worcester with Vaughan Williams conducting. Based on the poems of Anglican priest and Welsh-born poet George Herbert (1593-1633) the texts depict facets of the Christian life. From Easter celebration to an ultimate proclamation of God's glory, Vaughan Williams matches the religious fervor of Herbert's writing with impassioned music. To depict the rich scenery of Herbert's poetry, Vaughan Williams paints the text within the music. Listen as the piano portrays a lute, the plainchant *O sacrum convivium*, and church bells.

His *Fantasia on a Theme by Thomas Tallis* (1910) is based on the Tudor hymn "Why do the Nations Fumeth in Sight" (1567). (Please refer to Herbert Howells bio)

In 1923 the Welsh folk song *Dafydd y Careg Wen* opened the first BBC broadcast in Wales. Vaughan Williams published it as *Romanza: The White Rock in Two Organ Preludes founded on Welsh Folk Songs* (1956).

POETRY

The County Mayo (in *Reincarnations* 1918) by **James Stephens** (1880-1950) Irish poet
after poem by **Anthony Raftery** (1784-1835) Irish poet and wandering bard born in County Mayo

Now with the coming in of the spring the days will stretch a bit,
And after the Feast of Brigid I shall hoist my flag and go,
For since the thought got into my head I can neither stand nor sit,
Until I find myself in the middle of the County of Mayo.

In Claremorris I would stop a night and sleep with decent men,
And then go on to Balla just beyond and drink galore,
And next to Kiltimagh for a visit of about a month, and then
I would only be a couple of miles away from Ballymore.

I say and swear my heart lifts up like the lifting of a tide,
Rising up like the rising wind till fog or mist must go,
When I remember Carra and Gallen close beside,
at the Gap of the Two Bushes, and the wide plains of Mayo.

To Killaden then, to the place where everything grows that is best.
There are raspberries there and strawberries there and all that is good for men;
And if I were only there in the middle of my folk my heart could rest,
For age itself would leave me there and I'd be young again.

Peggy Mitchell (in *Reincarnations* 1918) by **James Stephens** (1880-1950) Irish poet
after poem by **Anthony Raftery** (1784-1835) Irish poet and wandering bard born in County Mayo

As lily grows up easily,
In modest, gentle dignity
To sweet perfection,
So grew she,
As easily.

Or as the rose that takes no care
Will open out on sunny air
Bloom after bloom, fair after fair,
Sweet after sweet;
Just so did she,
As carelessly.

She is our torment without end,
She is our enemy, our friend,
Our joy, our woe;
And she will send
Madness or glee
To you and me,
And endlessly.

Inis Fál (in *Reincarnations* 1918) by **James Stephens** (1880-1950) Irish poet
after poem by **Aogán Ó Rathaille (Egan O'Rahilly)** (c. 1670-1726) Irish poet

Now may we turn aside and dry our tears,
And comfort us, and lay aside our fears,
For all is gone - all comely quality,
All gentleness and hospitality,
All courtesy and merriment is gone,
Our virtues all are withered every one,
Our music vanished and our skill to sing:
Now may we quiet us and quit our moan.
Nothing is whole that could be broke;
Nothing remains to us of all that was our own.

In The Poppy Field by **James Stephens** (1880-1950) Irish poet

Mad Patsy said, he said to me,
That every morning he could see
An angel walking on the sky;
Across the sunny skies of morn
He threw great handfuls far and nigh
Of poppy seed among the corn;
And then, he said, the angels run
To see the poppies in the sun.

A poppy is a devil weed,
I said to him - he disagreed;
He said the devil had no hand
In spreading flowers tall and fair
Through corn and rye and meadowland,
by garth and barrow everywhere:
The devil has not any flower,
But only money in his power.

And then he stretched out in the sun
And rolled upon his back for fun:
He kicked his legs and roared for joy
Because the sun was shining down!
He said he was a little boy
And would not work for any clown!
He ran and laughed behind a bee,
And danced for very ecstasy.

Five Mystical Songs by **Ralph Vaughan Williams** (1872-1958)
on poems by **George Herbert** (1593-1633) Welsh poet and Anglican priest

Easter – from Herbert's *Easter*

Rise heart; thy Lord is risen.
Sing his praise without delays,
Who takes thee by the hand,
that thou likewise with him may'st rise;
That, as his death calcined thee to dust,
His life may make thee gold, and much more, just.
Awake, my lute, and struggle for thy part with all thy art.
The crosse taught all wood to resound his name, who bore the same.
His stretched sinews taught all strings, what key
Is the best to celebrate this most high day.
Consort both heart and lute, and twist a song pleasant and long;
Or since all musick is but three parts vied and multiplied.
O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.

I Got Me Flowers – from the second half of *Easter*

I got me flowers to strew thy way;	Can there be any day but this,
I got me boughs off many a tree:	Though many suns to shine endeavour?
But thou wast up by break of day,	We count three hundred, but we miss:
And brought'st thy sweets along with thee.	There is but one, and that one ever.
The Sun arising in the East.	
Though he give light, and the East perfume;	
If they should offer to contest	
With thy arising, they presume.	

Love Bade Me Welcome – from *Love (III)*

Love bade me welcome: yet my soul drew back. Guilty of dust and sin.
But quick-eyed Love, observing me grow slack
From my first entrance in, Drew nearer to me, sweetly questioning
If I lack'd anything.
"A guest," I answered, "worthy to be here."
Love said, "You shall be he."
"I the unkind, ungrateful? Ah, my dear, I cannot look on thee."
Love took my hand, and smiling did reply,
"Who made the eyes but I?"
"Truth Lord, but I have marr'd them: let my shame Go where it doth deserve".
"And know you not," says Love, "who bore the blame?"
"My dear, then I will serve."
"You must sit down," says Love, "and taste my meat:"
So I did sit and eat.

The Call – from *The Call*

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.

Antiphon – from *Antiphon (I)*

Let all the world in ev'ry 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 ev'ry 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 ev'ry corner sing:
My God and King.

ABOUT THE PERFORMERS

Nolan Brown is an emerging American baritone. Previously, he was a member of the Des Moines Metro Opera's auxiliary chorus in its productions of *Turandot* and Emmy award-winning *Billy Budd*. Beginning with Nathan Detroit in *Guys and Dolls*, he has since explored repertoire ranging from classical Broadway to opera. Recent show credits: *Hansel and Gretel* (Father) and *Oklahoma!* (Jud Fry) with Iowa State University. Recent oratorio and choral masterwork credits: featured soloist in *Carmina Burana* and *Dona nobis pacem* (chorus) with Iowa State University. Mr. Brown received his Bachelor of Music from Iowa State in 2019, and currently studies with American baritone Chad Sonka. He serves as Cantor at St. John's Episcopal Church in Ames. His web address is: nolanbrownbaritone.com

Composer **Jodi Goble** writes text-based, character-driven music fueled by her extensive background as a vocal coach and song-specialist collaborative pianist; her compositions have been performed across the United States and internationally, published in two volumes of song anthologies by NewMusicShelf, and featured on National Public Radio. She is the 2013 winner of the Iowa Music Teachers Association Commission Competition and second-prize winner in the 2016 National Association of Teachers of Singing Art Song Competition. She also placed as a NATS ASCA finalist in 2008 and 2017 and as the honorable mention winner in 2015. Until 2009, Goble was a member of the voice faculty at Boston University's College of Fine Arts, senior vocal coach and Coordinator of Opera Programs for the Boston University Tanglewood Institute, and primary rehearsal pianist of the Boston Symphony Orchestra's Tanglewood Festival Chorus. Now Associate Teaching Professor in Voice at Iowa State University and recipient of the ISU Early Achievement in Teaching Award, Goble collaborates regularly in recital with bass-baritone Simon Estes and is the pianist and artistic director for the Simon Estes Young Artist Concert Series. She is the official pianist of the Metropolitan Opera National Council Auditions in Iowa. Goble holds bachelor's degrees in violin and piano performance from Olivet Nazarene University and a M.M. in collaborative piano and chamber music from Ball State University.

Dr. Stephen Smith (B.Sc. University of London), M.Sc. (Conservation of Plant Genetic Resources) and Ph.D. (Evolution of Maize, University of Birmingham, U.K.) grew up on a farm in eastern England. He came to the US in 1977 to conduct plant genetics research. In 2015 he completed a 35 year scientific research career with Dupont Pioneer. He received the Henry A. Wallace Award for Revolution in agriculture and DuPont's highest scientific recognition, the Lavoisier Medal for scientific achievement. During his tenure at Pioneer he served on intellectual property committees of the American Seed Trade Association (ASTA) and the International Seed Federation (ISF). He recently served as an expert witness for the US Federal Bureau of Investigation regarding a case of misappropriation of US corn genetics by foreign nationals. He is a Fellow of the Crop Science Society of America and in 2017 and 2018 was made an Honorary Member of ASTA and of the ISF respectively, in recognition of services rendered. Currently he is an affiliate Professor and visiting scientist in the Departments of Agronomy and Seed Science at Iowa State University, USA. His involvement in music making began at the age of 7 as chorister in school choirs and through studentship participating in the Haydn *Nelson Mass*, the Faure and Verdi *Requiems*, the *Sea Symphony* by Ralph Vaughan Williams and *The Dream of Gerontius* by Edward Elgar. His passions are organ music of all genres, choral and orchestral works. He has served on Committees and Boards of the Des Moines Symphony for the past 15 years, including as President of the Symphony Association (2008-2010) and of the Foundation Board (2019-2020). Currently he is enrolled as a student in organ with Dr. Miriam Zach at Iowa State University and serves on the Board of Living History Museum in Urbandale, Iowa.

Dr. Miriam Zach, Ph.D. is a musicologist, organist, harpsichordist, author, professor, Founder/Creative Director of annual International Festivals of Women Composers (www.iwclub.org), and recording artist heard on National Public Radio. Since August 2016 when she was honored to be named *Charles and Mary Sukup Endowed Artist in Organ* at Iowa State University, she has been teaching organ, harpsichord, music history, honors music and health, and music and architecture courses continuing work she did at the University of Florida (1996-2016), and serving as Director of Music/Organist at St. John's Episcopal Church in Ames, Iowa. In Fall 2018 she was elected Sub-Dean of the Central Iowa American Guild of Organists. After completing degrees at Northwestern University and the University of Chicago, she taught piano in Germany at the *Universität Bielefeld*, studied organ with Jobst-Hermann Koch, sang in the St. Nicolai choir in Lemgo, was organist for the British Army of the Rhine-Church of England, Royal Regiment of Wales, studied French organ repertoire in Paris, and Italian organ repertoire in Italy. Her book *For the Birds: Women Composers Music History Speller* (2015) is published by www.culicidaepress.com She has toured Europe and co-authored books including *Resonance: Essays on the Intersection of Music and Architecture* (2007), taught in Rome, Italy (Spring 2011), *French Music and Texts: Correspondances* (Spring 2012) and *Sound and Space in Renaissance Venice* (Fall 2013), and recorded *Hidden Treasures: 300 Years of Organ Music by Women Composers* in Princeton University Chapel (1998). She was named University of Florida Professor of the Year 2000-2001.

THANK YOU

To the Sukup family of Sheffield, Iowa, for supporting the Iowa State University organ program, renovating the Brombaugh organ, and helping Dr. Miriam Zach encourage growth of the next generation of organists-scholars; Dr. David Z. Kushner, Professor of Music Emeritus, University of Florida for expert mentoring of scholarly research into music; William MacGowan, organist-scholar; Dobson Pipe Organ Builders in Lake City, Iowa; Tom Russell for caring for the ISU pianos; Iowa State University Department of Music and Theatre Dr. Donald Simonson, Chair; Lawrence Curry, Facility/Technical Director; Chad Jacobson, recording wizard; Rachel Hansen and Sue Henze in the main office; Sau-Qwan Cavannah Yap and Landon Calderwood for serving as registrants/page turners today; and many unnamed people for their support and encouragement.

Today's international repertoire is brought to life with the three-manual mechanical-action organ built by John Brombaugh (b.1937) who was inspired by the north-German Baroque organ builder Arp Schnitger (1648-1719), dedicated in 1987 at Iowa State University. For detailed information please refer to the Brombaugh Organ Brochure. Please turn off all cell phones, and hold applause until the end of each of the four sections of today's program.