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CHORAL EVENSONG & MUSIC

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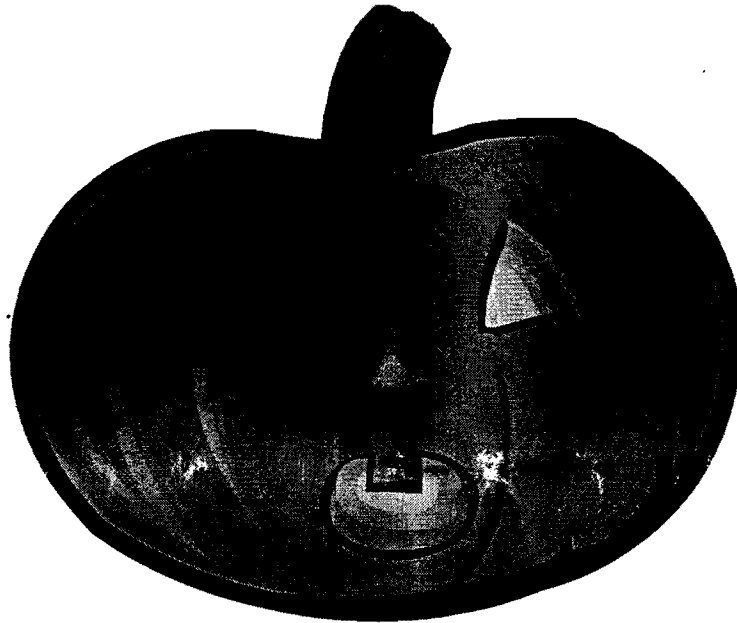
All Hallows' Eve

Tuesday, October 26, 2004 • 7:30 PM

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The University of Washington Recital Chorus
Jason Allen Anderson, *conductor*

Sheila Bristow, *organist*
Joanne de Mars, *violinist*

The Rev. Ann Lukens, *officiant*
Adam Burdick, *cantor*

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School of Music



This recital is given in partial fulfillment of the requirements
for the degree of Doctor of Musical Arts in Choral Conducting.
Jason Allen Anderson is a student of Dr. Geoffrey Boers.

CHORAL EVENSONG FOR ALL HALLOWS' EVE

Tuesday, October 26, 2004 • 7:30 PM

The People gather to pray in darkness.

Prelude

Antiphon V: How fair and pleasant art thou

Marcel Dupré
(1886-1971)

As the chime tolls, the People stand.

1 The Greeting

Officiant



Light and peace, in Je - sus Christ our Lord.

People



Thanks be to God.

Officiant If I say, "Surely the darkness will cover me, and the light around me turn to night," darkness is not dark to you, O Lord; the night is as bright as the day; darkness and light to you are both alike. *Psalm 139:10-11*

Officiant Let us pray. O Lord God Almighty, as you have taught us to call the evening, the morning, and the noonday one day; and have made the sun to know its going down: Dispel the darkness of our hearts, that by your brightness we may know you to be the true God and eternal light, living and reigning for ever and ever.

People *Amen.*

2 Lucernarium

The retable candles are lighted.

Plainsong, Mode 6

Cantor With you, O Lord is the well of life, and in your light we see light.

Choir With you, O Lord is the well of life, and in your light we see light.

Your love, O Lord, reaches to the heavens,
and your faithfulness to the clouds: And in your light we see light.

Glory be to the Father, and to the Son, and to the Holy Spirit.
With you, O Lord is the well of life, and in your light we see light.

3 Versicle & Response

Abendlied

Josef Rheinberger
(1839-1901)

V. Bleib bei uns,
R. denn es will Abend werden.

V. Stay with us,
R. for it will soon be evening.
Luke 24:29

4

Phos hilaron

O gracious light

Robert W. Lehman
(b. 1960)

O gracious light, pure brightness of the
everliving Father in heaven,
O Jesus Christ, holy and blessed!
Now as we come to the setting of the sun,
and our eyes behold the vesper light,
we sing thy praises, O God:
Father, Son, and Holy Spirit.
Thou art worthy at all times
to be praised by happy voices,
O Son of God, O Giver of life,
and to be glorified through all the worlds.

THE INVITATORY AND PSALTER

The Preces

Richard Ayleward
(1626-1669)

5

Cantor
Choir

O Lord, open thou our lips.
And our mouth shall show forth thy praise.

O God, make speed to save us.
O Lord, make haste to help us.

Glory be to the Father, and to the Son, and to the Holy Ghost:
As it was in the beginning, is now, and ever shall be: world without end. Amen.

Praise ye the Lord.
The Lord's name be praised.

The People are seated.

The Psalm

Psalm 108:1-6, 11-13a

Plainsong, Tone VIII.5

6

Antiphon

With God, we will do valiant deeds.

- 1 My heart is firmly fixed, O God,
my heart is fixed;
I will sing and make melody.
- 2 Wake up, my spirit; awake, lute and
harp; I myself will waken the dawn.
- 3 I will confess you among the peoples,
O LORD; I will sing praises to you
among the nations.
- 4 For your loving-kindness is greater
than the heavens, and your
faithfulness reaches to the clouds.
- 5 Exalt yourself above the heavens,
O God, and your glory over
all the earth.

- 6 So that those who are dear to you may
be delivered, save with your right
hand and answer me.
- 11 Have you not cast us off, O God?
You no longer go out, O God,
with our armies.
- 12 Grant us your help against the enemy,
for vain is the help of man.

Glory to the Father, and to the Son, and
to the Holy Spirit: As it was in the
beginning, is now, and ever shall be,
world without end. Amen.

Antiphon
With God, we will do valiant deeds.

Lorraine Bundick, reader

THE LESSONS

7 The First Lesson Job 4:12-21
Reader A Reading from the book of Job.

Eliphaz the Temanite said: "Now a word came stealing to me, my ear received the whisper of it. Amid thoughts from visions of the night, when deep sleep falls on mortals, dread came upon me, and trembling, which made all my bones shake. A spirit glided past my face; the hair of my flesh bristled. It stood still, but I could not discern its appearance. A form was before my eyes; there was silence, then I heard a voice: 'Can mortals be righteous before God? Can human beings be pure before their Maker? Even in his servants he puts no trust, and his angels he charges with error; how much more those who live in houses of clay, whose foundation is in the dust, who are crushed like a moth. Between morning and evening they are destroyed; they perish forever without any regarding it. Their tent-cord is plucked up within them, and they die devoid of wisdom.'"

Here ends the Reading.

Due to the length of the Canticle, the People are asked to remain seated.

8 Canticle Te Deum Marc-Antoine Charpentier
a 4 voix (H. 148) (1643-1704)

**) world premiere recording - see notes.*

Te Deum laudamus; Te Dominum confitemur. Te aeternum patrem: Omnis terra veneratur. Tibi omnes angeli, tibi caeli et universae potestates, tibi Cherubim et Seraphim, incessabili voce proclamant: Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt caeli et terra gloriae tuae. Te gloriosus Apostolorum chorus. Te prophetarum laudabilis numerus. Te martyrum candidatus laudat exercitus. Te per orbem terrarum sancta confitetur Ecclesia; Patrem immensae majestatis venerandum tuum verum et unicum Filium; sanctum quoque Paraclitum Spiritum. Tu Rex gloriae, Christe. Tu Patris sempiternus es Filius. Tu, ad liberandum suscepturus hominem, non horruisti Virginis uterum. Tu, devicto mortis aculeo, aperuisti credentibus regna caelorum. Tu ad dexteram Dei sedes, in gloria Patris.	You are God: we praise you; You are the Lord: we acclaim you. You are the eternal father: All creation worships you. To you all angels, all the powers of heaven, Cherubim and Seraphim, sing in endless praise: Holy, holy, holy Lord, God of power and might, heaven and earth are full of your glory. The glorious company of apostles praise you. The noble fellowship of prophets praise you. The white-robed army of martyrs praise you. Throughout the world the holy Church acclaim you; Father, of majesty unbounded, your true and only Son, worthy of all worship, and the Holy Spirit, advocate and guide. You, Christ, are the King of glory, the eternal Son of the Father. When you became man to set us free you did not shun the Virgin's womb. You overcame the sting of death and opened the kingdom of heaven to believers. You are seated at God's right hand in glory.
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**) All inside CD cover³
for soloist names!*

Judex crederis esse venturus.
 Te ergo quaesumus, tuis famulis subveni,
 quos pretioso sanguine redemisti,
 aeterna fac cum sanctis tuis in gloria
 numerari.
 Salvum fac populum tuum, Domine,
 et benedic hereditati tuae.
 Et rege eos et extolle illos
 usque in aeternum.
 Per singulos dies benedicimus te;
 et laudamus nomen tuum in saeculum,
 et in saeculum saeculi.
 Dignare, Domine, die isto
 sine peccato no custodire.
 Miserere nostri, Domine, miserere nostri.
 Fiat misericordia tua, Domine, super nos,
 quemadmodum speravimus in te.
 In te, Domine, speravi:
 non confundar in aeternum.

*We believe that you will come to be our judge.
 Come then, Lord, and help your people,
 bought with the price of your own blood,
 and bring us with your saints to glory
 everlasting.
 Lord, save your people
 and bless your inheritance.
 Govern and uphold them
 now and always.
 Day by day we bless you;
 and praise your name for ever,
 and for all eternity.
 Lord, keep up this day
 from all sin.
 Have mercy on us, Lord, have mercy on us.
 Lord, show us your love and mercy,
 as we have put our trust in you.
 Lord, in you is our hope:
 let us never be put to shame.*

9

The Second Lesson → *The Rev. Ann Lukens, reader*

Revelation 12:7-12

Officiant A Reading from the Revelation to John.

And war broke out in heaven; Michael and his angels fought against the dragon. The dragon and his angels fought back, but they were defeated, and there was no longer any place for them in heaven. The great dragon was thrown down, that ancient serpent, who is called the Devil and Satan, the deceiver of the whole world—he was thrown down to the earth, and his angels were thrown down with him. Then I heard a loud voice in heaven proclaiming, “Now have come the salvation and the power and the kingdom of our God and the authority of his Messiah, for the accuser of our comrades has been thrown down, who accuses them day and night before our God. But they have conquered him by the blood of the Lamb and by the word of their testimony, for they did not cling to life even in the face of death. Rejoice then, you heavens and those who dwell in them! But woe to the earth and the sea, for the devil has come down to you with great wrath, because he knows that his time is short!”

Here ends the Reading.

The People are asked to remain seated for the following Canticle.

10

Canticle

Nunc dimittis
 from *Gloucester Service*

Herbert Howells
 (1892-1983)

Lord, now lettest thou thy servant depart in peace, according to thy word.
 For mine eyes have seen thy salvation, which thou hast prepared
 before the face of all people,
 To be a light to lighten the Gentiles, and to be the glory of thy people Israel.
 Glory be to the Father and to the Son, and to the Holy Ghost:
 as it was in the beginning, is now, and ever shall be, world without end. Amen.

The Collects

13 *Officiant* Almighty God, you have knit together your elect in one communion and fellowship in the mystical body of your Son Christ our Lord: Give us grace so to follow your blessed saints in all virtuous and godly living, that we may come to those ineffable joys that you have prepared for those who truly love you; through Jesus Christ our Lord, who with you and the Holy Spirit lives and reigns, one God, in glory everlasting.

Choir Amen.

Officiant O God, whom saints and angels delight to worship in heaven: Be ever present with your servants who seek through art and music to perfect the praises offered by your people on earth; and grant to them even now glimpses of your beauty, and make them worthy at length to behold it unveiled for evermore; through Jesus Christ our Lord.

Choir Amen.

Officiant Almighty and everlasting God, by whose Spirit the whole body of your faithful people is governed and sanctified: Receive our supplications and prayers which we offer before you for all members of your holy Church, that in their vocation and ministry they may truly and devoutly serve you; through our Lord and Savior Jesus Christ.

Choir Amen.

The People are seated for the Anthem.

14 The Anthem

Selig sind die Toten (SWV 391)

Heinrich Schütz
(1585-1672)

Selig sind die Toten, die in dem Herren sterben von nun an. Ja, der Geist spricht: Sie ruhen von ihrer Arbeit; und ihre Werke folgen ihnen nach.

—Offenbarung des Johannes 14:13b

"Blessed are the dead who from now on die in the Lord." "Yes," says the Spirit, "they will rest from their labors, for their deeds follow them."

—Revelation to John 14:13b

All inside CD cover for soloist named. ☺

The People stand as they are able.

15 A Prayer of St. Chrysostom

Officiant Let us pray. Almighty God, you have given us grace at this time with one accord to make our common supplication to you; and you have promised through your well-beloved Son that when two or three are gathered together in his Name you will be in the midst of them: Fulfill now, O Lord, our desired and petitions as may be best for us; granting us in this world knowledge of your truth, and in the age to come life everlasting.

People Amen.

16

Hymn

Christ, mighty Savior, Light of all creation

INNISFREE FARM



1 Christ, might - y Sa - vior, Light of all cre - a - tion, you make the
 2 Now comes the day's end as the sun is set - ting: mir - ror of
 3 There - fore we come now eve - ning rites to of - fer, joy - ful - ly
 4 Give heed, we pray you, to our sup - pli - ca - tion: that you may
 5 Though bo - dies slum - ber, hearts shall keep their vi - gil, for ev - er



day - time ra - diant with the sun - light and to the night give
 day - break, pledge of re - sur - rec - tion; while in the hea - vens
 chant - ing ho - ly hymns to praise you, with all cre - a - tion
 grant us par - don for of - fens - es, strength for our weak hearts,
 rest - ing in the peace of Je - sus, in light or dark - ness



glit - ter - ing a - dorn - ment, stars in the hea - vens.
 choirs of stars ap - pear - ing hal - low the night - fall.
 join - ing hearts and voic - es sing - ing your glo - ry.
 rest for aching bo - dies, sooth - ing the wea - ry.
 wor - ship - ing our Sa - vior now and for ev - er.

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17

The Blessing

God be in my head

John Rutter
(b. 1945)

God be in my head and in my understanding.
 God be in mine eyes and in my looking.
 God be in my mouth and in my speaking.
 God be in mine heart and in my thinking.
 God be at my end and in my departing.

The Dismissal

<i>Officiant</i>	<i>People</i>
Let us bless the Lord.	Thanks be to God.

The People are seated.

NOT ON CD } Voluntary

Tocatta in E minor

Johann Pachelbel
(1653-1706)

Here ends the service of Evensong. A recital of choral music follows.

MUSIC FOR ALL HALLOWS' EVE

18

Funeral Anthem: Samuel the Priest

William Billings
(1746-1800)

Samuel the Priest gave up the Ghost
and all Israel mourned.
Have pity on me, O ye my friends,
for the hand of God hath touched me.
Lover and friend hast thou put far from me,
and mine acquaintance into darkness.
I am weary with my groaning;
all the night make I my bed to swim.
I water my couch with my tears.
My soul cleaveth unto the dust;
my soul melteth for heaviness.
Naked came I out of my mother's womb,
and naked shall I return.
The Lord gave and the Lord taketh away,
and blessed be the Name of the Lord.
—from the scriptures

19

Let down the bars, O Death!

Samuel Barber
(1910-1981)

Let down the bars, O Death!
The tired flocks come in
Whose bleating ceases to repeat,
Whose wandering is done.
Thine is the stillest night,
Thine the securest fold;
Too near thou art for seeking thee,
Too tender to be told.
—Emily Dickinson

20

At the Round Earth's Imagined Corners

Williametta Spencer
(b. 1932)

At the round earth's imagin'd corners, blow
Your trumpets, Angells, and arise, arise
From death, you numberlesse infinities
Of soules, and to your scattered bodies goe,
All whom the flood did, and fire shall o'erthrow,
All whom warre, dearth, age, agues, tyrannies,
Despaire, law, chance, hath slaine, and you whose eyes,
Shall behold God and never taste death's woe.
But let them sleepe, Lord, and mee mourne a space,
For, if above all these, my sinnes abound,
'Tis late to aske abundance of Thy grace.
When we are there; here on this lowly ground.
Teach mee how to repent; for that's as good
As if Thou hadst seal'd my pardon, with Thy blood.
—John Donne from *Holy Sonnets*

21 O quam gloriosum

O quam gloriosum est regnum in quo
cum Christo gaudent omnes sancti,
amicti stolis albis sequuntur
Agnum quocumque ierit.

Tomás Luis de Victoria
(1548-1611)

*O how glorious is the Kingdom wherein
all the saints rejoice with Christ!
Clothed in white robes they follow
the Lamb wherever he goes.*

PROGRAM NOTES

We begin our journey with a historical retelling of the genesis and development of Evensong in the Church of England. Evensong is a uniquely Anglican service deeply rooted in the monastic traditions of the Roman Catholic Church, with infusions of Orthodox elements. A careful synthesis of Vespers and Compline, Evensong dates to 1549, where it and Matins replaced the eight monastic offices. In the Prayer Book of 1552, these two services became Morning Prayer and Evening Prayer. The 1559 Act of Uniformity mandated "that there be a modest distinct song, so used in all parts of the common prayers in the church, that the same may be as plainly understood, as if it were read without singing, and yet nevertheless, for the comforting of such that delight in music, it may be permitted that in the beginning, or in the end of common prayers, either at morning or evening, there may be sung an hymn, or such like song, to the praise of Almighty God, in the best sort of melody and music that may be conveniently devised, having respect that the sentence of the hymn may be understood and perceived." The final clause is the key reason for the development of the English Anthem. This program is definitely filled with the "best sort of melody and music."

The standard elements of Evensong are as follows: lucernarium (candle lighting), invitatory and Psalter, lesson(s), Magnificat, Nunc dimittis, creed, prayers, final collects, anthem and blessing. You will not hear a Magnificat tonight, but instead a setting of the Te Deum. It is true that the Te Deum is generally reserved for Morning Prayer, but on certain occasions, the Te Deum may replace the Magnificat. In our particular celebration of All Hallows' Eve, it is appropriate to hear once more "the glorious company of the apostles, the noble fellowship of prophets," and "the white-robed army of martyrs" lift their voices once more in praise of the Creator.

It is not traditional to have the Versicle & Response set polyphonically in a service of Evensong, but the sheer beauty of *Abendlied* by Josef Rheinberger (1839-1901) demands a performance this evening. Filled with lush harmonies and beautiful imitative counterpoint, *Abendlied* is scored for 6-part chorus, creating a dense texture. Rheinberger was a composer, organist, conductor, and teacher born in Liechtenstein. He devoted himself to composition at a very early age. *Abendlied* falls later in Rheinberger's life (op. 69, no. 2).

The *Phos hilaron*, Greek for 'gracious light,' dates to the 3rd century and is the oldest Christian hymn continually in use. Robert Lehman's setting is strictly homophonic and infused with rich harmonies. Lehman (b. 1960) seems particularly fond of 7th and 9th chords. He is a graduate of Carnegie-Mellon University and Westminster Choir College and has served as a church musician at Washington National Cathedral, the Princeton University Chapel, and St. Bartholomew's Church, New York City. Mr. Lehman is currently Organist and Choirmaster at Christ Church in New Haven, Connecticut where he is also a fellow of Davenport College (Yale University) and teaches a course at the Berkeley Divinity School.

The Preces and Responses by Richard Ayleward (1626-1669) are a favorite setting of Anglican church musicians throughout the world. Ayleward was born at Winchester, where his father was a minor canon. Later, he became a chorister there. During the latter half of his life, Ayleward served as organist at Norwich Cathedral.

The *Te Deum a 4 voix* by Marc-Antoine Charpentier (1643-1704) has never been performed (to my knowledge) in the United States. No modern editions or recordings of it exist. The setting is one of four that Charpentier wrote and is the simplest of them all, scored only for 4-part chorus,

soloists and continuo (organ and cello). The canticle alternates between tutti (full) chorus and soloists, incorporating a variety of compositional styles, from imitative counterpoint to homophony. The final phrases set to a quick and lively fugue are the most exhilarating. Always present is the feeling of rhythmic motion and dance, common in music of the Baroque era. Jason Anderson prepared the performing edition of the *Te Deum a 4 voix* for tonight's performance.

Of the sixteen canticle settings by Herbert Howells (1892-1983), the *Gloucester* canticles rank among the top three performed, together with *Collegium Regale* and *St. Paul*. Completed in 1946, the canticle brings to light what Paul Andrews calls "richly sensuous harmonics" and "languid romanticism." The canticle is structured in two parts. The first part begins softly, rocking back and forth between B minor and E major. The organ and choir are in dialogue with one another, rarely sounding together. The dynamic gradually increases as the tessitura of the vocal parts ascends, when suddenly, the chorus and organ arrive on a unison C# and explode into a D major chord at "and to be the glory." The second part is marked and declamatory and the arching melodies reveal an interest in modality and modal counterpoint. Dense chords centered around a B⁹ chord in the alto, tenor and bass parts at "world without end" are counterbalanced with a simultaneously descending "Amen" in the soprano part.

The motet *Selig sind die Toten* by Heinrich Schütz (1585-1672) appeared in *Geistliches Chor-Musik* (1648) with 28 additional motets. Scored for 6-part chorus and continuo, Schütz originally set the motet for a *cappella* chorus. It is unclear at what point the continuo was added, whether by Schütz himself, or his publisher, Johann Klemm. Schütz writes in the dedicatory preface to *Geistliches Chor-Musik* that the continuo part was supplied "according to advice and desire, but not from necessity" — hardly an endorsement of its use. Schütz entrusted care and performance of the motets to Thomaskirche in Leipzig, which enjoyed such *kappellmeisters* as Johann Hermann Schein, Tobias Michael, and one Johann Sebastian Bach. The *stile antico* motet is a mixture of homophonic, polyphonic, and polychoral textures, borrowing largely from Italian musical models. It is in his borrowing of those models that Schütz became highly regarded as a composer in Lutheran Germany. His memorial tablet (now lost) was inscribed "Heinrich Schütz the most excellent musician of his age." Tonight, you hear this work performed by a vocal sextet and continuo. Listen for the pointed entrances on "Ja, der Geist spricht" (Yes, says the Spirit) and the relaxed iterations of "Sie ruhen von ihrer Arbeit" (They rest from their labors).

The hymn "Christ, mighty Savior, light of all creation" is by American liturgist and musician Richard Dirksen (1921-2003). Mr. Dirksen was appointed Assistant Organist and Choirmaster at Washington National Cathedral in 1942. He later resigned that post in 1964 to become the Director of Programs for the cathedral. In 1968, Dean Francis Sayre, Jr. appointed him Canon Precentor, overseeing all worship services at the Cathedral. At the time, he was believed to be the first layperson appointed to such a position in the 400-year history of the Anglican church. Dirksen was named the fourth Organist/Choirmaster of the cathedral in 1977. He relinquished those duties in 1988 and retired as Cathedral Canon in 1991. The hymn is unusual due to its asymmetrical phrases. Note the variegated ordering of each measure with alternating groups of two and three eighth notes.

The choral blessing *God be in my head* by John Rutter (b. 1945) is a favorite of parish and cathedral choirs alike. Five simple phrases make up this traditional blessing with text taken from the *Sarum Primer*. John Rutter is likely the most prolific church music composer of the second half of the 20th century; his music is certainly some of the most widely performed in the

USA and UK. Rutter's music has found favor with church choirs in nearly all denominations. Matthew Greenhall lists "skilled craftsmanship" and "a memorable phrase" as Rutter's primary compositional gifts, which are evident in *God be in my head*.

The choral music of the early American church musician William Billings is enjoying increased attention after 150 years of neglect. Billings was born in Boston in 1746 and published his first set of "hymns and spiritual psalms" entitled *The New England Psalm Singer* in 1770. The funeral anthem *Samuel the Priest*, from *The Suffolk Harmony* (1786) is a prime example of Billings' choral anthem compositional style. In it, one finds frequent repetitions of the text "Have Pity on me, O ye my Friends, for the Hand of God hath touched me," which serve as a refrain, interspersed with solo-like lines which move through each section of the choir. The final refrain, repeated twice, employs text from Job 1:21: "The Lord gave and the Lord taketh away, and blessed be the Name of the Lord." Historical documents and accounts left by Billings' contemporaries describe him as a man "of moderate size, with a short leg, one eye, a withered arm, a stentorian voice" and as one suffering the effects of using "enormous amounts of snuff." Billings counted among his friends Samuel Adams and Paul Revere. If you remember nothing else from this evening's program, you will remember *Samuel the Priest* and leave humming the melody.

Three quotes appear on the first manuscript page of *Let down the bars, O Death!* The first is a quote from Rilke: "L'oeuvre d'art a besoin de temps et de silence" (The work of art requires time and silence). Barber wrote the second quote: "I could recover if I shrieked my heart's agony, yet am dumb from human dignity." The final quote is a passage from *Billy Budd*: "Their honesty prescribes to them directness, sometimes far-reaching like that of a migratory fowl that in flight never heeds when it crosses a frontier." Completed on June 25, 1936, Barber wrote *Let down the bars, O Death!* at a time when texts concerning religious subjects, the Bible, and 19th century poets greatly interested him. This work held a special place in Barber's heart as it is one of the pieces he requested be performed at his memorial service. The Westminster Choir sang this work at funeral services on January 26, 1981, held at the First Presbyterian Church of West Chester, Pennsylvania.

At the round earth's imagined corners by Williametta Spencer (b. 1931) is a favorite staple of high school and festival choirs and is found on most state choral competition repertoire lists. Written in 1968, the work is an exploration of mixed meter, with frequent metrical shifts divided in groupings of two and three (see *Christ, mighty Savior* above). The text by English poet and theologian John Donne is particularly appropriate for tonight's program for obvious reasons.

Tomás Luis de Victoria (1548-1611) is often said to have studied with Giovanni Pierluigi da Palestrina in Rome. However, there is no evidence that the two ever met. Nevertheless, one can hear the influence of Palestrina in Victoria's motet *O quam gloriosum*. The motet appeared in Victoria's first publication dated 1572. Bishop Thomas Goldwell, the last-surviving member of the pre-Reformation English hierarchy, ordained Victoria a deacon three years later on August 25, 1575. Three days later, he was ordained a priest. (Talk about a transitional diaconate!) The motet *O quam gloriosum* is a model of the so-called Palestrina School and shows Victoria a master of that style.

ABOUT JASON ALLEN ANDERSON

Jason Anderson is equally at home on the stage as a performer, singer, and conductor. He hails originally from Franklin, Indiana and is a graduate of Butler University (Indianapolis, Indiana – B.M. in Music Education) and Portland State University (Portland, Oregon – M.M. in Conducting). Mr. Anderson is currently a Doctor of Musical Arts student in choral conducting at the University of Washington.

A man of diverse musical interests and talents, Mr. Anderson is currently Director of Music Ministries & Organist/Choirmaster at St. Michael and All Angels Episcopal Church in Issaquah, Washington and Music Director of the Seattle SeaChordsmen Barbershop Chorus. A regular member of the Tudor Choir, he also serves on the Commission on Liturgy and the Arts for the (Episcopal) Diocese of Olympia and on the faculty of the Midsummer Musical Retreat. Prior to arriving in Seattle, he maintained an active career in Portland as a professional soloist and chorister for the Trinity Consort at Trinity Episcopal Cathedral, Interim Director of Music Ministries for First Presbyterian Church, recording artist with Oregon Catholic Press, and director of the Portland State University Madrigal Ensemble.

Mr. Anderson studied voice with Mrs. Laurel Goetzinger and Dr. Bruce Browne and conducting with Mr. Henry Leck and Dr. Bruce Browne. He currently studies conducting with Dr. Geoffrey Boers. In addition to his musical abilities, Mr. Anderson is also an avid collector of hymnals. His oldest is a *Hymn and Tone Book*, published in 1886. Mr. Anderson is an amateur chef and a devotee of dark, complex beers.