

Oratorio Society of Minnesota,  
U of M School of Music, and Northrop Present

# LEST WE FORGET

Presented in collaboration with the U of M Office  
of the Executive Vice President and Provost

**Sunday, November 11, 2018, 4:00 pm**

World War I Armistice  
Centenary Concert





## PROGRAM

### SONGS OF THE GREAT WAR

#### A Medley of Popular Songs 1914-1918

Various popular war time tunes  
arr. by Rob Wiffin, OBE

Members of the U of M Wind Ensemble  
Emily Threinen, conductor

### WHEN JOHNNY COMES MARCHING HOME AGAIN / KEEP THE HOME FIRES BURNING

Traditional American melody / Ivor Novello  
arr. David Zabriskie

Oratorio Society of Minnesota Chorus  
U of M Men's and Women's Choirs  
Orchestra  
Helen Jensen, piano  
Matthew Mehaffey, conductor

### POÈME HÉROÏQUE

by Marcel Dupré

Helen Jensen, organ  
Members of the U of M Wind Ensemble  
Emily Threinen, conductor

### DIRGE FOR TWO VETERANS

by Ralph Vaughan Williams

Oratorio Society of Minnesota Chorus  
U of M Men's and Women's Choirs  
Orchestra  
Helen Jensen, organ  
Kira Winter, conductor

### I VOW TO THEE, MY COUNTRY

by Gustav Holst, arr. Geoff Knorr

Oratorio Society of Minnesota Chorus  
U of M Men's and Women's Choirs  
Orchestra  
Matthew Mehaffey, conductor

### INTERMISSION

The intermission is 20 minutes

### THE GREAT WAR SYMPHONY

In memory of all those who gave their lives for  
their country in The Great War 1914 - 1918  
(Joint United States Premiere)

by Patrick Hawes

- |      |            |             |
|------|------------|-------------|
| I.   | Praeludium | (1914-1915) |
| II.  | March      | (1915-1916) |
| III. | Elegy      | (1916-1917) |
| IV.  | Finale     | (1917-1918) |

Jennifer Olson, soprano  
Nicholas Chalmers, tenor  
Oratorio Society of Minnesota Chorus  
U of M Men's and Women's Choirs  
Orchestra  
Helen Jensen, organ  
Matthew Mehaffey, conductor

The concert run time is approximately 2 hours.

Poppies for today's program have been generously  
donated by the Apple Valley American Legion  
Auxiliary - Unit 1776

We extend our sincere thanks to the following individuals and organizations for their generous support of today's concert  
Minnesota Military Museum, Randal Dietrich, Executive Director - Display of World War I America Mural and Artifacts  
Apple Valley American Legion Auxiliary (Unit 1776), Richard Tollefson, Commander - Donation of Poppies

## WHEN JOHNNY COMES MARCHING HOME / KEEP THE HOME FIRES BURNING

Patrick Gilmore (1865) / Lena Guilbert Ford (1914)

When Johnny comes marching home  
again,  
Hurrah. Hurrah!  
We'll give him a hearty welcome then  
Hurrah. Hurrah!  
The men will cheer, the boys will shout  
The ladies they will all turn out  
And we'll all feel glad  
When Johnny comes marching home.

One boy will make it home today  
Hurrah. Hurrah!  
And maybe more are on their way  
Hurrah. Hurrah!  
And when the last one has reached the  
door  
We'll bless the end of this cursed war  
And we'll all feel glad  
When Johnny comes marching home.

We'll sound the steeple bells for joy  
Hurrah. Hurrah!  
To welcome home this manly boy,  
Hurrah. Hurrah!  
The weeping mother will dry her eye  
To see the end of her long good-bye  
And we'll all feel glad  
When Johnny comes marching home.

Keep the Home Fires Burning,  
While your hearts are yearning.  
Though your lads are far away  
They dream of home.  
There's a silver lining  
Through the dark clouds shining,  
Turn the dark cloud inside out  
Till the boys come home.

## DIRGE FOR TWO VETERANS

from "Leaves of Grass" - Walt Whitman (1900)

The last sunbeam  
Lightly falls from the finished Sabbath,  
On the pavement here, and there beyond it is  
looking  
Down a new-made double grave  
Lo, the moon ascending,  
Up from the east the silvery round moon,  
Beautiful over the house-tops, ghastly, phantom  
moon,  
Immense and silent moon.  
I see a sad procession,  
And I hear the sound of coming full-keyed bugles,  
All the channels of the city streets they're flooding,  
As with voices and with tears.  
I hear the great drums pounding,  
And the small drums steady whirring,  
And every blow of the great convulsive drums,  
Strikes me through and through.  
For the son is brought with the father,  
In the foremost ranks of the fierce assault they fell,

Two veterans, son and father, dropped together,  
And the double grave awaits them.  
Now nearer blow the bugles,  
And the drums strike more convulsive,  
And the daylight o'er the pavement quite has faded,  
And the strong dead-march enwraps me.  
In the eastern sky up-buoying,  
The sorrowful vast phantom moves illumined,  
'Tis some mother's large transparent face,  
In heaven brighter growing.  
O strong dead-march you please me!  
O moon immense with your silvery face you soothe me!  
O my soldiers twain! O my veterans passing to burial!  
What I have I also give you.  
The moon gives you light,  
And the bugles and the drums give you music,  
And my heart, O my soldiers, my veterans,  
My heart gives you love.

## I VOW TO THEE, MY COUNTRY

Cecil Spring-Rice (1921)

I vow to thee, my country  
All earthly things above,  
Entire and whole and perfect,  
The service of my love;

The love that asks no question,  
The love that stands the test,  
That lays upon the altar  
The dearest and the best;

The love that never falters,  
The love that pays the price,  
The love that makes undaunted  
The final sacrifice.

# THE GREAT WAR SYMPHONY

Patrick Hawes (2018)

## I. PRAELUDIUM (1914-1915)

### 1. Chorus

War broke: and now the Winter of the world  
With perishing great darkness closes in.

Words: '1914' (excerpt), Wilfred Owen (1893-1918)  
© Wilfred Owen: The War Poems (Chatto & Windus, 1994), Editor: Jon Stallworthy.

### 2. Tenor

Thou careless, awake!  
Thou peacemaker, fight!  
Stand, England, for honour,  
And God guard the Right!

The monarch Ambition  
Hath harnessed his slaves;  
But the folk of the Ocean  
Are free as the waves.

Thy mirth lay aside,  
They cavil and play:  
The foe is upon thee,  
And grave is the day.

For Peace thou art armed  
Thy Freedom to hold:  
Thy Courage as iron,  
The Good-faith as gold.

Words: 'Wake Up England' (excerpt), Robert Bridges (1844-1930) [Poet Laureate]

### 3. Chorus

Rise up, rise up,  
And, as the trumpet blowing  
Chases the dreams of men,  
As the dawn glowing  
The stars that left unlit  
The land and water,  
Rise up and scatter  
The dew that covers  
The print of last night's lovers—  
Scatter it, scatter it!

While you are listening  
To the clear horn,  
Forget, men, everything  
On this earth newborn,  
Except that it is lovelier  
Than any mysteries.  
Open your eyes to the air  
That has washed the eyes of the stars  
Through all the dewy night:  
Up with the light,  
To the old wars;  
Arise, arise!

Words: 'The Trumpet', Edward Thomas (1878-1917)

### 4. Tenor

I swear by Almighty God that I will be faithful and bear true Allegiance to His Majesty King George the Fifth, and that I will honestly and faithfully defend His Majesty in Person, Crown, and Dignity against all enemies.

Words: The Oath of Allegiance (excerpt), Traditional Army

### 5. Chorus

Onward Christian soldiers!  
Marching as to war,  
With the cross of Jesus  
Going on before.

Christ, the royal Master,  
Leads against the foe;  
Forward into battle,  
See, His banners go!

Words: 'Onward Christian Soldiers' (excerpt), Sabine Baring-Gould (1834-1924)

### 6. Chorus

The naked earth is warm with Spring,  
And with green grass and bursting trees  
Leans to the sun's gaze glorying,  
And quivers in the sunny breeze;

The kestrel hovering by day,  
And the little owls that call by night,  
Bid him be swift and keen as they,  
As keen of ear, as swift of sight.

The thundering line of battle stands,  
And in the air Death moans and sings;  
But Day shall clasp him with strong  
hands,  
And Night shall fold him in soft wings.

The fighting man shall from the sun  
Take warmth, and life from glowing earth;  
Speed with the light-foot winds to run  
And with the trees to newer birth;

In dreary doubtful waiting hours,  
Before the brazen frenzy starts,  
The horses show him nobler powers; —  
O patient eyes, courageous hearts!

Words: 'Into Battle' (excerpt), Julian Grenfell (1888-1915)

### 7. Tenor

Waste of Muscle, waste of Brain,  
Waste of Patience, waste of Pain,  
Waste of Manhood, waste of Health,  
Waste of Beauty, waste of Wealth,

Waste of Blood, and waste of Tears,  
Waste of Youth's most precious years,  
Waste of ways the Saints have trod,  
Waste of glory, Waste of God, - War!"

Words: 'Waste', Geoffrey Studdert Kennedy (1883-1929) a.k.a 'Woodbine Willie'

## II. MARCH (1915-1916)

### 8. Chorus

Watch ye, stand fast in the faith, Quit ye like men, be strong.

Words: First Letter to the Corinthians (excerpt), King James Bible Extract from the Authorized version of the Bible (The King James Bible), the rights of which are vested in the Crown, are reproduced by permission of the Crown's Patentee, Cambridge University Press.  
The text on which Randall Davidson (1848-1930), Archbishop of Canterbury, based his sermon in St Paul's Cathedral, London on 4th August 1915, the first anniversary of the outbreak of war

### 9. Soprano

Today, as I rode by,  
I saw the brown leaves dropping from their tree  
In a still afternoon,  
When no wind whirled them whistling to the sky,  
But thickly, silently,  
They fell, like snowflakes wiping out the noon;

And wandered slowly thence  
For thinking of a gallant multitude  
Which now all withering lay,  
Slain by no wind of age or pestilence,  
But in their beauty strewed  
Like snowflakes falling on the Flemish clay.

Words: 'The Falling Leaves', Margaret Postgate Cole (1893-1980)  
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### 10. Chorus

The new dawn lights the eastern sky;  
Night shades are lifted from the sea,  
The Third Brigade with courage storm,  
Thy wooded heights,  
Gallipoli! Gallipoli!  
Australians tread Gallipoli.

The waves break on thy wave swept shores,  
The breeze still blows across thy hills;  
But crosses near and far abound,  
A sight that deepest grief instils  
Gallipoli! Gallipoli!  
Their graves lie on Gallipoli.

Words: 'Gallipoli' (excerpt), Sydney Bolitho (1889-1919), 6th Battalion A.I.F.

11. Soprano

Mid Jutland's deadly battle roar  
Our sailor brother fell,

No cross, no stone to mark the grave  
Of him we loved so well.

Words: From the Announcements of Death in the Liverpool Echo to Robert Scott,  
drowned on the cruiser Black Prince in the Battle of Jutland, 31st May 1916

12. Soprano & Chorus

No cross or headstone  
Shall mark the spot  
Where somewhere  
On the ocean bed

He rests as well  
As a coffined king,  
Until the sea  
Gives up its dead.

Words: From the Announcements of Death in the Liverpool Echo to Tom Craven,  
who was lost with HMS Defence in the Battle of Jutland, 31st May 1916

13. Tenor

"...there has been hell let loose.  
The air vibrates with the incessant din —  
the whole earth shakes and rocks and throbs —  
it is one continuous roar — Inferno! Inferno!"

Words: Diary excerpt from 1st July 1916 (first day of The Somme), Siegfried Sassoon (1886-1967)  
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### III. ELEGY (1916-1917)

14. Chorus

What passing-bells for these who die as cattle?  
— Only the monstrous anger of the guns.  
Only the stuttering rifles' rapid rattle  
Can patter out their hasty orisons.

What candles may be held to speed them all?  
Not in the hands of boys, but in their eyes  
Shall shine the holy glimmers of goodbyes.

No mockeries now for them; no prayers nor bells;  
Nor any voice of mourning save the choirs,—  
The shrill, demented choirs of wailing shells;  
And bugles calling for them from sad shires.

The pallor of girls' brows shall be their pall;  
Their flowers the tenderness of patient minds,  
And each slow dusk a drawing-down of blinds.

Words: 'Anthem for Doomed Youth', Wilfred Owen (1893-1918)

15. Tenor

This is the song of the mud,  
The beautiful, glistening, golden mud that covers the hills like satin;  
The mysterious, gleaming, silvery mud that is spread like  
enamel over the valleys.

Mud, the fantastic disguise of the War Zone;  
Mud, the extinguishing mantle of battles;  
Mud, the smooth, fluid grave of our soldiers.  
This is the song of the mud.

Words: 'The Song of the Mud' (excerpt), Mary Borden (1887-1968)

16. Soprano & Tenor

He lies with England's heroes in the watchful care of God.

Words: From the headstone of Patrick Hawes' Great Uncle, Lance Cpl. Harry Hawes,  
Lincolnshire Regiment, who died at the Somme 14th October 1916  
(CWGC Berles Military Cemetery, France)

May his reward be as great as his sacrifice.

Words: From the headstone of Private Sidney Peart, Lincolnshire Regiment,  
who died at the Somme 2nd October 1916 (CWGC Berles Military Cemetery, France).

17. Soprano & Chorus

We have been sleeping — dreaming. Now,  
Thank God! we are awake!  
Awake, and ready with a will  
The nobler part to take!

No more shall a pretended Peace  
Our souls from duty sever;  
We dedicate our lives to God  
And Liberty — forever!

Words: 'America Speaks' (excerpt), Florence Earle Coates (1850-1927)

18. Chorus

Thy dear brown eyes which were as depths where truth  
Lay bowered with frolic joy, but yesterday  
Shone with the fire of thy so guileless youth,  
Now ruthless death has dimmed and closed for aye.

The goodly harvest of thy laughing mouth  
Is garnered in; and lo! the golden grain  
Of all thy generous thoughts, which knew no drouth  
Of meanness, and thy tender words remain

Those sweet red lips, that never knew the stain  
Of angry words or harsh, or thoughts unclean,  
Have sung their last gay song. Never again  
Shall I the harvest of their laughter glean.

Stored in my heart; and though I may not see  
Thy peerless form nor hear thy voice again,  
The memory lives of what thou wast to me.  
We knew great love...We have not lived in vain.

Words: 'The Dead Soldier', Sidney Oswald (1880-1926)

### IV. FINALE (1917-1918)

19. Chorus

Dies irae,  
Solvat seclum in favilla  
Teste David cum Sibylla.  
Quantus tremor est futurus,  
Quando Judex est venturus,  
Cuncta stricte discussurus!  
Tuba mirum spargens sonum,  
Per sepulchra regionum,  
Coget omnes ante thronum.  
Mors stupebit et natura,  
Cum resurget creatura,  
Judicanti responsura.  
Liber scriptus proferetur,  
In quo totum continetur,  
Unde mundus judicetur.  
Judex ergo cum sedebit,  
Quidquid latet apparebit:  
Nil inultum remanebit.  
Quid sum miser tunc dicturus?  
Quem patronum rogaturus,  
Cum vix justus sit securus?

The day of wrath, that day  
Will dissolve the world in ashes,  
As foretold by David and Sibyl!  
How much tremor there will be,  
When the Judge will come,  
investigating everything strictly!  
The trumpet, scattering a wondrous sound  
through the regions of sepulchers,  
will summon all before the throne.  
Death and nature will marvel,  
when the creature arises,  
to respond to the Judge.  
The written book will be brought forth,  
in which all is contained,  
from which the world shall be judged.  
When therefore the Judge will sit,  
whatever hides will appear:  
nothing will remain unpunished.  
What am I, miserable, then to say?  
Which patron to ask,  
when even the just may hardly be sure?

Words: 'Dies Irae' (vs 1-7), 13th Century Hymn

20. Tenor

Peal after peal of splitting thunder rolls  
(Still roar the howling guns, and star shells rise)  
We perish, drowned in anger-blasted holes,

Give ear, O Lord! Our very manhood cries,  
Shell-fodder yea — but spare our human souls  
From fury-shaken skies!

Words: 'The Storm Night', Geoffrey Dearmer (1893-1996)

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21. Tenor

Tell them at home,  
There's nothing here to hide:

We took our orders,  
Asked no questions,  
Died.

Words: 'Epitaph: Neuve Chapelle', Heathcote William Garrod (1878-1960)  
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22. Chorus

One spake amid the nations, "Let us cease  
From darkening with strife the fair World's light,

We who are great in war be great in peace.  
No longer let us plead the cause by might."

Words: 'Disarmament' (excerpt), John McCrae (1872-1918)

23. Soprano

Calm fell. From Heaven distilled a clemency; There was peace on earth, and silence in the sky;

Words: 'And Then There Was a Great Calm' (excerpt), Thomas Hardy (1840-1928),  
written at the request of The Times, first appeared in a special Armistice Day section of the paper on 11th November 1918

24. Chorus

Blow out, you bugles, over the rich Dead!  
There's none of these so lonely and poor of old,  
But, dying, has made us rarer gifts than gold.  
These laid the world away; poured out the red  
Sweet wine of youth; gave up the years to be  
Of work and joy, and that unhopd serene,  
That men call age; and those who would have been,  
Their sons, they gave, their immortality.

Blow, bugles, blow! They brought us, for our dearth,  
Holiness, lacked so long, and Love, and Pain.  
Honour has come back, as a king, to earth,  
And paid his subjects with a royal wage;  
And Nobleness walks in our ways again;  
And we have come into our heritage.

Words: 'The Dead (III)', Rupert Brooke (1887-1915),  
from the third poem in his collection '1914'

25. Soprano & Chorus

They shall grow not old, as we that are left grow old:  
Age shall not weary them, nor the years condemn.

At the going down of the sun and in the morning  
We will remember them.

Words: 'For The Fallen' (excerpt), Robert Laurence Binyon (1869-1943)

26. Soprano, Tenor & Chorus

Oh! you who sleep in Flanders Fields,  
Sleep sweet - to rise anew!  
We caught the torch you threw  
And holding high, we keep the Faith  
With All who died.

And now the Torch and Poppy Red  
We wear in honor of our dead.  
Fear not that ye have died for naught;  
We'll teach the lesson that ye wrought  
In Flanders Fields.

Words: 'We Shall Keep the Faith', Moina Michael (1869-1944)

We cherish, too, the poppy red  
That grows on fields where valor led;  
It seems to signal to the skies  
That blood of heroes never dies,  
But lends a lustre to the red  
Of the flower that blooms above the dead  
In Flanders Fields.

SOLOISTS AND CONDUCTORS



JENNIFER OLSON,  
SOPRANO

Jennifer Olson holds a Masters degree in voice from the University of Michigan and a Doctorate of Musical Arts in voice from the University of Minnesota. She is fluent in French and in addition to her education in the United States, has studied in Milan Italy and in Orford Québec. Some of her most notable performances include as soloist in the Minnesota premiere of Frank Ticheli's Songs of Love and Life with the University of Minnesota's Wind Ensemble and Craig Kirchoff, the role of "Barbarina" in Mozart's Le Nozze di Figaro at the Bay View Music Festival and the role of "Tiny" in Benjamin Britten's Paul Bunyan with VocalEssence and Philip Brunelle. In July 2014 Jennifer competed as a National Semi-Finalist representing the North Central Region in the NATS Artist Award Competition in Boston. In September 2014 she represented both Bemidji State University and the University of Minnesota at the NAIP (New Audiences and Innovative Practice) International Conference in Iceland. Jennifer has been teaching voice for the past 7 years at the collegiate and high-school levels. She currently teaches at Shattuck-St. Mary's School as the master teacher for the vocal performance program, has a private vocal studio, and started her own summer vocal program, the Summer Vocal Institute, for high school students.



NICHOLAS  
CHALMERS,  
TENOR

Heralded by the Washington Post as "exciting and dulcet," Nicholas Chalmers has sung with The Rose Ensemble, the Bach Society of Minnesota, the Minnesota Bach Ensemble, Glorious Revolution Baroque, The Singers-Minnesota Choral Artists, and the Minnesota Chorale. Recent solo engagements include Oratory, Magnum Chorum, the Church Music Association of America, the St. Mark's Cathedral

Concert Series, and the Schubert Club. Nicholas recently concluded his Master's studies in Choral Conducting at the University of Minnesota, where he conducted several campus ensembles and held a Teacher's Assistant position in the music theory department. Nicholas is in his sixth year as the Director of Music at Chesterton Academy in Edina and second year as Director of Music and Liturgy at Annunciation Church in South Minneapolis. He is also Artistic Director of the Mirandola Ensemble, which presents programs of rarely performed early music from the Medieval and Renaissance eras strategically juxtaposed with the compositions of 20th and 21st century composers.



HELEN JENSEN,  
ORGANIST

Helen Jensen was a young music student when she first heard the Northrop organ played by Arthur Poister at a National Convention of the American Guild of Organists. His tremendous performance of Bach's Passacaglia and Fugue in C Minor on this magnificent instrument influenced her to study organ at the University of Minnesota. While a student at the University, she had many opportunities to hear the Northrop organ at convocations and recitals. For decades it was also heard by thousands of Minnesotans at commencement ceremonies, for many of which Helen played the organ.

After graduation from the University, Helen attended the School of Sacred Music at Union Theological Seminary in New York City where she earned a Masters Degree in Sacred Music. In recent years it became evident that the Northrop organ was in need of repair. Helen was among others who formed the Friends of the Northrop Organ to support its full restoration and return to musical life. This has been accomplished -- a dream come true.



EMILY THREINEN,  
CONDUCTOR

Emily Threinen currently serves as Director of Bands at the University of Minnesota School of Music in Minneapolis-Saint Paul. In this position, she conducts the acclaimed Wind Ensemble, guides the graduate wind band conducting program, instructs undergraduate advanced conducting, and provides administrative leadership for all aspects of the University of Minnesota Bands. Prior to her appointment at Minnesota, Threinen served as Director of Bands and Artistic Director of Winds and Brass at Temple University's Boyer College of Music and Dance in Philadelphia.

Before her work in Philadelphia, Threinen served as Director of Bands at Shenandoah Conservatory of Shenandoah University in Winchester, Virginia; Director of the Duke University Wind Symphony in Durham, North Carolina; Director of the Concordia University Wind Ensemble in Ann Arbor, Michigan; Conductor of the Dodworth Saxhorn Band in Ann Arbor, Michigan; and Director of Bands and Instrumental Music at Harding High School in St. Paul, Minnesota, receiving the Outstanding Teacher Award.

Threinen consistently works with composers, arrangers, and performing artists of varied disciplines. Residencies and projects with composers and new compositions are integral to her creative work. Threinen is published in multiple volumes of the GIA Teaching Music Through Performance in Band book series where she has been recognized as a strong scholarly contributor. She is an active guest conductor, clinician, conference presenter, and performer.

Threinen currently serves on the Board of Directors of the Conductors Guild and was elected to the American Bandmasters Association in March, 2016. She is an active member of these organizations: World Association for Symphonic Band and Ensembles (WASBE), College Band Directors National Association (CBDNA), National Band Association (NBA), National Association for Music Education (NAfME), Pi Kappa Lambda, and Kappa Kappa Psi as an honorary member. Threinen is a Yamaha Master Educator.



**MATTHEW MEHAFFEY, CONDUCTOR**

American conductor and educator Matthew MehaFFEY is

crafting a national reputation in the field of choral/orchestral music through his engaging artistry, collaborative spirit, affirming pedagogical style, and entrepreneurial approach to concert programming.

As a conductor, Dr. MehaFFEY serves as Music Director of two respected civic choruses, The Oratorio Society of Minnesota and The Mendelssohn Choir of Pittsburgh – the “Chorus of Choice” of the Pittsburgh Symphony Orchestra. Each week he leads over 200 passionate amateur and professional singers in Pittsburgh and St. Paul in the development of concert programs that both celebrate the standard choral/orchestral repertoire and push the boundaries of a traditional choral concert. Recent notable professional engagements include work with Washington National Opera, Saint Paul Chamber Orchestra, Minnesota Orchestra, Czech National Symphony Orchestra, Prague Proms, Lyra Baroque Orchestra, VocalEssence, Minnesota Chorale, Singers in Accord, and Turner Network Television.

As a teacher, Dr. MehaFFEY is Professor of Music at the University of Minnesota, where he conducts the University Singers and Men’s Chorus, teaches graduate and undergraduate courses in conducting and music literature, and is the 2015 recipient of the Arthur “Red” Motley Exemplary Teaching Award. At the university, MehaFFEY and his colleague Kathy Saltzman Romey oversee a choral program of 6 graduate students, 7 choirs, and over 300 singers. Graduate conducting students under the tutelage of Romey and MehaFFEY have achieved considerable success in a variety of venues, including: the ACDA National Choral Conducting Competition (2015 winner); prestigious conducting masterclasses offered by ACDA, Chorus America, National Collegiate Choral Organization, and the Oregon Bach Festival; presentations at College Music

Society and NAFME symposia; and by serving as choral leaders in academic institutions and civic ensembles around the country. He has served on the faculties of The George Washington University, Macalester College, and the summer faculties of Westminster Choir College, and University of St. Thomas.

He is the co-author of Choral Ensemble Intonation: Methods, Procedures, and Exercises and the co-editor of three volumes of Teaching Music Through Performance in Choir– all for GIA Publications. He is also co-author of the chapter “A Multiplicity of Voices: Choral Music in the United States,” for the internationally released volume, The Cambridge Companion to Choral Music.

Dr. MehaFFEY possesses degrees in music from Bucknell University, Westminster Choir College, and the University of Arizona, and is eternally grateful for his formative musical mentors William Payn, Kay Payn, James Jordan, Joseph Flummerfelt, Maurice Skones, and Bruce Chamberlain.



**KIRA WINTER, CONDUCTOR**

Kira Winter is a second-year DMA student at the University of Minnesota where

she studies conducting with Kathy Saltzman Romey and Matthew MehaFFEY and voice with Wendy Zaro-Mullins. Kira serves as Director of Music Ministries at Farmington Lutheran Church. She previously served as Resident Conductor for the Harvard-Radcliffe Collegium Musicum (Cambridge, MA) and was Assistant Conductor for Boston Choral Ensemble for the 2014-2015 season. An active vocalist, Kira has sung with Lorelei Ensemble, Boston New Music Initiative, Boston Modern Orchestra Project, and is a former Choral Scholar at Boston University’s Marsh chapel. She holds a master’s degree in choral conducting from Boston University where she studied with Ann Howard Jones and a bachelor’s degree in music from St. Olaf College where she studied with Anton Armstrong.

## PROGRAM NOTES

### SONGS OF THE GREAT WAR – A Medley of Popular Songs 1914-1918

The music of the Great War has an extraordinary breadth and depth. Popular tunes sung by the troops sit alongside choral and orchestral works of lasting worth. The featured songs include It’s a Long Way to Tipperary, For King and Country, Goodby-ee, Oh it’s a Lovely War, Hello – Who’s Your Lady Friend?, Mademoiselle from Armentieres, Take Me Back to Dear Old Blighty, It’s a Long, Long Trail a-Winding, If You Were the Only Girl in the World, Pack Up Your Troubles and Old Soldiers Never Die, while several others make fleeting appearances as countermelodies. The arrangement used in this afternoon’s performance was created especially for the University of Minnesota Wind Ensemble and Dr. Emily Theiren, U of M Director of Bands, by Rob Wiffin OBE, Professor of Conducting at the Royal Military School of Music, who also teaches postgraduate conducting, composition and arranging at the London College of Music.

### WHEN JOHNNY COMES MARCHING HOME AGAIN / KEEP THE HOME FIRES BURNING

This piece was commissioned in 2009 by the Brigham Young University Choral Department to be included on their album “A Pilgrim’s Journey Home”. Rosalind Hall, conductor of the BYU Chorus, approached David Zabriskie with the project idea, asking for a work incorporating the two war tunes, one American and one British, and scored for the combined Men’s and Women’s chorus with orchestra. As the composition process unfolded, it became clear that the two melodies could effectively be used on top of each other and also canonically. The trumpets at the beginning and conclusion of the piece signify the voices of the past who fought and died for our freedom. This masterful arrangement serves as a sacred hymn to all who sacrifice to keep our liberties and freedoms alive.

### POÈME HÉROÏQUE

In his memoirs, French organist Marcel Dupré gives an account of his activities

during World War I: the after-effects of an operation to his collarbone when he was a child made him unfit for military duty. He suffered much during that war, but in 1917 found satisfaction in writing an oratorio, De Profundis op. 17, in memory of the French soldiers who had died in the Great War. Poème Héroïque. op. 33 is also a war work, though not written until 1935. The work is dedicated to Verdun, the site of the longest and bloodiest battle of the war. Two million men were engaged, and a million died. The well-known phrase “They shall not pass” rallied the French defenders under Marshall Pétain. It took ten months to recover the ground they lost, but in 1918, thanks in part to the American involvement in the war, the French were victorious in the Verdun sector. The town was completely destroyed, but rebuilding commenced after the Armistice. The inauguration of the rebuilt organ in the restored cathedral of Verdun took place in 1935, and Dupré played the inaugural recital.

### DIRGE FOR TWO VETERANS

Originally composed in 1911 and set aside, Dirge for Two Veterans later provided the starting point for Ralph Vaughan Williams 1935 cantata Dona Nobis Pacem. Vaughan Williams was 64 years old when he wrote the cantata, but the images of war remained vivid in his memory of the close-quarter violence that he had witnessed when serving (1914-1918) in France as a volunteer in the Field Ambulance Service. He was deeply affected by what he saw, and he lost close friends in the war, including young composer George Butterworth and later his own student, Ivor Gurney, a promising composer and poet, who had been gassed, shell-shocked and driven insane by the experiences in that war. The text of the work is by American poet Walt Whitman and is included in his collection Drum Taps (1900). The work opens in a tranquil, serene fashion but the emotional intensity of the poem increases as it moves towards resolution. Ultimately, Whitman does not reflect upon suffering or waste but chooses to pay tribute to the veterans in his own way, by giving them what he can – his ‘love’.

### I VOW TO THEE, MY COUNTRY

In 1921, English composer Gustav Holst adapted the “Jupiter” theme from his orchestral suite The Planets to fit the patriotic poem “I Vow to Thee, My Country”, by Cecil Spring Rice. Rice was a British diplomat and Ambassador to the U.S. from 1912-1918 during which time he was responsible for the organization of British efforts to end American neutrality during the First World War. The unison song was harmonized and appeared as the hymn-tune “Thaxted” in the 1926 English hymnal “Songs of Praise”. The tune has been used in many contemporary, high profile British weddings and funerals. The arrangement performed this afternoon is by American composer Geoff Knorr, composed as Queen Elizabeth I’s theme music for Sid Meier’s popular strategy video game, Civilization V.

### THE GREAT WAR SYMPHONY A Composer’s Inspiration (from an illustrated talk presented at Chalfont St Giles Parish Church, September 22, 2018)

For as long as I can remember, I have always known about the First World War. Bert, my maternal grandfather, spent a lot of time with us as children, and I can clearly remember that he was deaf in one ear and had a finger missing because of the war. Every day, he would sing war songs and would march my brother and myself to bed, banging on a metal tray from the bar in my dad’s pub. As I grew older, he would talk to me about his experiences in the trenches. For him, the horrors remained real, and the terrible discomfort of the soldiers was epitomised by the constant infestation of head and body lice. Not only did I grow up feeling sad for him but also with a real sense of respect. On a basic level, I knew that the pains he had endured had been for a reason and that those pains had helped to make him the selfless and generous person that he was.

Fast forward fifty years - and I found myself staring the imminent centenary of the First World War in the face. I had grown into a sensitive, inquisitive and deeply Christian adult and I knew that whatever creative gifts I possessed were going to be significantly influenced by

this centenary. I love my country and am deeply proud of its Christian heritage. Through talking to my grandparents on both sides of the family, as well as hearing first-hand from my parents of living under the threat of a Nazi invasion, I became all too well aware that this heritage could have been cast into oblivion during the first half of the twentieth century. Shouldn’t all creative British people, therefore, pour out remembrance and thankfulness through their art form? I found myself writing a large choral work about the life of Edith Cavell (Eventide) and setting, on a smaller scale, Wilfred Owen’s unfinished poem “I Know the Music.”

But this was not enough. As a result of a conversation with a respected musical colleague, a much more ambitious plan was hatched: how wonderful it would be to write a monumental choral symphony about the First World War. The idea came to us over a drink after a recording session at Abbey Road studios. Such ideas rarely stand the test of time - but this one stuck.

The four movements of the traditional symphony lend themselves perfectly to a four-year war. Each movement can become a reflection of a particular year of the war, and the direction which the war took can influence the direction the music takes. So, the four movements of The Great War Symphony were born Praeludium, March, Elegy and Finale. Such a format became an excellent foundation for the work, stabilizing the movements from a musical point of view and inspiring the shape and direction of the main themes. All that was needed to complete the framework was text. And so began a journey of words, just as significant and time consuming as the journey in music.

I spent about eighteen months thinking about the texts I would use. Like many people, I had studied the Great War poets at school and, as a teacher of English myself in my younger years, I had looked at this poetry from a different and enriching perspective. When I look at a poem that really moves me, the music can write itself. Very quickly, musical ideas - even fully developed themes - present themselves. I read hundreds of poems by unknown poets and a few of

these found their way into the symphony (most notably "The Dead Soldier" by Sydney Oswald). I spent days reading letters from the trenches back to loved ones and countless graphic descriptions of battles in diaries. An entry from Siegfried Sassoon's diary on the first day of the Battle of the Somme ends the second movement of the symphony.

I became increasingly drawn to inscriptions on memorials and announcements in the press. I chose two announcements of death from the Liverpool Echo as the basis for reflection on the Battle of Jutland. And then there is the most personal of all the texts which I used for the duet in the third movement. I knew this text had to be deeply emotive and spoken directly from the mouth of someone who had felt the pain of bereavement. I spent a couple of days searching for my Great Uncle Harry's grave and discovered it in the middle of glorious countryside just outside Arras. There were fifty or so graves of men buried where they fell in October 1916. Most had little or no inscription below their names but my uncle's bore the words 'He lies with England's heroes in the watchful care of God'. A few metres

away lay the body of Harry's comrade Sidney Peart and his inscription read, 'May his reward be as great as his sacrifice'. Two beautifully balanced lines of poetry directly from the hearts of those who loved these men the most. The words on Harry's grave would have been written by my great grandparents Thomas and Elizabeth Hawes. And so I set them for the duet in the hope that my music would do justice to the immense love which these men had generated.

By the time I had chosen those texts which I knew would inspire me the most and provide the strongest foundation for the symphony, I felt the hardest work was done. My creative tank was full, and all I then had to do was build musical themes and textures around the framework. I find the actual process of composition quite easy. I am frequently reminded of a sculptor looking at a huge block of stone and envisaging the statue inside: he does not create the sculpture but reveals what is already within. As long as I completely believe in what I am writing about, I hold to a similar tenet that I am not a composer but a 'discoverer'. I could not believe more fully in a work as I do The Great War Symphony and I have

approached it with faith, hope and love in the hope that it will recreate something of the heritage bequeathed to us by those hundreds of thousands of men who gave their lives for their country and for our freedom.

#### POSTSCRIPT

I am thrilled that one of the performances for the joint U.S. Premiere of The Great War Symphony is to take place in Minnesota on the centenary of Armistice Day. I visited the state in the spring of 2016 and came to realise that it is a centre of real musical excellence. Even before the symphony was complete, Matthew Mehaffey made clear his enthusiasm for the work and I am extremely grateful to him for displaying a genuine commitment to the music and all that it stands for. I know that he will bring about a performance of musicality and sensitivity, and it is my hope that this will draw the audience into a full and emotive remembrance of those momentous four years of the First World War which were to change dramatically the course of the twentieth century.

Patrick Hawes  
October 1, 2018

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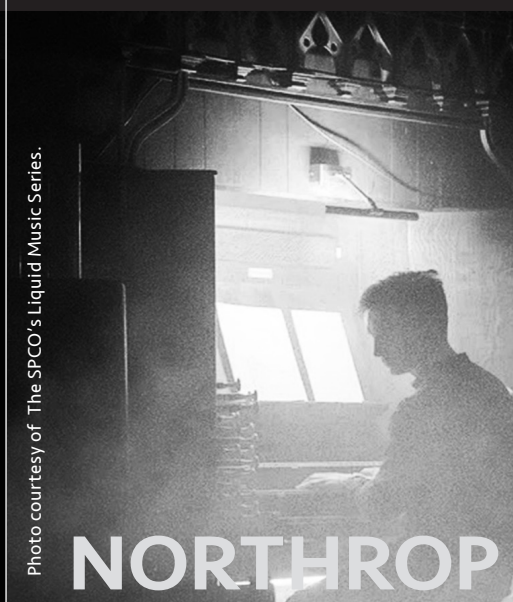


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