



CONSORT
CHORALE

26th Annual Summer Concert

Hail, Bright Cecilia!

Allan Petker, Artistic Director and Conductor
Bradley Ellingboe, Guest Conductor



Sunday, August 18, 2019 7:00 pm

First Presbyterian Church

72 Kensington Road, San Anselmo, California

St. Cecilia with a Choir by Domenichino (1612-1615)

The Musicians

Director: Allan Robert Petker

Guest Conductor: Bradley Ellingboe

Associate Directors: Sanford Dole, David Irvine

Rehearsal Accompanists: Jeffrey Paul, Ruth E. Wells

Soprano

Jane Cheshire-Allen
Beth Carter
Andrea Fox
Amanda Kreklau
Nancy Larsen
Patricia Littman
Laura Louis
Betsy Levine-Procter
Natalie Moon-Wainwright
Lily O'Brien
Naomi Peterkin
Wendy See
Sarah Shockley
Judith Ward

Alto

Alexandra Amati
Michele Baroody
Karen Brandreth
Maggie Huffman
Ruthann Lovetang
Noralee McKersie
Melissa Muller
Barbara Paschke
Erika Peterkin
Lucinda Ray
Sandi Rubay
Nancy Scott
Martha Wall

Tenor

Locke Anderson
John Christiansen
Jon Curtis
Sanford Dole
David Hanchette
John Hart
Martin Hillyer
Ken Putnam
David Raub
Joe Stewart

Bass

Boris De Denko
Bob Friestad
David Irvine
Rob Jones
Ralph Kalbus
Jim Kamphoefner
Charles Little
David Miller
Don Miller
Jack Miller
Norman Proctor
Jim Turner

Harp: Jessica Schaeffer

Organist & Pianist: Jeffrey Paul

Violin 1: Michelle Maruyama and Rachel Noyes **Violin 2:** Darren Sagawa and Caitlin McSherry

Viola: Michi Aceret and Stephanie Ng **Cello:** Kelley Maulbetsch and Drew Ford **Bass:** Richard Worn

Handbells: Kris Irvine, Nancy Kirkpatrick and Tekla Coronado **Contractor:** Kelley Maulbetsch

Allan Robert Petker, founder-director of Consort Chorale, is an internationally known choral conductor, clinician and prolific composer with many published works. He is the Vice President of Publications for the Fred Bock Publishing Group, and President of Pavane Publishing. He is the Artistic Director and Conductor of the Santa Clarita Master Chorale and the Los Cancioneros Master Chorale in the Los Angeles area. For the past 30 years he has served as clinician and later Dean for two music conferences at Lake Tahoe.

Bradley Ellingboe has led a wide-ranging career in the world of singing, including accomplishments as a choral conductor, soloist, composer, scholar and teacher. As a choral conductor he has led festival choruses in 35 states and 14 foreign countries. As a bass-baritone soloist he has sung under such conductors as Shaw, Rilling, and Willcocks. Ellingboe has over 140 pieces of music in print. For his scholarly work in making the songs of Grieg more accessible to the English-speaking public, he was knighted by the King of Norway in 1994. As a teacher, the University of New Mexico Alumni Association named him Faculty of the Year in 2008.

Consort Chorale consists of selected choral singers from the San Francisco Bay Area who are dedicated to the choral art form. Every summer, for the past twenty-six years, the group has auditioned in May, then gathered for almost-weekly rehearsals and an intensive week of nightly rehearsals, culminating in a crowd-pleasing concert. The unique "intensive" format comes with certain limitations, but provides an opportunity for singers to share in their love of choral music through the ages. We are indebted to our associate conductors, David Irvine and Sanford Dole, whose assistance in preparation is immeasurable. Consort Chorale has toured Russia, the Baltic, Eastern Europe, Argentina, Portugal and performed at Carnegie Hall, and are touring to South Africa in 2020. Non-singers are welcome to join the fun! Contact Allan for more info.

The Program

Conductors Allan Petker and Bradley Ellingboe, and the Consort Chorale present

Hail, Bright Cecilia!

Music About Music

Laudate Dominum	Antonio Vivaldi
Hail Bright Cecilia	<i>soloist: Norman Proctor</i> Henry Purcell
My Heart is Inditing	George Frederic Handel
<i>soloists: Judith Ward, Melissa Muller, Jon Curtis, Charles Little</i>	
The Singing Heart	Bob Chilcott
A Song for St. Cecilia	Bradley Ellingboe
Serenade to Music	Ralph Vaughan Williams
<i>soloists: Natalie Moon-Wainwright, Naomi Peterkin, Patricia Littman, Norman Proctor, Jack Miller, Martha Wall, Michele Baroody, Judith Ward, Sanford Dole</i>	

STANDING INTERMISSION

Alleluia	Jake Runestad
A Hymn for St. Cecilia	Benjamin Britten
<i>soloists: Beth Carter, Michele Baroody, Jim Kamphoefner, Wendy See, Sanford Dole</i>	
A Song for Saint Cecilia	<i>soloist: Wendy See</i> Sanford Dole
Be Music, Night	Bradley Ellingboe
Geistliches Lied	Johannes Brahms
Music Down In My Soul	arr. Moses Hogan

Please join us for a reception on the patio immediately following the concert.

Our 2020 concert will be August 16. Mark your calendars now!

For further information please see our web site: www.ConsortChorale.org.

Our Concert is titled **Hail, Bright Cecilia!** Saint Cecilia (died about 177 A.D) is the patroness of musicians. It is written that as the musicians played at her wedding she “sang in her heart to the Lord.” Her feast day is celebrated in the Latin Catholic, Eastern Catholic and Eastern Orthodox churches and in the Anglican Communion on November 22. Many composers have taken the text of John Dryden and set it to music. There are many stanzas, and composers often select only segments. Saint Cecilia was a Christian figure, but while dealing with the theme, Dryden has drawn upon the pagan philosophical doctrine of Pythagoras to explain the power of music. The concluding chorus is, however, Christian in spirit referring to the Apocalypse of the Bible.

A Song for St. Cecilia’s Day, 1687 by John Dryden

Stanza 1

From harmony, from Heav’nly harmony
 This universal frame began.
When Nature underneath a heap
 Of jarring atoms lay,
And could not heave her head,
The tuneful voice was heard from high,
 Arise ye more than dead.
Then cold, and hot, and moist, and dry,
 In order to their stations leap,
And music’s pow’r obey.
From harmony, from Heav’nly harmony
 This universal frame began:
From harmony to harmony
Through all the compass of the notes it ran,
The diapason closing full in man.

Stanza 2

What passion cannot music raise and quell!
 When Jubal struck the corded shell,
His list’ning brethren stood around
 And wond’ring, on their faces fell
To worship that celestial sound:
Less than a god they thought there could not dwell
 Within the hollow of that shell
 That spoke so sweetly and so well.
What passion cannot music raise and quell!

Stanza 3

The trumpet’s loud clangor
 Excites us to arms
With shrill notes of anger
 And mortal alarms.
The double double double beat
 Of the thund’ring drum
Cries, hark the foes come;
Charge, charge, ‘tis too late to retreat.

Stanza 4

The soft complaining flute
In dying notes discovers
The woes of hopeless lovers,
Whose dirge is whisper’d by the warbling lute.

Stanza 5

Sharp violins proclaim
Their jealous pangs, and desperation,
Fury, frantic indignation,
Depth of pains and height of passion,
For the fair, disdainful dame.

Stanza 6

But oh! what art can teach
What human voice can reach
The sacred organ’s praise?
Notes inspiring holy love,
Notes that wing their Heav’nly ways
To mend the choirs above.

Stanza 7

Orpheus could lead the savage race;
And trees unrooted left their place;
 Sequacious of the lyre:
But bright Cecilia rais’d the wonder high’r;
When to her organ, vocal breath was giv’n,
An angel heard, and straight appear’d
 Mistaking earth for Heav’n.

GRAND CHORUS

As from the pow’r of sacred lays
The spheres began to move,
And sung the great Creator’s praise
 To all the bless’d above;
So when the last and dreadful hour
This crumbling pageant shall devour,
The trumpet shall be heard on high,
The dead shall live, the living die,
And music shall untune the sky.

Program Notes

Laudate Dominum

Psalm 117

***Laudate Dominum omnes gentes
laudate eum, omnes populi
Quoniam confirmata est super nos
misericordia eius
et veritas Domini manet in aeternum***

***Gloria Patri et Filio et Spiritui Sancto
sicut erat in principio, et nunc, et semper
et in saecula saeculorum. Amen***

Vivaldi (1678-1741)

*Praise the Lord, all nations
Praise Him, all people
For He has bestowed
His mercy upon us
And the truth of the Lord endures forever*

Glory to the Father and to the Son and to the Holy Spirit, as it was in the beginning, is now, and forever, and for generations of generations. Amen.

Born in Venice, Italy, Vivaldi was ordained as a priest but chose to follow his passion for music. He created hundreds of works, both instrumental and choral. Although patrons during his early life included King Louis XV and Emperor Charles VI, his later life did not translate into financial success and he died in poverty.



Hail Bright Cecilia

Purcell (1659-1695)

This piece is also known as “Ode to St. Cecilia.” Henry Purcell composed numerous settings but this one became his most popular. The text is written by Nicholas Brady, but it is based on the poem by John Dryden “A Song for St. Cecilia’s Day.” Please find further notes and the entire poem on the previous page. Purcell is generally considered one of the greatest English composers of all time.



My Heart is Inditing

Handel (1685-1759)

*My heart is inditing of a good matter:
I speak of the things which I have made unto the King.
Kings daughters were among thy honourable women
Upon thy right hand did stand the Queen in vesture of gold
and the King shall have pleasure in thy beauty.
Kings shall be thy nursing fathers
and queens thy nursing mothers.*

This Baroque masterpiece is also known as “Coronation Anthem No. 4” and was composed for the coronation of King George II and Queen Caroline. It was first performed on Oct. 11, 1727, in Westminster Abbey. The texts of the four movements are taken from passages in the Old Testament (Psalm 45: 1, 9, 11 and Isaiah 49: 23), but when set to Handel’s music, the character of the Georgian era comes to life.

The Singing Heart

Chilcott (1955-

*The singing heart is always open, it's beating out alive and free.
The singing heart cannot be broken, singing for all eternity.
Sing on, sing on, share in our common tongue.
Sing on, sing on, voices and hearts as one.
A world that brings us all together, restores and sets the spirit free.
A world that sings gives us forever, a vision of peace and unity.
Sing on, sing on, share in our common tongue.
Sing on, sing on, voices and hearts as one.*

Bob Chilcott is based in Oxfordshire, England and was a member of the acclaimed King's Singers for many years. He has a wealth of choral compositions for choirs of all ages, including larger works with orchestra. This delightful piece, with both words and music written by Mr. Chilcott, was commissioned and premiered by AmericaFest 2000 under the direction of the composer.



A Song for St. Cecilia

Ellingboe (1958-

This piece was written as a commissioned anthem to celebrate the 25th anniversary of a music minister serving a church in Tucson, Arizona. It uses a portion of the text by Dryden (see p. 4 for full poem). The musical setting by Ellingboe is meant to be rousing, in keeping with the celebratory nature of the event, as well as lyrical, in honor of music's power to conjure love—in this case love of God and the church.



Serenade to Music

Vaughan Williams (1872-1958)

Act V, Scene 1 of *The Merchant of Venice* by William Shakespeare

*How sweet the moonlight sleeps upon this bank!
Here will we sit and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.
Look how the floor of heaven
Is thick inlaid with patines of bright gold:
There's not the smallest orb that thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins;
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.
Come, ho! and wake Diana with a hymn!
With sweetest touches pierce your mistress' ear,
And draw her home with music.
I am never merry when I hear sweet music.
The reason is, your spirits are attentive –
The man that hath no music in himself
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems and spoils;*

*The motions of his spirit are dull as night
And his affections dark as Erebus:
Let no such man be trusted. Music! hark!
It is your music of the house.
Methinks it sounds much sweeter than by day.
Silence bestows that virtue on it
How many things by season season'd are
To their right praise and true perfection!
Peace, ho! the moon sleeps with Endymion
And would not be awak'd. Soft stillness and the night
Become the touches of sweet harmony.*

Vaughan Williams's "Serenade" was composed and premiered in 1938. It was written in honor of Sir Henry Wood, to celebrate the 50th anniversary of his debut as a conductor. Sir Henry was the originator of the famous "Proms Concerts" in London and a much-loved figure in British music. The premiere was sung by a chorus of 16 distinguished English soloists, a sort of "all-star team," celebrating Sir Henry's golden anniversary. Vaughan Williams took several lines from Act V Scene I of Shakespeare's **The Merchant of Venice** as his text. Since Shakespeare's lines were distributed among many characters, and since Vaughan Williams had such a fine cast of soloists, he gave each of these 16 singers a small, tailor-made solo in the work. Although we have distributed these solo lines to many of the extraordinary singers of Consort, we are, on the whole, performing it as a piece for the entire ensemble.



Alleluia

Runestad (1986 -

One of the youngest full-time composers in the world, Jake Runestad is known for creating creative and visceral music. Originally from Rockford, IL, he currently resides in Minneapolis, MN, writing commissions for some of the most prestigious performance ensembles on the planet. This piece was commissioned by the Salt Lake Vocal Artists and was premiered at the Western ACDA Conference in Santa Barbara in 2014.



Hymn to St. Cecilia

Britten (1913-1976)

This mid-century masterpiece by Benjamin Britten was written onboard ship as he travelled across the North Atlantic in the midst of WWII. Although Britten began the work in the US, his manuscripts were confiscated by a US Customs Official, who feared they might contain some type of secret code. Thus Britten was forced to re-write the beginning of the piece during the ocean voyage back to England. Some say they can hear the rhythm of the waves in the lilting opening and closing sections of the work. Most notable in the long history of English poetry written to celebrate Cecilia is John Dryden's poem (see p. 4 for full text) portions of which we hear tonight in various settings. However, in this case, the poetry was brand new, written especially for the composition by the great English poet W.H. Auden (1907-1973). His poetry contains within it many lines whose hidden meanings are exhortations from Auden to Britten, chiding the composer for being too timid—too bourgeois—and not accepting his greatness as a composer and the fact that he was a homosexual.

“Harmony” from **A Song for St. Cecilia**

Dole (1955 -

Over the course of his life as a choral singer, Sanford performed many of the major choral/orchestral works. As a composer he always wanted to create his own “Davies Hall” piece to add to the genre. Since he is not established enough to be commissioned for that kind of major work, he decided to simply write the large scale work he’s always imagined, hoping that maybe one day it would get performed.

After settling on John Dryden’s poem for the text, he began composing what turned out to be a 40-minute, nine-movement opus, scored for large orchestra, symphonic choir and three soloists. Dole devoted three summers to this project. Last fall, after completing it, he sent the score to Allan Petker for his reaction, who was enthusiastic, but cautioned that getting it performed would be difficult as the scale is so huge.

Allan remembered this piece as he and Brad Ellingboe began working with the theme of celebrating music and the patron saint of musicians, St. Cecilia, for tonight’s concert, and asked Dole to re-orchestrate the first movement for the smaller forces available to Consort Chorale. “Harmony” is the first movement, a taste of Dole’s magnum opus.



Be Music, Night

Ellingboe
Poem by Kenneth Patchen

*Be music, night,
That her sleep may go
Where angels have their pale tall choirs
Be a hand, sea,
That her dreams may watch
Thy guidesman touching the green flesh of the world
Be a voice, sky,
That her beauties may be counted
And the stars will tilt their quiet faces
Into the mirror of her loveliness
Be a road, earth,
That her walking may take thee
Where the towns of heaven lift their breathing spires
O be a world and a throne, God,
That her living may find its weather
And the souls of ancient bells in a child’s book
Shall lead her into Thy wondrous house*

This piece was written in a “white heat of creativity.” Often it takes me (Bradley Ellingboe) two weeks from start to finish to create a choral anthem, but in this case I wrote in one sitting during my mother’s final illness. The poetry talks about someone halfway between this world and the next, which is represented by the piece’s tonality rocking between D major and F major.

Geistliches Lied

Brahms (1833-1897)
Text by Paul Fleming

*Laß dich nur nichts nicht dauren mit Trauren,
sei stille, wie Gott es fügt,
so sei vergnügt mein Wille!
Was willst du heute sorgen auf morgen?
Der Eine steht allem für,
der gibt auch dir das Deine.
Sei nur in allem Handel ohn Wandel,
steh feste, was Gott beschleußt,
das ist und heißt das Beste.
Amen.*

*Let nothing weigh you down in sadness.
Be still as God ordains.
Be content.
Why worry today about tomorrow.
The one who reigns above all
will take care of you.
So, now in all your striving be steadfast and
stand firmly.
What God decrees is surely what is best.
Amen*

Born in Hamburg, Germany, Brahms was the great master of symphonic and sonata style in the second half of the 19th century. This piece was written in 1856 but not published until 1864. Originally composed for 4-part choir and organ, the accompaniment has been arranged by Mr. Petker for strings. While sounding grounded in the Romantic era, the music is clearly influenced by the baroque studies he was undertaking at the time. The counterpoint remains one of the most interesting studies for musical enthusiasts.



Music Down In My Soul

arr. Hogan (1957-2003)

*I hear Music in the air. I can feel it in the air;
There must be a God somewhere.
Over my head, I hear music in the air;
There must be a God somewhere.
Over my head I feel singing in the air;
There must be a God somewhere.
I got this music down in my soul
And it fills my heart with the joy of the Lord.
I've got joy everlasting.
I've got peace everlasting.
I've got love everlasting.
I've got Love in my heart, Oh yes!*

Written to be performed at the sixth World Symposium for Choral Music, held in Minneapolis in 2002, the piece is dedicated to Mary Alice Stollak and the University of Michigan's Children's Choir, who were featured performers at that event. The piece was later re-done for mixed chorus and it is that version you will hear in today's concert. It is an arrangement of the old African American Spiritual of the same name by the late Moses Hogan. An extraordinarily gifted arranger and conductor working out of New Orleans, Moses Hogan died from brain cancer in 2003, just short of his 45th birthday. The piece shows his typical trait of dividing vocal sections into multiple parts so that instead of the usual 4-part chorus, this piece at times requires seven-part harmony. Its joie de vivre and rhythmic vitality makes a fitting close to our program of music celebrating our love of singing.

Special Thanks

Special thanks to all the volunteers who make this performance happen, and to:

First Presbyterian Church of San Anselmo for performance and rehearsal space

Good Shepherd Lutheran Church for rehearsal space

Program cover/Flyer design: Kevin Jones

Photographer: Will Toft (willtoft.com)

Rehearsal accompaniment: Jeffrey Paul and RuthE. Wells

Associate directors: David Irvine and Sanford Dole

Reception: Kimberly Ayers Petker, RuthE Wells, Clark Smith, Allan McAllister, Terry Scott and Patricia Littman

Audio recording: Daniel Drasin

House manager: Ralph Kalbus

Ticket sales: Maureen Kalbus, James Proctor

Scores and editing: Norman Proctor

Program: Maggie Huffman

Program proofreading: Martin Hillyer

Luncheon emcee: Lily O'Brien

Guest conductor travel arrangements: Sandi Rubay

Guest conductor Hosts: Ken Putnam (and Dave!)

Rehearsal notes: Alexandra Amati, David Irvine, Judith Ward

Rehearsal / workshop refreshments: Lucinda Ray

Party host: Noralee McKersie

Music librarian: Martha Wall

Board of Directors

Allan Petker, *Artistic Director*

Bob Friestad, *Dean Emeritus*

Ruthann Lovetang, *President*

Jon Curtis, *IT & Website*

Michele Baroody, *Volunteer Coordinator*

Betsy Proctor-Levine, *Fundraising*

David Raub, *Treasurer*

Maggie Huffman, *Secretary*

Thank You to our Donors

Thank you to all of our donors, without whom this program would not have been possible.

Orchestral Sponsors:

Karen Brandreth & Boris DeDenko, for the piano/organ
John Christiansen, for the 1st violin
Ruthann Lovetang, for the harp
Don Miller, for the viola
David & Mary Raub, for the cello

Special Acknowledgments:

Anonymous (2), in honor of Ruthann Lovetang
Jim Friestad & Ellen Pisor, in honor of Bob Friestad
David Hanchette, in loving memory of Dominic Hanchette
and Dorli Arntzen Hanchette
Martin & Eleanor Hillyer, in memory of Michael Petersen
Patricia Littman, in memory of Jim Berry and of her brother, Peter
Laura Louis, in honor of Allan Petker
Ruthann Lovetang, in memory of her parents
Noralee McKersie, in honor of Phyllis Mart
Delane Ramser, in memory of Garry Ramser
Cyd Walker, in memory of Robert Petker
Martha Wall, in honor of Bob Friestad
RuthE Wells & Clark Smith, in memory of Michael Petersen

Other donors:

Lucy Arnold
Michele Baroody
Susan Brixson-Hastings
Lynn Callender
Jane Cheshire-Allen
Jon Curtis
Selma Ehrlich
Andrea Fox
Bob Friestad
Margaret Garms
John Hart
Maggie Huffman
Jim & Beverly Kamphoefner

Charles Little
Allan McAllister
Phyllis Mart
Jack Miller
Melissa Muller
Lily O'Brien
Barbara Paschke
Erica Peterkin
Naomi Peterkin
Lucinda Ray
Joe Stewart
Royce & Sandy Truex
Jim Turner & Sandi Rubay

Consort Chorale August 16, 2020

Next season's guest conductor will be **Dr. Jennaya Robison**, who is in demand as a conductor, clinician, and soprano throughout the United States. She currently is an Assistant Professor of Music at Luther College where she conducts Aurora and Collegiate Chorale and teaches courses in conducting and vocal pedagogy. Prior to teaching at Luther College, she was the Artistic Director of Scottsdale Musical Arts, a multi-generational organization comprised of a professional orchestra and choir as well as children's choirs and youth orchestras.

She has held faculty and teaching positions at the University of Arizona, Luther College, and the University of New Mexico. She has conducted orchestras at the University of Arizona, Luther College, and as well as community orchestras in Tucson and Phoenix, Arizona. As a public-school educator, she has taught in Iowa, Wisconsin, and Minnesota.

As a soprano, she has sung as a soloist with the Grammy award winning True Concord, Tucson Symphony, Arizona Opera, Scottsdale Arts Orchestra, Scottsdale Symphony, St. Andrews Bach Society, Phoenix Youth Symphony, Tucson Masterworks Chorale, Rochester Choral Arts, Chamber Orchestra of Albuquerque. As a chorister, she has sung as a member of the Arizona Choir under the direction of Bruce Chamberlain, Las Cantantes under the direction of Bradley Ellingboe, the Dale Warland Singers in Minneapolis, Minnesota under the direction of Dale Warland, and in the Nordic Choir of Luther College under the direction of Weston Noble.



Her primary area of research is in the field of vocal health within the choral ensemble. She has presented lectures and workshops on vocal health in the choral setting at regional and state ACDA conferences and state NATS conferences. She has been an invited conductor and clinician at numerous festivals including All State Choirs in Wisconsin and North Dakota, Wisconsin Middle Level Honors Choirs, Texas Collegiate Women's Honor Choir, Montreat Music Conference Festival Choir and various regional and state honor choirs in Texas, Nevada, Arizona, Illinois, Iowa, Minnesota, and Wisconsin.

Dr. Robison holds the Doctor of Musical Arts in Choral Conducting from the University of Arizona, the Master of Music in conducting and voice from the University of New Mexico, and the Bachelor of Arts in music from Luther College. She is currently the coordinator of Collegiate Repertoire and Standards and director of Student Activities for the North Central chapter of the American Choral Directors Association.

For further information please see our web site: www.ConsortChorale.org.

Consort Chorale celebrates the lives of three valuable members who left us recently.

We wish to dedicate this concert to the memory of three members of the Consort family that we have lost recently, Michael Petersen, Pat Berry, and Jim Berry. They will be greatly missed.



Michael Peterson

Michael Peterson sang with Consort Chorale for twenty of our first twenty five years. His beautiful tenor voice graced our performances with his solos almost every year that he was a member of the chorus. We will always remember his cheerful disposition, and his courage in the face of his illness when he returned after treatments to sing in our 2018 concert. His solo work covered the total spectrum of Consort's repertoire, including diverse works ancient and modern.

Pat Berry was a charter member of Consort Chorale, singing in the alto section for fourteen years. She also played a double role for our inaugural concert, joining regular accompanist Kaye Turner in a two piano arrangement to complement several Aaron Copland part songs. Pat was married to Jim Berry (see below) and they were so dedicated to piano music that there were two grand pianos in their living room.



Jim & Patricia Berry

Jim Berry sang with Consort in the bass section for nine years. After taking a year off, he activated his other great talent, piano performance. For three years he acted as Consort's accompanist. He was equally at home in diverse musical styles and eras, and at the drop of a hat he could be persuaded to extemporize a medley of music in all styles.