

NEWS RELEASE

October 17, 2018 - For immediate Release

EVENT: WWI Centennial Armistice Day Concert & The Tolling of the Bell
DATE: November 11, 2018 10:30 am - 12:00 pm
LOCATION: Epiphany Chapel & Church House, 1419 Odenton Road, Odenton, MD 21113
The only WWI Chapel in the United States www.epiphany-md.org
CONTACT: The Rev. Dr. Phebe L. McPherson 410-336-8383; epiphanyodenton@gmail.com



On November 11, 2018 at 11 am local time Americans across the nation will toll bells in remembrance of those who served and sacrificed. #TollTheBell

A World War I Remembrance

The public is invited to an ARMISTICE DAY BRASS CONCERT & TOLLING OF THE BELL at Epiphany Chapel & Church House, the only WWI Chapel in the United States. The John Babcock Carrollton Brass will perform WWI tunes, featuring “Prelude and Chorale on CWM RHONDDA” a composition commissioned for the WWI Chapel Centennial by Dr. Mark Hardy. "Prelude and Chorale on CWM RHONDDA" includes a hymn composed by Harry Emerson Fosdick that is inscribed on the memorial plaque in the Chapel’s Centennial Memorial Gardens.

EPIPHANY CHAPEL & CHURCH HOUSE: *Tom McNemar remembers hearing the train whistles blow and the church bell ring on November 11, 1918 announcing the Armistice. His mother took him by the hand and together they ran to the Chapel, up to the front pew, knelt and thanked God that his father, Odenton’s local doctor, would be coming home soon.*

Epiphany Chapel & Church House was established in close proximity to Camp Meade to provide a home-away-from-home for the doughboys being deployed to the WWI trenches in Europe. Unable to secure space for the work of chaplains in an abandoned farmhouse still standing within the area of the Camp because it was being used for Belgium Relief Work and the Camp Meade Herald, the Church War Commission purchased land for the chapel in the neighboring town of Odenton. The Rev. Samuel Tagart Steele, Jr. conceived the idea for the chapel. Margaret Buckingham and her sister, Isabel Freeman of Epiphany Church, DC donated the funds and the Chapel was built. The cantonment was built in haste to provide an area for the expedient training and deployment primarily for Infantrymen, Signal Corps and Tank Corps. Odenton, like many rural areas, was made up of large tracts of farmland owned by families whose names still appear

on roads and housing developments. After the war the Camp was maintained and later redeveloped as Ft. George G. Meade according to the expanding military needs of the country.

PROGRAM NOTES: “Prelude and Chorale on CWM RHONDDA” begins quietly with a somber cadence in the snare drum answered by a solo horn. The horn melody is a plaintive tune based on the opening of song written by the American composer Charles Ives. The melody being paraphrased is based on the opening line of Ives's setting of "In Flanders Field" a famous poem written during WWI by Col. John McCrae. The poem begins with the lines: “In Flanders fields the poppies blow Between the crosses, row on row, That mark our place; and in the sky The larks, still bravely singing, fly Scarce heard amid the guns below.” Due in part to the great popularity of this poem, the poppy became a symbol of the war effort and a token of remembrance of fallen soldiers. I borrowed Ives use of the distinctive rhythm and the notes of the falling third that he set the word "poppies". This single thematic idea is used to create a sense of reverential yet comforting music that slowly passes from the solo horn, to the full ensemble and is then taken up by a solo cornet. The "poppy" melody is used first as mournful call and then transformed into a more hopeful and elegiac melody as the solo cornet is joined first by one, and then two cornets. As the music swells the cornet fanfares return to the "poppy" motive. In a symbolic gesture, as the poppy theme nears 100 repetitions the full ensemble comes to a sudden silence. The church bell tolls eleven times to represent the hard won peace on the 11th hour on the 11th day of 11th month. The final utterance of the poppy theme is heard for the 100th time after the last tolling of the bell. The piece then looks forward to the future and the hope of the continued work of the church with the hymn tune "God of Grace and God of Glory." The text written by Fosdick was first set in Welsh to the tune Cwm Rhondda composed in 1905 by organist John Hughes for the inauguration of a new organ at the Rhondda Chapel in Hopkinstown. After the tune is introduced by the trombone, a solo voice sings the first two stanzas of the the hymn. The piece concludes with the third verse sung by all in attendance.

COMPOSER: Mark Hardy is the director of choral activities at the nationally acclaimed Baltimore School for the Arts. The BSA choirs have appeared with the Baltimore Symphony Orchestra, the Baltimore Lyric Opera, the Hopkins Symphony Orchestra, the Spire series, and the Shriver Hall Concert series. Since arrive in Baltimore in 1999, he has been the conductor of the Johns Hopkins Choral Society, the founding director of the Baltimore Masterworks Chorale, chorus master for the Annapolis Opera, and music director for Epiphany Episcopal Church. Hardy has served on the faculty of the Lyric Opera camp and the Pennsylvania Arts Institute. A native of Boston, Hardy holds a bachelor's of music in composition from the University of Lowell, and master's and doctoral degrees in choral conducting from Indiana University. He also remains active as a composer of choral, chamber, and orchestral music, and his music is published by Cantate Press.