

m u s i c a  o c a l e

Arnold Epley, Conductor

Jay Carter, Associate Conductor



Shared Music

Transcends Time

Immanuel Lutheran Church, Kansas City

Saturday, March 24, 2018

1:00 p.m.

Grace and Holy Trinity Cathedral, Kansas City

Sunday, March 25, 2018

2:00 p.m.

JOIN MUSICA VOCALE FOR OUR 10TH ANNIVERSARY CELEBRATION!

Celebrate the completion of our 10th Season in a wonderfully restored downtown venue in one of Kansas City's architectural Art Deco icons: THE GRAND HALL of the KANSAS CITY POWER AND LIGHT building. Musica Vocale is honored to present the first concert in the magnificent performance hall!

This concert will feature Igor Stravinsky's masterful *Mass*, motets by Bruckner for choir and trombones, and Mendelssohn's exalted setting of the *Ave Maria* with voices and winds. The concert opens with Bach's accompanied motet *O Jesu Christ, meins Lebens Licht, BWV 118*. We will also honor newly appointed Associate Artistic Director and Conductor Jay Carter. Our 10th anniversary celebration concert will not be overlong, and you can join the singers and instrumentalists for a post-performance wine and cheese reception on The Grand Hall balcony and visit with conductors Arnold Epley and Jay Carter. Take some extra time to explore this amazing marble concert space, only recently opened to the public after being in use as office space for a generation. The Grand Hall is immediately across from the Hilton President Hotel.



Harmoniemusik

Works for choir and
wind ensemble

June 3, 2018
3:00 p.m.

Join us for our 10th Season
Anniversary Celebration at
The Grand Hall at Power & Light,
including Stravinsky's Mass and more!

- Es ist das Heil uns kommen her, Op. 29 No. 1
Johannes Brahms (1833–1897)
- Agnus Dei (1981)
Krzysztof Penderecki (b. 1933)
- Geistliches Lied, Op. 30
Paul Meier, Organ
Brahms
- Rejoice in the Lamb, Festival Cantata, Op. 30
Sarah Young, Soprano
Melissa Carter, Alto
Jay Carter, Tenor
Douglas Maag, Bass
Paul Meier, Organ
Benjamin Britten (1913–1976)
- ~ *Intermission* ~
- To See the Earth
Geoffrey Wilcken (b. 1972)
- Lord, Afford a Spring to Me
Within These Walls
Stewart Duncan (b. 1993)
- The Old Woman Dredges the River
Anna Krause (b. 1987)
- The One and the Many
Nell French, Viola
Geoffrey Wilcken, Piano
Anthony J. Maglione (b. 1978)
- The Trumpet Sounds Within-a My Soul
Traditional African-American Spiritual
arr. Ian David Coleman (b. 1968)
Kyle Chandler, Trumpet
- O Heiland, reiss die Himmel auf, Op. 74 No. 2
Brahms

PROGRAM NOTES

Our inspiration for this set of concerts is taken from a quotation of Dr. Francis Warner, fellow of St. Peter's College and St. Catherine's College, Oxford University. 'The beauty of shared music never lies, but transcends time, balms grief, and makes amends.' In the spirit of Dr. Warner's words we offer these works that we feel explores musical dialogues between composers, text writers, and audiences—even if separated by many years, vast geographical distances, and differing world views. We have chosen several works by Johannes Brahms as anchor points throughout this varied program primarily because of his own Janus-like role in the 19th century, looking ahead to the chromaticism of Mahler and looking back at the older styles and structures of the past.

Though he was often derided as old-fashioned by his contemporaries, his works are seen today as unifying the adventurous chromaticism of the Romantic era with the earlier structures of the Classical and Baroque periods. Throughout his career he maintained strong interest in music of earlier times, from the strict imitative counterpoint of Palestrina to the chorale motet style of Bach and Buxtehude. The two motets *Es ist das Heil uns kommen her*, *Op. 29 No. 1* and *O Heiland, reiss die Himmel auf*, *Op. 74 No. 2* both rely upon Lutheran chorales written in the 16th and 17th centuries. In both works Brahms echoes Bach's use of a chorale as generative material, a style he was well-accustomed to through his involvement in Detmold performances of works, including Bach's cantata *Christ lag in Todesbanden*, *BWV 4*. Like Bach, Brahms quotes the verses of the chorale clearly before overlapping them with fugal exposition. However, Brahms' unique chromaticism melds the chorales with his expressive trademark style that could never be mistaken for anyone else.

The musical material of *Geistliches Lied*, *Op. 30* uses a simple melody, reminiscent of a chorale or folksong. Brahms' skill with counterpoint is on full display as his short melody is layered upon itself throughout. When examined, the work is a strict double canon for four voices, but instead of having the parts overlap at a consonant interval, Brahms sets each voice a 9th apart from its partner. Instead of devolving into a tense compositional exercise, the work remains elegant and balanced throughout, culminating in one of the most beautiful 'Amens' ever composed.

The sound of struggle tempered with terror. This is the sound world of Krzysztof Penderecki. He has composed at a time and place which burdened him with living through some of the most disturbing periods of modern political history. Known now as Poland's greatest 20th/21st century composer, Penderecki was born in 1933 in the small Polish town of Dębica, his family's strict Roman Catholic and Orthodox upbringing occurred alongside what was a substantial Jewish ghetto until World War II. Ray Robinson notes, "Auschwitz took place in his own backyard". Of his most famous piece, "Threnody to the victims of Hiroshima", he reflected "I pictured not Hiroshima but the ghetto in Dębica."

If you simplified the last 100 years of music as a war between the atonal and the lyrical, Penderecki would be on the front lines of battle. He found fame in the 1960's as a forward-thinking avant-gardist, but later defected to the other side, looking back at the Romantics and even Bach for inspiration. But that doesn't mean Penderecki's music surrendered to the Romantic sweep of someone like Brahms. His music is not for the faint of heart. With its viscerally intense drama, this music occupies a sound world that can sometime be described as terrifying.

Agnus Dei (later incorporated into the *Polish Requiem*) was composed in 1981 as a tribute to Cardinal Stefan Wyszyński, who became a symbol of the struggle against the communist regime in Poland. The eight-minute work, written for SSAATTBB voices, opens with a simple falling line for the words *Agnus Dei* (Lamb of God), a motive which is repeated almost continually, and serves an organizing function. The *qui tollis* line (who takes away the sins of the world) begins to leave the minor mode and stretches chromatically in opposite directions, greatly complicating the texture. The lines continually interweave chromatically, descending and ascending until two massive tone clusters are reached. The final line of text, *dona nobis pacem* (grant them rest eternal), is a profoundly sighing prayer which, finally, becomes more and more gentle.

Benjamin Britten's *Rejoice in the Lamb* stems from a lengthy cryptic religious poem by the eighteenth century writer Christopher Smart. The work was discovered and published under the title *Jubilate Agno: A Song from Bedlam* in 1939. It became the subject of intense study and attracted the attention of Reverend Walter Hussey (1909-1985) who presented selections from the text to Benjamin Britten as part of a commission celebrating the 50th anniversary of the founding of St. Matthew's Church, Northampton (England). An enthusiastic supporter of new art, Hussey continued commissioning new works of art by composers (Gerald Finzi, Edmund Rubbra, and Lennox Berkley) and recitals (the BBC Orchestra, George Thalben-Ball, and Kirsten Flagstad), and poetry by W.H. Auden. Hussey would later rise to the position of Dean of Chichester Cathedral and continued his dedication as a supporter of new works, including Leonard Bernstein's *Chichester Psalms* and William Walton's *Chichester Service*, previously sung by Musica Vocale in 2014.

The author of *Jubilate Agno*, Christopher Smart (1722-1771), was a prolific writer in a time when London was the largest and most wealthy city in Europe. He was a member of the Augustan movement of writers and a close friend of Samuel Johnson and Henry Fielding, and son-in-law of Samuel Newberry, for whom the children's book award is named. Given to bouts of 'religious mania', he spent much of his life from 1757 in St. Luke's Hospital for Lunatics and was also occasionally confined to debtors' prisons. *Jubilate Agno* was written during his confinement when his sole interactions were with an adopted cat, Jeffery. Smart dedicates 74 lines of poetry to his observations of the cat as a study in virtue and faith. The poetry also looks back and mimics the poetry of the Hebrew psalms, but also includes many references to the then-contemporary science and philosophy of Isaac Newton and John Locke. An interesting aside, Britten seems to have purposefully wedged a short harmonic motif that outlines the name of his friend Dmitri Shostakovich. Shostakovich used the motif many times in his own compositions and it was purposefully quoted by Lorenzo Ferrero and Alfred Schnittke in works memorializing Shostakovich. Britten places the motif in partnership with the texts "...and the watchman smites me with his staff" perhaps in reference to Shostakovich's difficult relationship with the Soviet organizations responsible for overseeing the appropriateness of musical works.

Musica Vocale is fortunate to dwell in a place where there is a large and thriving community of local composers. The works presented by these living composers are all representative of a tradition of shared music centered around William Jewell College, where Arnold Epley is Emeritus Professor of Music. Each of these works is by someone with associations with both the William Jewell Community and the musical community here in Kansas City.

Geoffrey Wilcken is a prolific composer with several hundred choral compositions, sacred and secular, many of which have been performed by local choirs, including the Simon Carrington

Chamber Singers, Fine Arts Chorale, Sunflower Chorale, Village Church Choir, William Jewell Concert Choir, and Musica Vocale. An alumnus of Iowa State University and the University of Kansas, Mr. Wilcken is rehearsal accompanist and a member of the bass section for Musica Vocale. Geoffrey writes, “*To See the Earth* follows the much-quoted comment of Archibald MacLeish upon seeing the famous “Blue Marble” photograph—the first pictures of our earth taken from space. The music begins with the strange and austere beauty of a world floating in space, and works toward the impassioned conclusion that we must learn to live together with each other. The harmonic journey from the esoteric and strange toward the concrete and firmly-rooted is a tracing of MacLeish’s logical path from the image out in space to our daily lives on the small, blue, beautiful world.”

Ian David Coleman is a native of Bristol, England and currently Professor of Music and Chair of the William Jewell College Department of Music. With academic roots in two continents, he has been able to explore the tradition of the American Spiritual song from a vantage point of sincerity and perspective—possibly something impossible for a native-born American. His work, *The Trumpet Sounds Within-a My Soul* was written mindful of the legacy of Martin Luther King, Jr., but from fifty years after the event. Coleman notes that Dr. King’s speech, “I have a dream...” and the civil rights struggle took place a century after Lincoln’s emancipation of the slaves. He then asks the question, “Are we honestly able to say that we are fully living that creed today?”

The work, like any great work of art, contains many layers of meaning and context nested inside one another, and they evolve into their own narrative. The trumpet fanfare present at the beginning becomes more plaintive throughout, and the spiritual ‘Steal Away’ is only slowly revealed by the choral parts, and often shaded by slight dissonances. Also embedded within the work is a quotation of the hymn ‘What a friend we have in Jesus’, a spiritual of white origin that adds another layer of cognitive dissonance. Coleman writes, “This is a deliberate attempt to cause us to face the irony inherent in the fact that as the African-Americans sang about ‘stealing away’ to Jesus, the white slave owners were proclaiming what a great ‘friend’ they had in that same Jesus.” It is fortunate that such thoughtful composers present us with works that are simultaneously beautiful and indicting, and that they are responsible for mentoring others to do the same.

Stewart Duncan is a native of Liberty, Missouri, a former student of Ian Coleman’s, a former choral scholar at Grace and Holy Trinity Episcopal Cathedral, and a graduate of William Jewell College. He is currently pursuing a PhD in Musicology at the Jacobs School of Music, Indiana University. While Coleman’s works look at the American experience from the vantage of a native European, Duncan takes texts by the Englishman John Newton (1725-1807) as a departure point for a series of compositions. Newton, best known as the author of *Amazing Grace*, began his working life as a sailor and later a slave trader. He left these endeavors in 1754, petitioned to become an Anglican priest in 1757, and emerged as a fervent abolitionist in 1788. In the last months of his life he witnessed the passage of legislation to abolish the slave trade in Britain. Stewart writes this about his musical settings of Newton’s text, “John Newton’s most evocative writing is surprisingly direct, and I wanted to match that beautiful economy in my own settings of his hymn texts. Both works try to do much with very little, and are explorations of how simple textures can be combined.” Both works by Duncan present the texts clearly and the textures illustrate the warmth of *Within these Walls* and the wistfulness *Lord, Afford a Spring to Me*.

Anna Krause is a native of Saint Louis, but now resides in England and has just completed a DPhil (PhD) in music composition at the University of Oxford. She is an alumna of William Jewell College, a former pupil of Ian Coleman and Arnold Epley, and resides in Oxford. Her composition, *The Old Woman Dredges the River* is the result of a collaboration with the English poet Stephanie Yorke and was written for the BBC Singers in 2014. Anna writes, “Poet Stephanie Yorke spoke with singers about sounds in the English language and how they function in the voice, and in her text she returns over and over to long, open vowel sounds, most frequently [o] and [oʊ], **in an attempt to exploit a vocal colour she found particularly appealing.** A fundamental ambition of this piece is to highlight and augment Stephanie’s peculiar and colourful use of language, and it does this by stretching out and encasing in resonating, muddy chords those phrases that are full of round, spacious sounds, and marking the more percussive and linguistically gymnastic phrases with sudden rhythmic changes and rhythmic structures that press the athletic sounds closely together to highlight the uncomfortable awkwardness of the text.”

Anthony Maglione has an active life as a choral composer, as well as being Director of Choral Studies at William Jewell College, where he has attracted national attention with the quality of his leadership and recordings of the William Jewell Concert Choir. He is completing a large work for choir and organ, commissioned by the American Guild of Organists, whose national convention will be held in Kansas City this summer. In his setting of Bengali poet Rabindranath Tagore’s (1861-1941) text, Maglione notes, “I found Tagore’s poetry, with its contemplative yet rhythmic lyricism and brilliant philosophy, practically composing itself. This work is intended to be a meditative journey using brush strokes to paint the picture with sounds as the colors of air as its canvas.” The text is taken from a portion of Tagore’s *Gitanjali*, a work which distinguished him as the first non-European to be awarded the Nobel Prize for Literature in 1913. Tagore is mindful of communicating with his audience across time when he writes, “Who are you, reader, reading my poems a hundred years hence? I cannot send you one single flower from this wealth of the spring, one single streak of gold from yonder clouds. Open your doors and look abroad. From your blossoming garden gather fragrant memories of the vanished flowers of an hundred years before.”

~Program notes by Jay Carter and Arnold Epley

Es ist das Heil uns kommen her

Brahms

Es ist das Heil uns kommen her
Von Gnad und lauter Güte.
Die Werk, die helfen nimmermehr,
Sie mögen nicht behüten.
Der Glaub sieht Jesum Christum an,
Der hat g'nug für uns all getan,
Er ist der Mittler worden.

It is our salvation come here to us,
full of grace and pure goodness.
Deeds can never help,
they cannot protect us.
Faith beholds Jesus Christ,
He has done enough for us all,
He has become the Intercessor.

~ *Paul Speratus (1484– 1551)*

Agnus Dei

Penderecki

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem.
Agnus Dei,
qui tollis peccata mundi,
dona eis requiem.
Agnus Dei,
qui tollis peccata mundi,
dona eis requiem sempiternam.

Lamb of God,
who takes away the sins of the world,
grant them rest,
Lamb of God,
who takes away the sins of the world,
grant them eternal rest.

~ *Ordinary of the Mass*

Geistliches Lied

Brahms

Lass dich nur nichts nicht dauren mit Trauren,
sei stille, wie Gott es fügt,
so sei vergnügt mein Wille!

Do not be sorrowful or regretful;
Be calm, as God has ordained,
and thus my will shall be content.

Was willst du heute sorgen auf morgen?
Der Eine steht allem für,
der gibt auch dir das Deine.

What do you want to worry about from day to day?
There is One who stands above all
who gives you, too, what is yours.

Sei nur in allem Handel ohn Wandel,
steh feste, was Gott beschleusst,
das ist und heisst das Beste.
Amen.

Only be steadfast in all you do,
stand firm; what God has decided,
that is and must be the best.
Amen.

~ *Paul Fleming (1609–1640)*

Rejoice in the Lamb

Britten

Chorus

Rejoice in God, O ye Tongues; give the glory to the Lord, and the Lamb.
Nations, and languages, and every Creature in which is the breath of Life.
Let man and beast appear before him, and magnify his name together.
Let Nimrod, the mighty hunter, bind a Leopard to the altar and consecrate his spear to the Lord.
Let Ishmail dedicate a Tyger, and give praise for the liberty in which the Lord has let him at large.
Let Balaam appear with an Ass, and bless the Lord his people and his creatures for a reward eternal.

Let Daniel come forth with a Lion, and praise God with all his might through faith in Christ Jesus.
Let Ithamar minister with a Chamois, and bless the name of Him that cloatheth the naked.
Let Jakim with the Satyr bless God in the dance.
Let David bless with the Bear—The beginning of victory to the Lord—to the Lord the perfection of
excellence—Hallelujah from the heart of God, and from the hand of the artist inimitable, and from the
echo of the heavenly harp in sweetness magnificent and mighty.

Treble solo

For I will consider my cat Jeffry.
For he is the servant of the Living God, duly and daily serving him.
For at the first glance of the glory of God in the East he worships in his way.
For this is done by wreathing his body seven times round with elegant quickness.
For he knows that God is his Saviour.
For God has bless'd him in the variety of his movements.
For there is nothing sweeter than his peace when at rest.
For I am possessed of a cat, surpassing in beauty, from whom I take occasion to bless Almighty God.

Alto solo

For the Mouse is a creature of great personal valour.
For this is a true case—Cat takes female mouse—male mouse will not depart, but stands threat'ning and
daring.
....If you will let her go, I will engage you, as prodigious a creature as you are.
For the Mouse is a creature of great personal valour.
For the Mouse is of an hospitable disposition.

Tenor solo

For the flowers are great blessings.
For the flowers have their angels even the words of God's Creation.
For the flower glorifies God and the root parries the adversary.
For there is a language of flowers.
For the flowers are peculiarly the poetry of Christ.

Chorus

For I am under the same accusation with my Saviour—
For they said, he is besides himself.
For the officers of the peace are at variance with me, and the watchman smites me with his staff.
For Silly fellow! Silly fellow! is against me, and belongeth neither to me nor to my family.
For I am in twelve HARDSHIPS, but he that was born of a virgin shall deliver me out of all.

Bass solo and chorus

For H is a spirit and therefore he is God.
For K is king and therefore he is God.
For L is love and therefore he is God.
For M is musick and therefore he is God. For I am in twelve Hardships, but he that was born of a virgin
shall deliver me out of all.

For the instruments are by their rhimes.

For the Shawm rhimes are lawn fawn moon boon and the like.
For the harp rhimes are sing ring string and the like.
For the cymbal rhimes are bell well toll soul and the like.
For the flute rhimes are tooth youth suit mute and the like.
For the Bassoon rhimes are pass class and the like.
For the dulcimer rhimes are grace place beat heat and the like.
For the Clarinet rhimes are clean seen and the like.
For the trumpet rhimes are sound bound soar more and the like.
For the TRUMPET of God is a blessed intelligence and so are all the instruments in HEAVEN.
For GOD the Father Almighty plays upon the HARP of stupendous magnitude and melody.
For at that time malignity ceases and the devils themselves are at peace.
For this time is perceptible to man by a remarkable stillness and serenity of soul.

Chorus

Hallelujah from the heart of God, and from the hand of the artist inimitable, and from the echo of the heavenly harp in sweetness magnificent and mighty.

~ *Excerpts from Jubilate Agno by Christopher Smart (1722–1771)*

To See the Earth

Wilcken

To see the earth as it truly is: small and blue and beautiful in that eternal silence where it floats, is to see ourselves as riders on the earth together, brothers on that bright loveliness [in the eternal cold]—
brothers who know now that they are truly brothers.

~ *Archibald MacLeish (1892–1982)*

Lord, Afford a Spring to Me

Duncan

Lord, afford a spring to me
Let me feel like what I see;
Speak, and by Thy gracious voice
Make my drooping soul rejoice.

~ *John Newton, Kindly Spring Again is Here (1779)*

Within These Walls

Duncan

Within these walls let holy peace,
And love, and concord dwell;
Here give the troubled conscience ease,
The wounded spirit heal.

~ *John Newton, Olney Hymns, Book II, Ordinances, Hymn XLIII*

The Old Woman Dredges the River

Krause

A flood's always sure. Steady
over banks. Towns wait like rolled towels.
Hear the suck and toss of earth,
cold porridge bogs.
Otters tug at willow bark;
crayfish nab the robin's bole.
Our wheels clog, and our fuses
surge but once.

Then she dreams herself, gone giant.
Steps span a county,
and she finally knows why time
gave her this stiff hand:
to scoop out new depth,
call back the flood.

She wakes, though the telephone
hasn't rung.

~ *Stephanie Yorke*

The One and the Many

Maglione

Yours is the light that breaks forth from the dark,
the good that blooms from the heart of strife.

The house that opens upon the world
and the love that calls to the battlefield.

Your gift is a gain when all is loss,
and the life that flows through the caverns of death.

Yours is the heaven that lies in the common dust,
and you are there for me, you are there for all.

~ *From Fruit Gatherings by Rabindranath Tagore (1861–1941)*

The Trumpet Sounds Within-a My Soul

Coleman

Steal away, steal away, steal away to Jesus
Steal away, steal away home
I ain't got long to stay here.

My Lord, He calls me
He calls me by the thunder
The trumpet sounds within-a my soul
I ain't got long to stay here.

Green trees are bending
Poor sinner stand a-trembling
The trumpet sounds within-a my soul
I ain't got long to stay here.

~ *African-American spiritual*

O Heiland, reiss die Himmel auf

Brahms

O Heiland, reiss die Himmel auf,
Herab, herab vom Himmel lauf,
Reiss ab vom Himmel Tor und Tür,
Reiss ab, wo Schloss und Riegel für.

O Saviour, tear open the heavens,
flow down to us from heaven above;
tear off heaven's gate and door,
tear off every lock and bar.

O Gott, ein' Tau vom Himmel giess,
Im Tau herab o Heiland fließ,
Ihr Wolken, brecht und regnet aus,
Den König über Jakobs Haus.

O God, a dew from heaven pour;
in the dew, O Saviour, downward flow.
Break, you clouds, and rain down
the king of Jacob's house.

O Erd, schlag aus, schlag aus o Erd,
Dass Berg und Tal grün alles werd,
O Erd, herfür dies Blümlein bring,
O Heiland, aus der Erden spring.

O earth, burst forth, burst forth, O earth,
so that mountain and valley all become green;
O earth, bring forth this little flower;
O Saviour, spring forth out of the earth.

Hier leiden wir die grösste Not,
Vor Augen steht der bittre Tod,
Ach komm, führ uns mit starker Hand
Von Elend zu dem Vaterland.

Here we suffer the greatest distress;
before our eyes stands bitter death.
Ah, come lead us with your powerful hand
from this misery to our Father's land.

Da wollen wir all danken dir,
Unserm Erlöser für und für,
Da wollen wir all loben dich,
Je allzeit immer und ewiglich.

Therefore we all want to thank you,
our Redeemer, for ever and ever.
Therefore we also want to praise you
at all times, always, and forever.

Amen.

Amen.

~ *Christian Advent song, Friedrich Spee (1591–1635)*

ARNOLD EPLEY, ARTISTIC DIRECTOR & CONDUCTOR

Arnold Epley was Professor of Music and Director of Choral Studies at William Jewell College from 1982 until 2009, when he became Emeritus Professor. He led the William Jewell Choir in 26 American tours, and to England and Scotland for nine concert tours (the last in May 2009). His students have distinguished themselves in Kansas City and around the country as university and college professors, secondary and elementary choral teachers, church musicians and as professional singers and conductors.

In 2008, Arnold Epley stepped down as Artistic Director and Conductor of the Kansas City Symphony Chorus after a seventeen-year tenure. The Kansas City Symphony has named him Conductor Laureate of the Symphony Chorus. He prepared the Symphony Chorus for over 70 works, heard in more than 200 performances with the Kansas City Symphony, in addition to the Symphony Chorus's guest appearances with other orchestras, concert tours and their self-produced concerts.



JAY CARTER, ASSOCIATE ARTISTIC DIRECTOR & CONDUCTOR

American countertenor Jay Carter has gained recognition as one of the nation's finest. In recent seasons he has routinely appeared with acclaimed conductors Nicholas McGegan, Ton Koopman, John Butt, John Scott, and Matthew Halls. Highlights of his 2017 season include appearances throughout North America with Maasaki Suzuki and the Bach Collegium Japan, the Portland Bach Festival (Maine), and the Saint Louis Symphony and Nicholas McGegan in Vivaldi's *Gloria* and opera arias. This season he will make his Lincoln Center debut as the alto soloist in Bach's *Weinachts Oratorium* with Suzuki and the Bach Collegium Japan.

He received a Masters in Music from the Yale School of Music and Institute of Sacred Music where he was a pupil of Simon Carrington, Judith Malafronte, and James Taylor. He received his undergraduate degree from William Jewell College where he studied voice with Arnold Epley. He currently lives in Liberty, Missouri and serves as Artist-in-residence at William Jewell College where he mentors undergraduate music students and leads the Schola Cantorum.



INSTRUMENTALISTS

Organ

Paul Meier

Trumpet

Kyle Chandler

Piano

Geoffrey Wilcken

Viola

Nell French

MUSICA VOCALE

Soprano

Megan Caudle
Michelle Cook
Sarah Hon
Anne Marie Kauffman
Nancy Sparlin
Amy Waldron
Sarah Young

Tenor

Matt Aberle
Jay Carter
Rob Duvall
Todd Gregory-Gibbs
Douglas Hartwell
Doug McConnell

Alto

Melissa Carter
Sonja Coombes
Beth Gentry-Epley
Kristen Sager
Johanna Telke
Leira Tillmon

Bass

Steve Ameling
Jeffrey Hon
Matthew Jackson
Joseph Johnson
Douglas Maag
Geoffrey Wilcken

ABOUT MUSICA VOCALE

This is the tenth season of Musica Vocale performances. Musica Vocale is an ensemble made up of highly skilled choral musicians that performs choral literature, often accompanied by instrumental ensembles, that is not often performed in the greater Kansas City metropolitan area. This 24-member volunteer ensemble is comprised of veteran members of the region's musical community. Most of the choral artists bring extensive experience as music educators and performers, and are engaged throughout the region as soloists and conductors.

A Governing Board of nine members administer the work of Musica Vocale. Those board members are:

Matt Aberle
Steve Ameling
Jay Carter
Melissa Carter
Sharon Cheers

Arnold Epley, *ex officio*
Douglas Hartwell
Erica Miller
Nancy Sparlin

MUSICA VOCALE ARTISTIC STAFF

Arnold Epley, *Artistic Director and Conductor*
Jay Carter, *Associate Artistic Director and Conductor*
Geoffrey Wilcken, *Rehearsal Pianist*

MUSICA VOCALE DEVELOPMENT COMMITTEE

Matt Aberle – Account Manager, Quidel
Mike Cole – Director of Operations, Stonecroft
Mark Schweizer – Portfolio Consultant, Schwab Private Client Investment Advisory, Inc.
Andrea S. Uhl – Consultant, Uhl Research & Grants Consulting, LLC

Gene Wilson – Community Volunteer, Ewing Marion Kauffman Foundation (Retired)

MUSICA VOCALE DONORS

We want to thank everyone for their support of Music Vocale. Without your support we would not have been able to reach the success we have attained in the Kansas City choral arts community!

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Sarah & Jeffrey Hon

In recognition of their sustained and generous support.

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Rachel DeVilbiss

Bruce Dickerson

Ben Donnelly-Strait

Amy Duncan

Anna Duncan

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Chester Alwes	The Gate of the Year The Lord to Me a Shepherd Is The Serenity Prayer
Anonymous	Chanson Dessus le marché d’Arras
Dominick Argento	Gloria from The Masque of Angels
Johann Christoph Bach	Ich lasse dich nicht, du segnest mich denn, BWV Anh. 159
Johann Ludwig Bach	Das ist meine Freude, JLB 28
J. S. Bach	Christ lag in Todes Banden, BWV 4 Du Hirte Israel, höre, BWV 104 Aus der Tiefe, BWV 131 Gloria in excelsis Deo, BWV 191 Singet dem Herrn ein neues Lied, BWV 225 Der Geist hilft unser Schwachheit auf, BWV 226 Jesu, meine Freude, BWV 227 Fürchte dich nicht, ich bin bei dir, BWV 228 Komm, Jesu, komm, BWV 229 Lobet den Herrn, BWV 230 Mass in F major, BWV 233 Magnificat in D, BWV 243 Chorale, Dir Jesu, Gottes Sohn, sei Preis, BWV 421 Fuga supra Magnificat, BWV 733
Samuel Barber	Reincarnations
Leonard Bernstein	Missa Brevis (1988)
Lili Boulanger	Les Sirènes Hymne au Soleil

MUSICA VOCALE REPERTOIRE 2009–2018 (CONT.)

Johannes Brahms	Vier Gesänge, Op. 17 Benedictus (Missa Canonica), WoO 18 No. 2 Schaffe in mir, Gott, ein rein' Herz, Op. 29 No. 2 Rhapsody, Op. 53 Warum ist das Licht gegeben dem Mühseligen, Op. 74 No. 1 O Heiland, reiss die Himmel auf, Op. 74 No. 2 Fest- und Gedenkensprüche, Op. 109
Benjamin Britten	Festival Te Deum, Op. 32 A Wedding Anthem, Amo Ergo Sum, Op. 46 Five Flower Songs, Op. 47 Cantata Misericordium, Op. 69
Anton Bruckner	Mass in E minor
Dieterich Buxtehude	Membra Jesu nostri patientis sanctissima, BuxWV 75
William Byrd	Mass for Five Voices
Giacomo Carissimi	Jephte
Marc-Antoine Charpentier	Salve Regina, H. 24 Te Deum, H. 146 Nisi Dominus, H. 160 Confitebor tibi Domine, H. 200 Le Reniement de St. Pierre, H. 424 Magnificat a 3, H. 73
Rebecca Clarke	There Is No Rose
Aaron Copland	Four Motets In the Beginning Las Agachadas
Carson Cooman	Canticle: Mosaic in Remembrance & Hope
Johann Nepomuk David	Deutsche Messe
Hugo Distler	Singet dem Herrn ein neues Lied, Op. 12 No. 1 Vorspruch
Maurice Duruflé	Quatre Motets sur des themes Grégoriens, Op. 10
Stewart Duncan	Christus est vita
Melissa Dunphy	What do you think I fought for at Omaha Beach?
Edward Elgar	They are at rest
Gabriel Fauré	Cantique de Jean Racine, Op. 11
Gerald Finzi	Clear and gentle stream In Terra Pax Magnificat My spirit sang all day
Orlando Gibbons	Drop, drop, slow tears Magnificat & Nunc dimittis from Short Service in A flat
Alberto Ginastera	Lamentaciones de Jeremias Prophetæ, Op. 14
Claude Goudimel	Ainsi qu'on oit le cerf bruire (Psalm 24) Salve Regina à trois choeurs
Andreas Hammerschmidt	Alleluja, freut euch ihr Christen alle

MUSICA VOCALE REPERTOIRE 2009–2017 (CONT.)

G. F. Handel	Dixit Dominus, HWV 232 Ode for the Birthday of Queen Anne, HWV 74 Saul, HWV 53 Te Deum in D major, "Queen Caroline", HWV 280
William Harris	Bring us, O Lord God Faire is the Heaven
William Hawley	In Paradisum
Lupus Hellinck	Mit Fried und Freud ich fahr dahin
Michael Hennagin	Walking on the green grass
Fanny Mendelssohn Hensel	Gartenlieder, Op. 3
Paul Hindemith	Six Chansons
Gustav Holst	Nunc dimittis, H.127
Arthur Honegger	King David
Herbert Howells	Magnificat & Nunc dimittis from St. Paul's Service Requiem
Zoltán Kodály	Missa Brevis
Gail Kubik	Two Choral Scherzos based on Well Known tunes
Johann Kuhnau	Tristis est anima mea
Libby Larsen	I Just Lightning
Orlando di Lasso	Chanson Dessus le marché d'Arras Justorum animae in manu Dei Magnificat in the First Tone for six parts
Kenneth Leighton	Drop, drop, slow tears, from <i>Crucifixus pro nobis</i> , Op. 38
Antonio Lotti	Crucifixus a 8
Sean MacLean	Pange lingua
Olivier Messiaen	O sacrum convivium
Claudio Monteverdi	Ecco mormorar l'onde Lamenti d'Arianna Messa a quattro voci da Cappella (1650) Sfogava con le stelle
Phillip Moore	Three Prayers of Dietrich Bonhöffer
Wolfgang Amadeus Mozart	Venite populi, KV 260 Misericordias Domini, KV 222
Ronald J. Nelson	God, bring thy sword (1967)
Tarik O'Regan	Ave Maria
Giovanni Pierluigi da Palestrina	Exultate Deo Missa Brevis Sicut cervus / Sitivit anima mea (Psalm 42)
Arvo Pärt	The Deer's Cry
Stephen Paulus	The Road Home
Plainsong 8th Century, edited Steven Plank	Te splendor et virtus Patris
Francis Poulenc	Un soir de neige
Josquin des Prez	Planxit autem David

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Henry Purcell	Te Deum Laudamus and Jubilate Deo for St. Cecilia's Day, Z. 232
	Hear My Prayer, O Lord, Z. 15
	I was glad when they said unto me, Z. 19
	My heart is inditing, Z. 30
	Jehova, quam multi sunt hostes mei, Z. 135
Max Reger	O Tod, wie bitter bist du, Op.110
Ned Rorem	From an Unknown Past
	Sing, my soul, His wondrous love
John Rutter	What sweeter music
Johann Hermann Schein	Das ist mir lieb, motet on Psalm 116
	Die mit Threnen seen
Franz Schubert	Mass No. 2 in G, D. 167
Clara Schumann	Drei gemischte Chöre
Georg Schumann	Das ist ein köstliches Ding, Op. 52 No. 2
Robert Schumann	Talismane, Op. 141 No. 4
William Schuman	Carols of Death
Heinrich Schütz	Singet dem Herrn ein neues Lied, SWV 35
	Lobe den Herren, meine Seele, SWV 39
	Quid commisisti, o dulcissime puer, SWV 56
	Ego sum tui plaga doloris, from <i>Cantiones sacrae</i> , SWV 57
	Selig sind die Toten, SWV 391
	Deutsches Magnificat, SWV 426
John Sheppard	Libera nos, salve nos II
	Salvator mundi, Domine
Williametta Spencer	At the round earth's imagined corners
Sir John Stainer	God so loved the world, from <i>The Crucifixion</i>
Charles Villiers Stanford	The Bluebird
	Three Motets, Op. 38
Halsey Stevens	Go, Lovely Rose
Jan Pieterszoon Sweelinck	Gaudete omnes
Joan Szymko	Ubi Caritas
Thomas Tallis	Loquebantur variis linguis
	O nata lux de lumine
Randall Thompson	Alleluia
	Fare Well
Virgil Thomson	Green Fields (Old Southern Hymn Tune)
	Fanfare for Peace
	My Shepherd will supply my need (Psalm 23)
Frank Ticheli	There will be rest
Paula Foley Tillen	A Prayer for Peace
Michael Tippett	Five Spirituals from <i>A Child of Our Time</i>
Christopher Tye	Sanctus from <i>Missa Euge bone</i>
Patricia Van Ness	Cor meum est templum sacrum
William Walton	Drop, drop, slow tears
	Magnificat & Nunc dimittis

MUSICA VOCALE REPERTOIRE 2009–2017 (CONT.)

Thomas Weelkes	When David heard
Judith Weir	Illuminare, Jerusalem
Geoffrey Wilcken	Life's Symphony, Op. 51, No. 12
	Phós, Opus 52
Adrian Willaert	Chanson Dessus le marché d'Arras
H. W. Zimmermann	Psalmkonzert (1958)

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