

m u s i c a  v o c a l e

Jay Carter & Ryan Olsen, Conductors



Made in America
Four Centuries
of American Music

St. Michael and All Angels Episcopal Church
Mission, Kansas

Sunday, November 3, 2024

3:00 p.m.



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JAY CARTER, COUNTERTENOR AND JOHN LENTI, THEORBO
IN DUO RECITAL

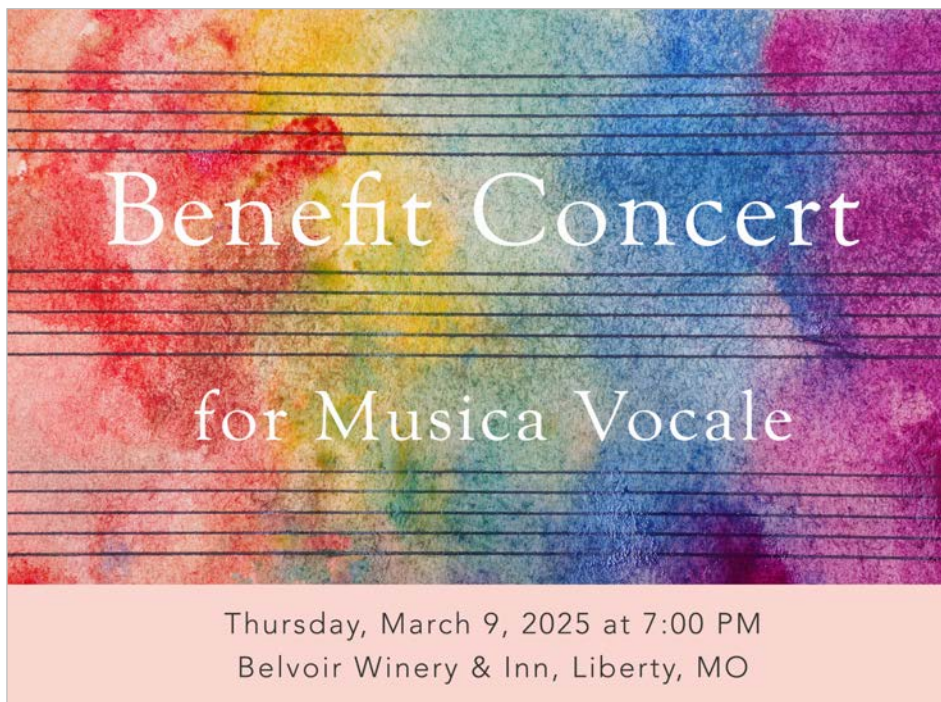
A Hauskonzert with wine, appetizers, and lutesongs featuring **countertenor Jay Carter and lutenist John Lenti** in an intimate venue. Proceeds from this ticketed event will benefit Musica Vocale.

Described by the *Seattle Times* as "a joy to behold", John Lenti regularly appears throughout

the United States playing lutes, baroque guitar, and other fretted plucked instruments. An avid chamber musician, he frequently appears alongside other early music luminaries both as an



accompanist and concerto soloist. He is also the artistic leader of several prominent ensembles, including the West Coast-based organizations Wayward Sisters, the I-90 Collective, and Ostraka, while appearing as a guest with many other notable ensembles.



**Scan the QR code to secure your spot at this event!
Space is limited.**

\$75 per person

Includes 2 drink tickets, snacks, and songs!

Value of goods and services is \$15 per ticket used.



MADE IN AMERICA
FOUR CENTURIES OF AMERICAN MUSIC

The Lord to Me a Shepherd Is

Chester Alwes (b. 1947)

Melodious Accord

Alice Parker (1925–2023)

I. Welcome

1. House of our God

Megan Caudle, soprano

Melissa Carter, alto

John Henrikson, tenor

Warren Huffman, baritone

2. Lord, I approach thy mercy seat

3. Come, ye disconsolate

Warren Huffman, baritone

Three Hymn Anthems

Ned Rorem (1923–2022)

I. Sing, My Soul, His Wondrous Love

Gently, Lord, O Gently Lead Us

Nathaniel Dett (1882–1943)

Nancy Sparlin, soprano

Melodious Accord

Parker

II. Old Testament

1. Be joyful in God

2. The voice of my beloved sounds

Megan Caudle, soprano I

Kaeli Whitener, soprano II

3. Guide me, O thou great Jehovah

Four Motets, Op. 20

Aaron Copland (1900–1990)

II. Thou, O Jehovah, Abideth Forever

Afternoon on a Hill

Colin Britt (b. 1985)

Melodious Accord

Parker

III. New Testament

1. When I survey the wonderous Cross
2. Come, O thou traveler unknown

Let Us Cheer the Weary Traveler

Dett

Melodious Accord

Parker

III. New Testament (cont.)

3. O how happy are they

IV. Farewells

1. That glorious day is drawing nigh
2. How sweet to reflect

John Henrikson, tenor

Two Choruses, Op. 8

Samuel Barber (1910–1981)

II. Let down the bars, O Death

Deep River

arr. Gerre Hancock (1934–2012)

Melodious Accord

Parker

IV. Farewells (cont.)

3. How pleasant thus to dwell below

Megan Caudle, soprano

Melissa Carter, alto

John Henrikson, tenor

Warren Huffman, baritone

4. God moves in a mysterious way

Matt Vangjel and Will Landon, trumpet

JoDee Davis and Chris White, trombone

Tabitha Steiner, harp

MUSICA VOCALE

Soprano

Destinee Bush
Megan Caudle
Tess Cotter
Sarah Hon
Nancy Sparlin
Kaeli Whitener
Amy Waldron
Sara Young

Tenor

Matt Aberle
Jay Carter
Douglas Hartwell
Douglas McConnell
Ryan Olsen
Jakson Pennington
Willie Plaschke

Alto

Judith Becker
Melissa Carter
Michelle Cook
Sonja Coombes
Lori Davis
Beth Gentry-Epley
Ashley Miller
Melody Rowell
Cindy Sheppard

Bass

Steve Ameling
Jeff Hon
Warren Huffman
Douglas Maag
Geoffrey Wilcken

MUSICA VOCALE ARTISTIC LEADERSHIP

Jay Carter, *Artistic Director and Conductor*
Ryan Olsen, *Artistic Director and Conductor*
Arnold Epley, *Founding Conductor and Artistic Advisor*
Geoffrey Wilcken, *Rehearsal Pianist*

PROGRAM NOTES

TRANSPLANTED TRADITIONS: THE EVOLUTION OF AMERICAN MUSIC

Cultural markers—like music and food—undergo substantial change when transplanted to new places. Over time and out of necessity, small but vital adjustments create *something new* that couldn't have emerged at any other juncture. It's difficult to mark the exact instant when that new entity appears, but it is usually possible to trace its evolution over time and to notice its constituent parts.

The United States' status as a “melting pot” ensures that there's no easy definition of our artistic style, of the whole that is made up of many parts. In our relatively short history, no royal court or single state-sanctioned religious tradition has regulated our musical content. Immigrants from each corner of the world have brought their musical traditions here, meeting and mingling with indigenous influences and more.

An important part of Musica Vocale's work in the last fifteen years has been an exploration of this Pan-American musical tradition and its relationship to an even larger and complex global musical whole. In past concerts, we've focused on collaborations between American and British composers in the 20th century; Renaissance and Baroque music by Hispanic and Indigenous American composers; and contemporary works that survey the contemporary American experience. Today's concert continues this exploration by focusing on musical ingredients rooted in a Sacred tradition and later evolved as—or “melted into”—a folk tradition.

You'll hear music derived from congregational songs from 17th-century New England Puritan traditions and the Appalachian “shape note” tradition that blossomed from it a century later; you'll hear music from the Spiritual tradition, only written down in the late 19th century and becoming a part of a larger body of Sacred sung material; you'll hear expressive melodic lines and sturdy, unapologetic harmonies and clear structures, all characteristics that future generations may point to as a unique marker of American musical identity.

THE PURITAN PSALMS: NEW ENGLAND'S MUSICAL ROOTS

New England's role in American cultural identity stems from its persistence and eventual domination over other settlements in North America, including both European colonies and Indigenous American civilizations. The earliest settlers were English Puritans, whose contentious disagreements with the Anglican Church and Stuart monarchs made emigration attractive. Puritan musical tastes were colored by distrust of elaborate music and non-Biblical texts in worship, and thus the opulent music of the Anglican tradition had little place. Unaccompanied Psalm singing, both in worship and secular gatherings, was an approved way to spend their scant leisure time.

The first text published by the Massachusetts Bay colony in 1640 was *The whole booke of Psalmes Faithfully translated into English metre*; later it became known as *The Bay Psalm Book*. Each psalm follows a rigid structure in terms of meter and end-of-line rhyme, allowing it to be sung to a variety of similarly structured tunes. No music was included in early editions, requiring Colonial singers to supply their own. This was an imperfect solution; while a community might all know a tune, there were almost as many variations on each tune as there were individual singers.

Chester Alwes' setting of Psalm 23, *The Lord to me a Shepherd is*, takes the Bay Psalm Book's unique text and sets it to an originally composed, lyrical melody. The composer writes, "My setting was composed in a single afternoon in 1970, fulfilling a commission from my friend Richard Been, organist-choirmaster at the United Methodist Church of Hicksville, NY (Long Island). It became the first of a series of settings of texts from the Bay Psalm Book. I later added a companion piece to it for Arnold Epley and the Louisville Youth Choir in 1972, *Three Songs for Soprano and Clarinet* (1976), and the *Psalms of Ascent* (1982) for men's chorus and piano. Many people have called it my best composition; I've been trying to write something as good as it ever since (unsuccessfully)!"

SHAPED NOTES AND SACRED HARMONIES: THE COLONIAL STYLE

As the New England colonies grew, formal singing schools were established to eliminate what Thomas Walker described as '...an horrid Medley of confused and disorderly notes...' in 1721. The work of these singing schools was strengthened by a new musical innovation that aided accuracy and unity; a simplified four-note scale and corresponding printing that featured distinctly shaped note heads. A coordinated, but craggy, four-part harmony became the American musical standard in the 18th Century. Distinct from the smooth harmonies and counterpoint of European music, this Colonial and Federalist era music featured voice parts that compliment the melody, but move independently and are satisfying to sing on their own. These works also exhibit strong and consistent rhythm, pentatonic and modal scales, and cadences that favor perfect intervals that sound austere to modern listeners.

Not all Americans enjoyed music from this tradition, instead preferring the congregational singing of Anglican Britain and Lutheran Germany. Lowell Mason, whom we know for the carol "Joy to the World", worked to refashion congregational singing according to the European style. His efforts in Boston and New York were particularly effective, utterly displacing the unique Colonial style in America's established cities. However, the Colonial style endured in some regions, particularly those farther inland and around the Appalachian frontier. In areas like the Ohio River valley, these tunes became the soundtrack of the Second Great Awakening in the 19th century.

Each of the twelve movements in Alice Parker's *Melodious Accord* is taken directly from this tradition. Parker takes care to preserve the original tunes and often dispenses with the other independent parts to highlight the melody. She further complements this with careful use of

soloists and instruments, and sharing the melodic material among the performers. The result strikes a balance between the participatory tradition of Pre-Revolution singing and the European-style singing that supplanted it in the 18th century. One might assume that Parker's treatment of this musical material is in a style Lowell Mason would certainly have approved of, but that proponents of the Colonial style would also recognize, and perhaps even admire.

Parker divides the larger work into four sections: songs of gathering and welcome, songs from Old Testament themes, songs from the Christian New Testament, and songs of farewell. Today's performance inserts thematically complementary and sonically contrasting pieces into Parker's large work.

Alice Parker's role in the American musical landscape for much of the last century is unparalleled. While her long association with Robert Shaw can be partially credited for her prominence, her work with him was only a portion of a larger career. In time, she may be counted as one of the most important American contributors to a larger worldwide movement that incorporates folk traditions into the larger Classical canon—a group that includes Vaughan Williams, Bartok, Brahms, Dvořák, and Copland. Parker's operas, artsongs, and instrumental compositions are excellent, and one hopes these works, and her extensive writing on music, will gain equally deserved recognition alongside her numerous arrangements.

THE QUAKER INFLUENCE AND SIMPLICITY OF SONG

Music of the Quaker tradition is sometimes programmed as “early American music,” though it only truly developed in the middle of the 19th century. Though they were among the early European settlers, Quakers from this period regarded the Puritan's Psalm singing as contrived and ritualistic. Instead, they favored a sacred tradition that treasured silence and spirit-inspired impromptu testimony. American Quakers eschewed organized congregational singing, with only some congregations becoming open to congregational song in the years just before the American Civil War. The musical style they adopted emulated many of the same characteristics that Lowell Mason had championed in Boston and New York City at the turn of the 19th century.

Quaker music has an implicit elegance and simplicity that seems vaguely like English folksong—a striking contrast with rougher, Colonial-era Puritan psalms. Music from the African American tradition also found an early home in singing Quaker congregations, perhaps because of its clarity, spontaneity, and kinship with Quaker activism and abolitionism. Many of America's most prominent folk artists have drawn upon this rich Quaker musical heritage, including Pete Seeger, Joan Baez, and Carrie Newcomer.

Ned Rorem was a native of Richmond, Indiana, and was born into a Quaker family. He held fundamental Quaker principles dear throughout his life, later describing himself as a “Quaker-Atheist” in one of his many writings. His music for solo voice has risen to prominence on par with Aaron Copland and Samuel Barber, and he was highly regarded by them and other musical

luminaries of the 20th century, including Margaret Bonds, Francis Poulenc, Virgil Thompson, Arthur Honegger, and Leonard Bernstein. Rorem also explicitly chronicled romantic relationships with a number of them! He was awarded a Pulitzer in 1976 and continued writing well into the 21st century.

His motet ***Sing, My Soul, his wondrous love*** (1955) is a “neo-Quaker” work composed during a decade spent in the South of France. Though the text is from an Anglican source, Rorem’s musical setting is firmly rooted in the Quaker virtues of simplicity, peace, integrity, community, and stewardship that Rorem held dear.

SPIRITUALS AND THE AFRICAN AMERICAN TRADITION IN SACRED MUSIC

American music was unquestionably influenced by the millions of Africans and indigenous Caribbeans who arrived through forcible enslavement, primarily at the hands of Europeans. Like indigenous North and South Americans, their native language, religion, and cultural identity were largely suppressed—music was one of the few surviving aspects of their identity. Their music became a part of American music almost immediately, something frequently discussed in sources as early as 1640. It is difficult to trace this connection with precision; for the first two and a half centuries of American history, the music of Black Americans survived almost exclusively through aural tradition.

Following the Civil War, many songs and spirituals were written down for the first time and published. Black Americans also gained increased access to formalized musical training. This access, and the efforts of touring ensembles like the Fisk Jubilee Singers (founded in 1871), showcased this music with a prominence that Colonial-era music never achieved. In fact, European composers like Debussy, Delius, and Samuel Coleridge-Taylor increasingly viewed the music of Black America as the single most important and influential aspect of American music. Some produced works that deliberately illuminated this: Delius’s *Two Unaccompanied Partsongs*, and Coleridge Taylor’s *Song of Hiawatha*. Antonin Dvořák not only incorporated a spiritual as the main theme of his New World Symphony in 1893, but went on the record in an interview in the New York Herald: "In the negro melodies of America I discover all that is needed for a great and noble school of music."

At the same time, a generation of Black American composers trained in the Classical model emerged, including Harry Burleigh, who introduced Dvořák to the Spiritual tradition. Burleigh’s musical output remains well known, while that of Nathaniel Dett has been unjustly overlooked. Dett descended from escaped slaves and exhibited profound musical talent at an early age. His parents nurtured his musical studies while encouraging his study of other arts, especially British poetry. He was the first Black American to graduate from Oberlin Conservatory, where he was exposed to Dvořák’s music and support for Black music as American Music. Dett was one of the first Black Americans to navigate a ‘Classical’ career as a composer. He was also an important academic, and held appointments throughout America, including Harvard University and

Lincoln University in Jefferson City, Missouri. He continued formal study throughout his entire career, including study with Nadia Boulanger in Paris at around the same time as the slightly younger Aaron Copland.

Dett's choral music applied the "Classical" treatment to the Spiritual in the same way Parker applied it to Colonial-era songs. The original melodies are fastidiously preserved, and Dett employs techniques of reharmonization, transposition, and skillful polyphonic overlapping.

Gently, Lord, O Gently Lead Us is a motet written for a Protestant congregation in Oberlin, Ohio, and its roots in the Spiritual tradition are not immediately evident to the listener. The text is by Thomas Hastings, best known for his tune which is often sung with the hymn text *Rock of Ages, Cleft for Me*. The resulting musical work feels more like one of Brahms' or Bach's motets based upon a chorale tune, though in this case the chorale tune is an Afro-Caribbean spiritual from the Bahamas: Dig My Grave, Long an' Narrow...". ***Let Us Cheer the Weary Traveler*** is more of a traditional arrangement, and is instantly recognizable as a spiritual. Dett neither altered the tune nor inserted new text. Though there are arrangements of it by his contemporaries, Dett's arrangement approaches a freer compositional style, remarkably akin to Brahms' treatment of chorales and Roma folk music.

THE FOLK LEGACY OF AARON COPLAND

The 20th century produced American music that rose to prominence on the world stage, much of it was rooted in earlier American traditions. Aaron Copland is a particularly notable example. Copland was the child of Lithuanian Jews who had emigrated to America from Russia through Scotland; the family name was originally Kaplan. As a young child, Copland's musical exposure was largely limited to the music he heard in the Brooklyn synagogue the family attended—though as his elder siblings aged and exhibited musical skill, he was exposed to a wider variety of music. In his teenage years, he flourished as a student musician, and in his early twenties, he undertook formal study with Nadia Boulanger in Paris.

The earlier music of America fascinated Copland, and his music has much in common with the music of Appalachian America, itself a carrying on of the Colonial tradition: sturdy and memorable melodies, octave doublings, and the passages using melodic intervals of the perfect fourth and fifth. In several prominent works, Copland quoted early American music verbatim; he also arranged many early American tunes as art songs. Even his entirely original works retain something of a folk-like quality.

Thou, O Jehovah, abideth forever is an early work from Copland's study with Boulanger, one of four choral works that were composition exercises. Later in life, Copland reluctantly agreed for these works to be published, and wrote "They have a certain curiosity value - the style is not yet really mine." Though he wrote these pieces in homage to the Russian composer Modest Mussorgsky, it is easier to hear the first sparks of Copland's trademark sound and the thumbprint of Colonial-era music than Mussorgsky's influence.

MODERN VOICES AND 20TH-CENTURY REFLECTIONS

Edna St. Vincent Millay was a modern American woman, cast from a mold that surely eclipsed anything Colonial-era settlers could have envisioned. She quickly rose to prominence as a gifted writer and playwright, though her progressive feminism often conflicted with the then-status quo of American life. At the age of 29, she became the first woman, and the second person, to win the Pulitzer for poetry. She was an especially important and influential writer, and though she was later pilloried for her devotion to older poetic forms that avant-garde writers saw as arcane, her writing grew in popularity again in the decade after her death. Her poetry is included in virtually every significant poetic anthology, and modern composers are continually inspired to set her words.

Colin Britt's setting of her *Afternoon on a Hill* is an unmistakably 21st-century musical work—though it is the perfect vehicle for her 20th-century poetry. Although Britt currently serves as the director of choral studies at Mt. Holyoke College in Massachusetts, he was born and raised in Maine, a characteristic he shared with Edna St. Vincent Millay.

Samuel Barber is perhaps best known for his elegiac *Adagio for Strings* (1936) though, like Rorem, his many art songs for solo voice are especially dear to singers. It is often forgotten that Barber was a well-regarded baritone earlier in his career, and this is evidenced by a perfect wedding of text and tune - hallmark of his works. His setting of Emily Dickinson's poem *Let Down the Bars, O Death* was composed at the same time as the Adagio, and like it, expresses timelessness and vastness in a miraculously small musical package.

A native of Lubbock, Texas, Gerre Hancock became one of America's most revered church musicians. His long tenure at New York's St. Thomas Church Fifth Avenue as organist/choirmaster is only a part of his lifelong work. Hancock was especially skilled at finding a place for American music within the liturgy of the United States' only Anglican choir school. His reverent arrangement of *Deep River* has been a staple in the repertoire at St. Thomas for almost four decades and is only one of many excellent arrangements and original compositions.

While the United States' musical tradition is short in comparison to the music of the rest of the world, it has been a busy four hundred years! Tracing this musical heritage is impossible in just one concert. Like a smorgasbord, it's simply not possible to experience everything all at once without becoming a glutton.

Enjoy our feast of four centuries of American music!

Program notes by Jay Carter and Willie Plaschke

The Lord to Me a Shepherd Is

Chester Alwes

The Lord to me a shepherd is,
want therefore shall not I.

He in the folds of tender grass
doth make me down to lie.
To waters calm me gently leads,
restore my sole doth He.

He doth in paths of righteousness
for His name's sake lead me.

Yea, though in valley of death's shade
I now may walk, none ill I'll fear,
Because Thou art with me,
Thy rod and Thy staff my comfort are.

For me a table Thou hast spread
in presence of my foes.
Thou dost anoint my head with oil,
my cup it overflows.

Goodness and mercy surely shall,
all my days follow me.
And in the Lord's house I shall dwell so long,
So long as day shall be.

The Whole Booke of Psalmes, 1640

Melodious Accord

Alice Parker

I. Welcome, 1. House of our God

House of our God, with cheerful anthems ring
while all our lips and hearts his goodness sing;
With sacred joy his wondrous deeds proclaim,
let every tongue pronounce with his name;
The Lord is good, his mercy never ending;
His goodness in perpetual show'rs descending.

Thou, earth, enlightened by his rays divine,
pregnant with grass and corn and oil and wine.
Crown'd with his goodness, let thy nations meet,
and lay themselves at his paternal feet;
With grateful love that liberal hand confessing,
which through each heart diffuseth every blessing.

Zion, enriched with his distinguished grace,
blessed with the rays of thine Immanuel's face;
Zion, Jehovah's portion and delight,
graven on his hand, and hourly in his sight,
In sacred strains exalt that grace excelling,
which makes thine humble hill his chosen dwelling.
Amen.

Phillip Dodredge (1755)

I. Welcome, 2. Lord, I approach thy mercy seat

Lord, I approach thy mercy seat,
where thou dost answer prayer;
there humbly fall beneath Thy feet,
for none doth perish there.

Thy promise is my only plea;
with this I venture nigh;
thou callest burden'd souls to thee,
and such, O Lord, am I.

Bowed down beneath a load of sin,
by Satan sorely press'd,
By war without and fear within,
I come to thee for rest.

Be thou my Shield, my hiding place;
that shelter'd near thy side,
I may my fierce accuser face,
and tell him, thou hast died.

John Newton (1779)

I. Welcome, 3. Come, ye disconsolate

Come, ye disconsolate, where'er you languish;
Come, at the mercy seat, fervently kneel.
Here bring your wounded hearts, here tell your
anguish.
Earth hath no sorrow that heav'n cannot heal.

Joy to the desolate, light of the straying,
Hope when all others die, fadeless and pure.
Here speaks the Comforter, in mercy saying:
"Earth has no sorrow that heav'n cannot cure."

Here see the Bread of Life, see waters flowing
Forth from the throne of God, pure from above.
Come to the feast prepare; Come, ever knowing
Earth has no sorrow but heav'n can remove.

Thomas Moore (1816)

Sing, My Soul, His Wondrous Love

Ned Rorem

Sing, my soul, His wondrous love,
Who, from Yon bright throne above,
Ever watchful o'er our race,
Still to man extends His grace.

Heaven and earth by Him were made;
All is by his scepter swayed;
What are we that He should show
So much love to us below?

God, the merciful and good,
Bought us with the Savior's blood,
And, to make our safety sure,
Guides us by his Spirit pure.

Sing, my soul, adore His Name!
Let His glory be thy theme:
Praise Him till He calls thee home;
Trust His love for all to come.

Anonymous, 19th Century

Gently, Lord, O Gently Lead Us

Nathaniel Dett

Gently, Lord, O gently lead us,
Pilgrims in this vale of tears,
Thru the trials yet decreed us
Till our last great change appears.
When temptation's darts assail us,
When in devious paths we stray,
Let Thy goodness never fail us —
Lead us in Thy perfect way.

In the hour of pain and anguish,
In the hour when death draws near,
Suffer not our hearts to languish,
Suffer not our souls to fear.
And when mortal life is ended,
Bid us in Thine arms to rest,
Till, by angel bands attended,
We awake among the blest.
Amen.

Thomas Hastings (1831)

Melodious Accord

Alice Parker

II. Old Testament, 1. Be joyful in God

Be joyful in God all ye lands of the earth,
Oh serve him with gladness and fear:
Exult in his presence with music and mirth,
with love and devotion draw near.

Jehovah is God and Jehovah alone,
who reigns with his Son above all,
And we are his people his scepter we own,
his sheep and we follow his call.

O enter his gates with thanksgiving and song,
your vow in his temple proclaim.
His praise with melodious accordance prolong,
and bless his adorable Name.

For good is the Lord, inexpressibly good,
and we are the works of his hand,
His mercy and truth from eternity stood,
and shall to eternity stand.

James Montgomery (1822)

II. Old Testament, 2. The voice of my beloved sounds

The voice of my Beloved sounds,
while o'er the mountain top He bounds.
He flies exulting o'er the hills,
and all my soul with transport fills.
Gently doth He chide my stay,
"Rise, my love, and come away,"

The scatter'd clouds are fled at last,
the rain is gone, the winter's past.
The lovely vernal flow'rs appear,
the warbling choir enchants our ear;
Now with sweetly pensive moan,
coos the turtle dove alone.

Charles Wesley (1742)

II. Old Testament, 3. Guide me, O thou great Jehovah

Guide me, O Thou great Jehovah,
Pilgrim through this barren land;
I am weak, but Thou are mighty,
hold me with Thy powerful hand.
Bread of Heaven, Bread of Heaven,
feed me 'til I want no more.

Open now the crystal fountain
Whence the healing streams do flow:
Let the fiery, cloudy pillar
Lead me all my journey through.
Strong Deliverer, Strong Deliverer,
Be thou still my Strength and Shield.

Feed me with the heav'nly manna
In the barren wilderness,
Be my sword and shield and banner,
Be my robe of righteousness.
Fight and conquer, Fight and conquer
All my foes by sov'reign grace.

When I tread the verge of Jordan,
let my anxious fears subside:
Foe to death and hell's destruction,
Land me safe on Canaan's side.
Songs of praises, Songs of praises
I will ever sing to Thee.

William Williams (1745)

Thou, O Jehovah, Abideth Forever

Aaron Copland

Thou, O Jehovah, abideth forever.
God reigneth over all men and nations.
His throne doth last and doth guide all the ages.
Why willst Thou forsake us ever?
When willst Thou forget us never?

Thou, O Jehovah, abideth forever,
And all the length of our days will ever be our Savior.
When willst Thou forget us never?

Text drawn from Biblical sources

Afternoon on a Hill

Colin Britt

I will be the gladdest thing
under the sun!
I will touch a hundred flowers
and not pick one.
I will look at cliffs and clouds
with quiet eyes,
Watch the wind bow down the grass,
and the grass rise.
And when lights begin to show
up from the town,
I will mark which must be mine,
and then start down!

Edna St. Vincent Millay (1917)

Melodious Accord

Alice Parker

III. New Testament, 1. When I survey the wondrous Cross

When I survey the wondrous cross
On which the Prince of Glory died,
My richest gain I count but loss,
And pour contempt on all my pride.

Were the whole realm of nature mine,
that were a present far too small.
Love so amazing, so divine,
Demands my soul, My life, my all.

Forbid it, Lord, that I should boast
Save in the death of Christ, my God;
All the vain things that charm me most,
I sacrifice them to his blood.

Isaac Watts (1707)

III. New Testament, 2. Come, O thou traveler unknown

Come, O Thou Traveler unknown,
Whom still I hold but cannot see;
My company before is gone,
and I am left alone with Thee;
With Thee all night I mean to stay,
And wrestle till the break of day.

'Tis Love! 'tis Love! Thou diedst for me,
I hear Thy whisper in my heart;
The morning breaks, the shadows flee:
Pure, universal love Thou art;
To me, to all, Thy mercies move;
Thy nature and thy name is Love.

In vain Thou strugglest to get free;
I never will unloose my hold;
Art Thou the man that died for me?
The secret of Thy love unfold;
Wrestling, I will not let Thee go,
Till I Thy name, thy nature know.

Charles Wesley (1742)

Let Us Cheer the Weary Traveler

Nathaniel Dett

Let us cheer the weary traveler,
Cheer the weary traveler,
Let us cheer the weary traveler,
Along the heavenly way.

And if you meet with crosses
And trials on the way,
Just keep your trust in Jesus,
And don't forget to pray.

I'll take my gospel trumpet,
And I'll begin to blow,
And if my Savior helps me,
I'll blow wherever I go.

African American Spiritual

Melodious Accord

Alice Parker

III. New Testament, 3. O how happy are they

O how happy are they, who their Savior obey,
and have laid up their treasure above,
Oh! what tongue can express the sweet comfort
and peace Of a soul in its earliest love.

Jesus all the day long was my joy and my song;
Oh! that more his salvation might see;
He hath loved me, I cried, He hath suffer'd and
died, To redeem such a rebel as me.

'Twas a heaven below My Redeemer to know:
And the angels could do nothing more,
Than to fall at his feet and the story repeat,
And the Savior of sinners adore.

Now my remnant of days Would I spend in his
praise, Who hath died me from death to redeem;
Whether many or few, all my days are his due;
May they all be devoted to him.

Charles Wesley (1749)

IV. Farewells, 1. That glorious day is drawing nigh

The glorious day is drawing nigh,
When Zion's light shall come.
She shall arise and shine on high,
Bright as the rising sun.

The north and south their sons resign,
And earth's foundation bend;
Cloth'd as a bride, Jerusalem,
All glorious shall descend.

The King who bears the splendid crown,
The azure flaming bow,
The holy city shall bring down,
To bless his Church below.

When Zion's bleeding, conqu'ring King,
Shall sin and death destroy,
The morning stars shall join to sing,
And Zion shout for joy!

John Leland (1780)

IV. Farewells, 2. How sweet to reflect

How sweet to reflect on the joys that await me
In yon blissful region, the haven of rest.
Where glorified spirits with welcome shall greet me,
And lead me to mansions prepared for the blest.

Encircled in light, and with glory unshrouded,
My happiness perfect, my mind's sky unclouded,
I'll bathe in the ocean of pleasure unbounded,
And range with delight through the Eden of love.

When angelic legions with harps tuned celestial,
Marmoniously join in the concert of praise,
The saints, as they flock from the regions terrestrial,
In loud hallelujahs their voices will raise.

Then songs of the Lamb shall reecho through heaven,
My soul will respond, To Immanuel be given.
All glory, all honor, all might and dominion,
who brought us through grace to the Eden of love.
Hallelujah.

W. C. Tillou (1831)

Let down the bars, O Death!

Let down the bars, O Death!
The tired flocks come in
Whose bleating ceases to repeat,
Whose wandering is done.

Thine is the stillest night,
Thine the securest fold;
Too near thou art for seeking thee,
Too tender to be told.

Samuel Barber

Emily Dickinson (posthumous, 1891)

Deep River

Gerre Hancock

Deep river, my home is over Jordan.
Deep river, Lord, I want to cross over into campground.

Oh don't you want to go to that gospel feast,
That promised land, where all is peace?
Deep river, Lord, I want to cross over into campground.

African American Spiritual

Melodious Accord

Alice Parker

IV. Farewells, 3. How pleasant thus to dwell below

How pleasant thus to dwell below
in fellowship of love;
And though we part, 'tis bliss to know
the good shall meet above.

The children who have loved the Lord
will hail their teachers there,
And teachers gain the rich reward
of all their toil and care.

Yes, happy thought, when we are free
From earthly grief and pain;
In heav'n we shall each other see,
And never part again.

Refrain:
Oh, that will be joyful, joyful, joyful!
Oh, that will be joyful
to meet to part no more.
On Canaan's happy shore,
and sing the everlasting song
With those who've gone before.

Anonymous

IV. Farewells, 4. God moves in a mysterious way

God moves in a mysterious way
His wonders to perform,
He plants His footsteps in the sea
And rides upon the storm.

Deep in unfathomable mines
of never-failing skill,
He treasures up his vast designs
and works his sov'reign will.

Ye fearful saints, fresh courage take;
the clouds ye so much dread,
Are big with mercy and shall break
In blessings on your head.

Judge not the Lord by feeble sense,
But trust him for his grace,
Behind a frowning providence
He hides a smiling face.

His purposes will ripen fast,
Unfolding every hour,
The bud may have a bitter taste,
But sweet will be the flower.

Blind unbelief is sure to err,
And scan His work in vain;
God is His own interpreter,
and He will make it plain.
Amen.

William Cowper (1774)

RYAN OLSEN, ARTISTIC DIRECTOR AND CONDUCTOR

An educator for over twenty years, Dr. Ryan Olsen has taught choral music at all levels in Kansas, Missouri, Arizona, Texas, and Colorado. In August he joined the teaching staff at Olathe West High School as Director of Choirs after previously conducting collegiate choirs and teaching music education courses at Baker University in Baldwin City, KS, Colorado State University in Fort Collins, and Our Lady of the Lake University in San Antonio, TX.



Ryan received his Master and Bachelor Degrees in Music Education from the Conservatory of Music and Dance at the University of Missouri-Kansas City and his Doctor of Musical Arts in Choral Conducting from Arizona State University. He is an active clinician, conductor, and adjudicator at state and national conferences where he has presented on transitioning singers during transgender and adolescent voice change, mindfulness-based instructional strategies, audiation for singers and choirs, and numerous other aspects of choral and conducting pedagogy. Dr. Olsen is passionate about the use of early polyphony as sight-reading and performance repertoire and has edited and arranged numerous scores that can be found on his website, www.ryanolsen.com. He is also an advocate for living composers and innovative concert programming, having commissioned and collaborated with composers on new choral works.

Outside of music, Ryan can be found reading, cheering on the KC Current, running, hiking, or on a stand-up paddle board, or playing various tabletop or board games with friends and family. He lives in the Olathe with his wife Erin, a school counselor, and daughter Meredith.

JAY CARTER, ARTISTIC DIRECTOR AND CONDUCTOR

Jay Carter has earned a reputation as one of North America's finest countertenors. A frequent collaborator with both period and modern ensembles, he is recognized as a leading interpreter of Baroque repertoire lauded for luminous tone, stylish interpretations, and clarion delivery. Though a specialist in the earlier repertoire, Carter has premiered modern works by John Tavener, Augusta Read Thomas, Chester Alwes, Sebastian Gottschick, and Anthony Maglione. An avid recitalist, he presents works from outside the standard countertenor repertory including works by Schumann, Poulenc, Wolf, and Howells.



In recent seasons he has appeared with acclaimed conductors including Nicholas McGegan, Ton Koopman, John Butt, John Scott, and Matthew Halls. Highlights of recent seasons include Bach's *Weinachtsoratorium* with Maasaki Suzuki and the Bach Collegium Japan, Vivaldi arias and *Gloria* with Nicholas McGegan and the Saint Louis Symphony, and Bach's *Johannespassion* with Daniel Hyde and the Choir of Men and Boys at St. Thomas Church, New York City. Carter is a featured soloist on recordings with Ars Lyrica, Bach Collegium San Diego, The Kingsbury Ensemble, Yale Schola Cantorum, Westminster Williamson Voices, and others. He has also served as the artistic director and conductor of Kantorei (Westminster Choir College) and the Schola Cantorum of William Jewell College.

As a scholar and clinician, Carter presents masterclasses and lecture recitals for colleges, universities, and presenting organizations throughout the United States. He has almost two decades of experience in higher education, primarily focusing intently on student-centered and career-centered studio work. He has served on the voice faculty of Westminster Choir College, William Jewell College, and the UMKC Conservatory of Music. Carter holds graduate degrees from the Yale School of Music and Institute of Sacred Music and the University of Missouri–Kansas City Conservatory of Music. His undergraduate studies were undertaken at William Jewell College (Liberty, MO) as a student and mentee of Arnold Epley.

He and his wife (and their much-loved goldendoodle, Pippa) are new empty nesters and live in historic Liberty, MO. Visit www.jaycartercountertenor.com for more information.

ABOUT MUSICA VOCALE

This is the fifteenth season of Musica Vocale performances. Musica Vocale is an ensemble made up of highly-skilled choral musicians that performs choral literature not often performed in the greater Kansas City metropolitan area, and is often joined by instrumental ensembles. This 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 administers the work of Musica Vocale. Those board members are:

Matt Aberle	Arnold Epley, <i>ex officio</i>
Steve Ameling	Douglas Hartwell
Jay Carter, <i>ex officio</i>	Erica Miller
Melissa Carter	Ryan Olsen, <i>ex officio</i>
Sharon Cheers	Nancy Sparlin
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MUSICA VOCALE THANKS THE FOLLOWING:

Supported in part by the Martha Lee Tranby Music Enrichment Fund

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Dr. Anthony Maglione, Director of Choral Studies, William Jewell College	Dr. Geoffrey Wilcken, rehearsal accompanist William Jewell College Central Services
Dr. Josh Maize, Village Presbyterian Church	
Dr. Paul Meier, Grace and Holy Trinity Cathedral	

MUSICA VOCALE REPERTOIRE 2009–2024

Chester Alwes	The Gate of the Year The Lord to Me a Shepherd Is Psalms of Ascent The Serenity Prayer	Johannes Brahms	O Heiland, reiss die Himmel auf, Op. 74 No. 2 (cont.) Fest -und Gedenksprüche, Op. 109
Anonymous	Chanson Dessus le marché d'Arras	Frank Bridge	The Bee, H.110 Autumn, H.162 Music, When Soft Voices Die, H.76
Aleksander	Svyete Tikhiy	Benjamin Britten	Hymn to St. Cecilia, Op. 27 Rejoice in the Lamb, Festival Cantata, Op. 30 Festival Te Deum, Op. 32 Saint Nicolas, Op. 42 A Wedding Anthem, Amo Ergo Sum, Op. 46 Five Flower Songs, Op. 47 Choral Dances from Gloriana, Op. 53 Cantata Misericordium, Op. 69 Selections from A.M.D.G. (Ad majorem Dei gloriam)
Arcahngelsky	Vzbrannoi voyevodye pobditelnaya	Anton Bruckner	Ecce sacerdos magnus, WAB 13 Mass No. 2 in E minor, WAB 27 Psalm 23, WAB 34 Du bist wie eine Blume, WAB 64
Dominick Argento	Gloria from The Masque of Angels	Dieterich	Membra Jesu nostri patientis sanctissima, BuxWV 75
Johann Christoph Bach	Ich lasse dich nicht, du segnest mich denn, BWV Anh. 159	Buxtehude	Ave verum corpus Bow thine ear, O Lord (1589) Haec Dies Mass for Five Voices O Lord, Make thy servant Elizabeth our Queen
Johann Ludwig Bach	Das ist meine Freude, JLB 28	William Byrd	Aufer a nobis
J. S. Bach	Christ lag in Todes Banden, BWV 4 Du Hirte Israel, höre, BWV 104 O Jesu Christ, meins Lebens Licht, BWV 118 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 Christmas Oratorio, BWV 248 Chorale, Dir Jesu, Gottes Sohn, sei Preis, BWV 421 Fuga supra Magnificat, BWV 733	Francisco Lopez	Capillas
Samuel Barber	Reincarnations	Giacomo Carissimi	Jephte
Leonard Bernstein	Missa Brevis (1988)	Pablo Casals	O vos omnes
Hildegard von Bingen	O ignis spiritus paracliti	Joan Cererols	Marizápolos a lo divino, <i>Serafin que con dulce harmonia</i>
Lili Boulanger	Les Sirènes Hymne au Soleil	Marc-Antoine	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
Johannes Brahms	Vier Gesänge, Op. 17 Benedictus (Missa Canonica), WoO 18 No. 2 Es ist das Heil uns kommen her, Op. 29 No. 1 Schaffe in mir, Gott, ein rein' Herz, Op. 29 No. 2 Geistliches Lied, Op. 30 Rhapsody, Op. 53 O Heiland, reiss die Himmel auf, Op. 74 No. 2 Warum ist das Licht gegeben dem Mühseligen, Op. 74 No. 1	Charpentier	There Is No Rose The Modern Man I Sing The Trumpet Sounds Within-a My Soul
		Traditional African	My Soul
		American Spiritual, arr. Ian David Coleman	

Aaron Copland	Four Motets In the Beginning Las Agachadas	William Harris	Bring us, O Lord God Faire is the Heaven
Carson Cooman	Canticle: Mosaic in Remembrance & Hope	William Hawley	In Paradisum
Johann Nepomuk David	Deutsche Messe	Lupus Hellinck	Mit Fried und Freud ich fahr dahin
Frederick Delius	Two Unaccompanied Partsongs	Michael Hennagin	Walking on the green grass
Hugo Distler	Singet dem Herrn ein neues Lied, Op. 12 No. 1 Vorspruch	Fanny Mendelssohn Hensel	Gartenlieder, Op. 3
Maurice Duruflé	Quatre Motets sur des themes Grègoriens, Op. 10	Felix Mendelssohn	Warum toben die Heiden?
Stewart Duncan	Christus est vita Lord, Afford a Spring to Me Within These Walls	Paul Hindemith	Six Chansons
Melissa Dunphy	American DREAMers Suite Remembrance What do you think I fought for at Omaha Beach?	Gustav Holst	Nunc dimittis, H.127 The Evening-Watch from <i>Two Motets (1924)</i>
Edward Elgar	Lux Aeterna, arr. John Cameron They are at rest	Arthur Honegger	King David
Ēriks Ešenvalds	Stars	Herbert Howells	Magnificat & Nunc dimittis from St. Paul's Service Requiem
Gabriel Fauré	Cantique de Jean Racine, Op. 11 Les Djinnis, Op. 12 Pavane, Op. 50	Zoltán Kodály	Missa Brevis
Frank Ferko	Laus Trinitati, from The Hildegard Motets	Anna Krause	The Old Woman Dredges the River
Gaspar Fernández	Tlecantimo choquilia / Jesús de mi gorazón	Gail Kubik	Two Choral Scherzos based on Well Known tunes
Gerald Finzi	Clear and gentle stream In Terra Pax Magnificat My spirit sang all day	Johann Kuhnau	Tristis est anima mea
Orlando Gibbons	Almighty and Everlasting God Drop, drop, slow tears Magnificat & Nunc dimittis from Short Service in A-flat O Clap Your Hands Together	Libby Larsen	I Just Lightning
Alberto Ginastera	Lamentaciones de Jeremias Prophetae, Op. 14	Orlando di Lasso	Chanson Dessus le marché d'Arras Justorum animae in manu Dei Magnificat in the First Tone for six parts
Claude Goudimel	Ainsi qu'on oit le cerf bruire (Psalm 24) Salve Regina à trois choeurs	Morten Lauridsen	O magnum mysterium Madrigali: Six "Fire Songs" on Italian Renaissance Poems
Percy Grainger	Irish Tune from County Derry	Kenneth Leighton	Drop, drop, slow tears from Crucifixus pro nobis, Op. 38
Francisco Guerrero	Usquequo Domine	Antonio Lotti	Crucifixus a 8
Andreas Hammerschmidt	Alleluja, freut euch ihr Christen alle	Sean MacLean	Pange lingua
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	Sir James MacMillan	Ave maris stella
		Anthony J. Maglione	The One and the Many Ave maris stella
		Felix Mendelssohn	Ave Maria, Op. 23 No. 2 Elijah, Op. 70, MWV A 25
		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
		David Mooney	The Coulin (arranged by)
		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)	Heinrich Schütz	Ride la Primavera, SWV 7
Tarik O'Regan	Ave Maria		Singet dem Herrn ein neues Lied, SWV 35
Juan Gutiérrez de Padilla	Deus in adiutorium meum intende Missa ego flos campi Versa est in luctum		Lobe den Herren, meine Seele, SWV 39
Giovanni Pierluigi da Palestrina	Exultate Deo Missa Brevis Sicut cervus / Sitivit anima mea (Psalm 42)		Quid commisisti, o dulcissime puer, SWV 56
Arvo Pärt	The Deer's Cry		Ego sum tui plaga doloris, from Cantiones sacrae, SWV 57
Stephen Paulus	The Road Home		Die Himmel erzählen die Ehre Gottes, SWV 386
Plainsong 8th century, edited Steven Plank	Te splendor et virtus Patris		Selig sind die Toten, SWV 391 Deutsches Magnificat, SWV 426
Krzysztof Penderecki	Agnus Dei (1981)	Joshua Shank	Color Madrigals: Six Songs on Poems by John Keats
Francis Poulenc	Un soir de neige	George Shearing	Songs and Sonnets
Giacomo Puccini	Requiem Aeternam, SC 76	John Sheppard	Libera nos, salve nos II Salvator mundi, Domine
Josquin des Prez	Missa L'homme armé Sexti toni Planxit autem David	Williametta Spencer	At the round earth's imagined corners
Henry Purcell	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 Music for the Funeral of Queen Mary, Z. 860 Now does the glorious day appear, Z. 332 Te Deum Laudamus and Jubilate Deo, for St. Cecilia's Day, Z. 232 Welcome to all the pleasures that delight, Z. 339	Sir John Stainer	God so loved the world, from The Crucifixion
Max Reger	O Tod, wie bitter bist du, Op. 110 Morgengesang, Op. 138 No. 2 Nachtlied, Op. 138 No. 3	Sir Charles Villiers Stanford	My Love's an Arbutus The Bluebird Three Motets, Op. 38 Eight Partsongs, Op. 119
Josef Rheinberger	Abendlied, Op. 69 No 3	Halsey Stevens	Go, Lovely Rose
Ned Rorem	From an Unknown Past Sing, my soul, His wondrous love	Igor Stravinsky	Mass
John Rutter	What sweeter music	Giles Swayne	Magnificat
Antonio de Salazar	Atención, atención Psalm 116:10-16 <i>Credidi</i>	Jan Pieterszoon Sweelinck	Gaudete omnes
Johann Hermann Schein	Das ist mir lieb, motet on Psalm 116 Die mit Threnen seen	Joan Szymko	Ubi Caritas
Franz Schubert	Mass No. 2 in G, D. 167	Thomas Tallis	Loquebantur variis linguis O nata lux de lumine Te lucis ante terminum
Clara Schumann	Drei gemischte Chöre	Randall Thompson	Alleluia Fare Well
Georg Schumann	Das ist ein köstliches Ding, Op. 52 No. 2	Virgil Thomson	Green Fields (Old Southern Hymn Tune) Fanfare for Peace My Shepherd will supply my need (Psalm 23)
Robert Schumann	Talismane, Op. 141 No. 4	Frank Ticheli	There will be rest
William Schuman	Carols of Death	Paula Foley Tillen	A Prayer for Peace
		Michael Tippett	Five Spirituals from A Child of Our Time
		Christopher Tye	Sanctus from Missa Euge bone
		Patricia Van Ness	Cor meum est templum sacrum
		Zachary Wadsworth	War-Dreams
		Ralph Vaughan Williams	Rest

Gwyneth Walker God's Grandeur
William Walton Drop, drop, slow tears
Magnificat & Nunc dimittis
Thomas Weelkes When David heard
Judith Weir Illuminare, Jerusalem
James Whitbourn Annelies

Geoffrey Wilcken To See the Earth, Op. 43 No. 2
Life's Symphony, Op. 51 No. 12
Phós, Opus 52
Everyone's Brother, Op. 70 No. 2
(2019)
Fear No More
That Promised Land
Adrian Willaert Chanson Dessus le marché d'Arras
H. W. Zimmermann Psalmkonzert (1958)

OUR 24–25 SEASON CONTINUES!



Dresden
The Great Garden

Sunday, March 9, 2025 at 3:00 PM
St. Elizabeth Catholic Church
2 E. 75th Street, Kansas City, MO

Celebratory works from Baroque-era Dresden by Heinrich Schütz, Johann
Herman Schein, Antonio Lotti, and Jan Dismas Zelenka.



A Family Affair
Tracing four musical families

Sunday, May 18, 2025 at 3:00 PM
Immanuel Lutheran Church
4205 Tracy, Kansas City, MO

An exploration of works by members of the Bach Family, Felix and Fanny Mendelssohn, Robert and Clara Schumann, and Gustav and Imogen Holst.

Visit musicavocale.org for complete concert details.



**THANK YOU for attending
today's concert.**

We are so glad you are here!

Join our email list and follow us on social media to stay up to date with season and concert information. See the QR codes on the inside cover of the program for more information.

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