

m u s i c a  o c a l e

Arnold Epley, Conductor

Jay Carter, Associate Conductor

♦ ♦ ♦

*Now does the
glorious day appear*

Music for royal and saintly women

With members of the
Kansas City Baroque Consortium

Grace & Holy Trinity Cathedral
Sunday, October 28, 2018
2:00 p.m.

UPCOMING MUSICA VOCALE EVENTS

Bach Home for the Holidays

Musica Vocale with the Kansas City Chamber Orchestra

Tuesday, December 4, 2018, 7:30 p.m.

Grace and Holy Trinity Cathedral, 415 W. 13th St., Kansas City, MO

A rare performance of J.S. Bach’s *Christmas Oratorio* featuring soloists including international vocal soloists Jay Carter and Kyle Stegall with Musica Vocale, conducted by Arnold Epley. Kick off the holiday season with this Christmas narrative as seen through the eyes of the angels, shepherds, and magi – some of Bach's most sublime music! Tickets: www.kcchamberorchestra.org or 816-235-6222

Chiarascuro: Contrasts of humanity and nature

Sunday, March 3, 2019, 3:00 p.m. Location TBA

Our second concert celebrates the contrasts of the natural world and humanity’s interaction with it. This concert spans a variety of musical works from Antonio Lotto to Joby Talbot and is highly driven by musical settings of great poets – Gerard Manley Hopkins, William Shakespeare, Sarah Teasdale, and Christina Rossetti are among the English language representatives.

Resist: Challenging State and Circumstance

Sunday, May 19, 2019, 5:00 p.m. Sacred Heart Guadalupe, 2544 Madison Ave., Kansas City, MO

Our final concert centers upon a new work by Australian-American composer Melissa Dunphy, whose work focuses upon the intersection of art with political discourse. *American Dreamers* takes texts written by persons impacted in the recent debates about immigration in the United States and presents their stories in a multi-movement acapella work. Other works, *Cantos Sagrados* by James MacMillan and *War Dreams* by Zachary Wadsworth, continue the focus on oppression and violence as they impact the migrant experience.

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KANSAS CITY BAROQUE CONSORTIUM

PERIOD PERFORMANCE



UPCOMING PERFORMANCES:

DEC. 15: MESSIAH SING ALONG

4:00 PM, GRACE & HOLY TRINITY CATHEDRAL

SPRING APPEARANCES

DATES TO BE ANNOUNCED SOON
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2019 SUMMER SEASON

WOMEN OF NOTE

KCBARoque.ORG

INSTRUMENTALISTS

Violin

Rob Patterson
Eric Williams

Viola

Nell French
Brendan Pearson

Cello

Trilla Ray-Carter

Organ

Geoffrey Wilcken

MUSICA VOCALE

Soprano

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

Tenor

Matt Aberle
Jay Carter
Jason Elam*
Todd Gregory-Gibbs
Douglas Hartwell
Jay Van Blaricum

Alto

Melissa Carter
Sonja Coombes
Beth Gentry-Epley
Crista Pinkston
Melody Rowell
Jesse Sullinger
Johanna Telke*
Leira Tillmon*

Bass

Steve Ameling
Kevin Hershberger
Jeff Hon
Matthew Jackson
Joseph Johnson*
Douglas Maag
Geoffrey Wilcken

* Currently on leave

O ignis spiritus paracliti

Hildegard von Bingen (1098–1179)

Amy Waldron, Megan Moore, Jesse Sullinger, Jay Carter

Welcome to all the pleasures that delight, Z. 339

Henry Purcell (1659–1695)

Ode for St. Cecilia's Day

Sarah Hon, Soprano
Amy Waldron, Soprano
Todd Gregory-Gibbs, Countertenor
Jay Van Blaricum, Tenor
Jeff Hon, Baritone
Douglas Maag, Bass

O Lord, Make thy servant Elizabeth our Queen

William Byrd (1539/40–1623)

Now does the glorious day appear, Z. 332

Purcell

Amy Waldron, Soprano
Jay Carter, Countertenor
Jay Van Blaricum, Tenor
Jeff Hon, Baritone
Douglas Maag, Bass

~ *Intermission* ~

Magnificat

Giles Swayne (b. 1946)

Laus Trinitati*, from *The Hildegard Motets

Frank Ferko (b. 1950)

Music for the Funeral of Queen Mary, Z. 860

Purcell

I. Man that is born of a woman

II. Dance for the followers of night, from *The Fairy Queen*, Z. 629

III. In the midst of life we are in death

IV. Fantasia upon one note, Z. 745

V. Thou knowest, Lord, the secrets of our hearts

Hymn to St. Cecilia, Op. 27

Benjamin Britten (1913–1976)

Megan Caudle, Soprano

Megan Moore, Soprano

Jay Carter, Alto

Jay Van Blaricum, Tenor

Matthew Jackson, Bass

Choral Dances from *Gloriana*, Op. 53

Britten

I. Time

II. Concord

III. Time and Concord

PROGRAM NOTES

Musica Vocale has a long-standing commitment to presenting musical works that, through no fault of the composer, are lesser-known and infrequently heard. The neglect of worthy music is made more egregious as the whole canon of the Western musical tradition is thoroughly and unfairly dominated by male composers, though there are frequent opportunities to bring music written by women to the fore. Our past programming has increasingly featured works composed by women, and we presented an entire concert of works by women in our 9th season. Our commitment to future presentations of works by female composers continues and we are thrilled to be presenting another new major work, *American Dreamers*, by the Philadelphia-based composer Melissa Dunphy, in the final concert of this season.

With this commitment firmly intact, we open this season with a more indirect exploration of women and music in this concert of works written in praise of royal and religious women – queen and saint being two roles where women were simultaneously symbols of power and devotion. The royal women surveyed (Elizabeth I, Mary II, and Elizabeth II) held prominent roles as the English sovereign and wielded significant executive power throughout their reigns. The saints Hildegard and Cecilia were women who led their respective institutions, and were paid deference to by princes and popes alike. The role of the Blessed Virgin in the history of Western dogma and theology has been controversial at times, but her profound canticle has been accepted uniformly by Catholic and Protestant traditions. While works of music and poetry celebrating the Platonic and Erotic aspects of the feminine abound, works that present women as authority figures and objects of chaste devotion are frequently overlooked – something we hope to rectify in some small way in today's concert.

The Benedictine abbess and mystic Hildegard von Bingen (1098-1179) is venerated by the Catholic, Lutheran, and Anglican churches. Margot Fassler, endowed Professor of Music History and Liturgy at Notre Dame, refers to Hildegard as "...the worthiest representative of the dynamism of twelfth-century thought." Though best known today as the dominant female composer from the middle ages, she created works in the fields of cosmology, theology, herbology, and linguistics that are studied today. Her life was exceptionally well documented, beyond what is typically seen of similarly ranked monastics of either gender. Hildegard's correspondence with bishops, popes, and monarchs represents one of the largest collections to survive to the modern era. Myriad surviving works on theology and liturgy contain music and hymn texts of her own composing. Despite living outside of the largest and most influential religious and scholarly settlements of her time, her writings were painstakingly replicated and disseminated throughout European Christendom.

The hymn *O ignis spiritus paracliti* is typical of her writing. Addressing the Holy Spirit, the poetic verses metaphorically addresses a different aspect of the Paraclete as experienced by the five senses. Unlike other poetic works from her time that follow a strict rubric of rhyme and number of metrical pulses, Hildegard's devotional poetry varies within each verse. Her musical setting of the text is similarly free and the series of notes varies with each change of verse, giving the whole piece a sense of unfolding at a larger scale.

Henry Purcell (1659-1695) spent his tragically short career enmeshed in the musically vigorous life surrounding the Stuart monarchs Charles II, James II, and the royal duo William and Mary. Purcell routinely blended the French traits preferred by Charles II with emerging Italianate trends of ostinato bass and instrumental ritornello. This stylistic synthesis is a cosmopolitan accomplishment for any composer, but when it intersected with Purcell's unique gift in musically setting the English language, his reputation as the 'Orpheus Britannicus', a title afforded him after his death by John Playford, was surely cemented.

Purcell follows a well-established rubric in his odes and other music written for the royal attention span. Both works presented in today's concert begin with a short opening sinfonia with contrasting movements reminiscent of an Italian instrumental concerto (the odes are briefly interrupted by an interspersed William Byrd anthem). Throughout are several choral interjections and a rousing 'concluding' chorus. Neither ode grinds to a conclusive halt until the end. These larger sections are elided with short solo movements that are luxurious and virtuosic and connecting instrumental solos echo the vocal material in inventive ways.

St. Cecilia, patroness saint of music and the subject of Purcell's *Welcome to all the pleasures that delight*, Z. 339, is intertwined with two millennia of legend, and she is commemorated by churches in the Western and Eastern versions of Christianity. The conclusive facts agree that she was a second century virgin martyr of an aristocratic background. Her forced marriage to the pagan Valerian resulted in his conversion, later sainthood – and the preservation of her virginity. Both were subsequently martyred by the Emperor Alexander Severus (207-235 AD), Cecilia being gruesomely decapitated – though the legend says she lived for another three days and made a request of the pope to construct a church on the site of her home. The legends surrounding her great love and proficiency at music is rooted in the earliest Christian traditions. While the details vary, sources seem to agree that she was a both persuasive singer and composer. In some accounts Cecilia is the inventor of the organ, and in another Purcell ode, *Hail Bright Cecilia*, z. 328, this aspect of her hagiography is fully explored.

Commemorations of her feast day (November 22) became increasingly more regular throughout the sixteenth century and composers continue to follow the tradition of writing large scale works celebrating Cecilia and the virtues of music. This tradition was well-known to Benjamin Britten, and his infatuation with Purcell's music led him, and Michael Tippett (1905-1998), to edit and present many of these works, including *Welcome to all the pleasures*, in the earliest years of the historically informed performance movement.

Welcome... was the inaugural commission of The Musical Society – a then-new organization comprised of members of the court of Charles II, of whom Purcell was a leading figure. While short-lived, the society set up a tradition of annual celebrations of the feast of St. Cecilia. As the society ceased celebrations in 1700, London's public theatre and concert scene became more democratized, and the annual musical acknowledgments of St. Cecilia continued. In the eighteenth century, these celebrations continued with new works by Maurice Greene and Handel as a part of their liturgical and concert work. Heavily subsidized by the crown, these events grew to include lavish new musical works, newly commissioned poetry, and celebratory music for festive church services, all as an expression of royal power and influence.

The 1689 ode *Now does the glorious day appear*, Z. 332 was written for the birthday of Queen Mary, and the first of several written to celebrate the occasion annually. While William and Mary inherited a well-funded musical infrastructure from their predecessors (her father, the deposed James II, and her uncle, Charles II), William's Dutch thriftiness necessitated a reduction in the lavish amounts previously spent on music at court. Despite these cutbacks, they maintained the tradition of annual odes on the two monarch's birthdays and also for the the feast of St. Cecilia, largely due to the wishes of Mary. The duty for creating these works fell to Henry Purcell in his role as Organist and Composer in Ordinary to the Chapel Royal.

The text was provided by Thomas Shadwell, poet laureate (1689-1692). Collaborations between Shadwell and Purcell were significantly less fruitful those with the prior Poet Laureate John Dryden (who penned the text for the opera *King Arthur*) and his successor Nahum Tate (the librettist for *Dido and Aeneas*). Purcell's good working relationship with Dryden and Tate was cemented by similar

politic and movement in the same social circles. Shadwell, whose moralistic poetry was likened to 'doggerel rhymes' by Dryden, produced few texts during his tenure that were set by Purcell. In each case they were so dismal as to be heavily edited by the composer before being set to music: Purcell omits no less than fifteen verses of Shadwell's original poem in his musical setting. The remaining text is often bizarre or poetically tenuous and one may wonder about the text Purcell chose to leave out! Also notable is a curious textual dig at Elizabeth I in the final solo for tenor. Though Elizabeth's reign had ended ninety years prior, her reputation was still prescient enough to be the target of Shadwell's poetry in the text 'No more shall we the great Eliza boast...'

Use of music as a political tool and expression of royal power was equally prominent during the long reign of Elizabeth I in the century before the Stuart dynasty. Marked by persistent threats of domestic insurrection and foreign invasion, her reign (1558-1603) is also notable as a period of artistic vigor. Her royal predecessors, her half-brother Edward and half-sister Mary, militantly oscillated between austere Puritanism and fervent Catholicism during their rule. Elizabeth's reign miraculously achieved an uneasy peace as head of a church and government under threat by civil war from polarized extremists. Elizabeth's solution emerged in a via media, or middle way, where she fostered an Anglican church that was fully Protestant in authority yet Catholic in terms of liturgy – to the disgruntlement of those that favored a return to Edward's or Mary's flavor of religion. Elizabeth's policies allowed individuals great leeway in terms of private belief as long as they adhered to public endorsement of a cult of personality edifying Elizabeth as the mighty virgin queen, and head of the church in England, who fairly unified the opposing factions. Occasional public executions of extremists and disloyal subjects further cemented the peace when certain subjects were unable to live in the grey zones between extremes in attitudes of governance and religion.

These oppositional dichotomies are acutely expressed in the person of William Byrd (1539-1623) whose career centered around Elizabeth's reign. Musical style proved to be as divisive an area as theology: one note per syllable English language psalm settings favored by Puritans were perched in diametric opposition to florid Latin (i.e. Catholic) polyphony at the other. During a decade-long appointment at Lincoln Cathedral, a Puritan enclave, Byrd was repeatedly censured for overtly Catholic tendencies. The objections from the clergy were later proven to be well-founded; as Byrd's life continued he became more and more fervently and unapologetically Catholic – though he ostensibly remained a loyal subject of Elizabeth's throughout her reign. In an environment where Catholicism was equated with treason and sedition, no aspect of life or art was beyond examination for 'Popish tendencies'. Despite Byrd's faith, and acquaintance with seditious persons, he remained an esteemed member of the Chapel Royal establishment from his appointment in 1573 throughout Elizabeth's entire reign. Byrd and his elder teacher and friend Thomas Tallis (1505-1585) were later granted a monopoly over the publication of printed music by the crown, a further sign of royal favor.

Writing across the stylistic gamut, Byrd accomplished his own musical version of Elizabeth's middle way – blending florid Catholic style polyphony with the Puritan one note per syllable, sometimes within a single work. In the anthem *O Lord, Make thy Servant Elizabeth our Queen* he strikes a perfect and balanced example where moments of hymn-like clarity (a trait of Puritan music) merge seamlessly with florid contrapuntal music (seen as redolently Catholic). Perhaps Byrd struck this balance in emulation of the queen who also sought to blend these elements together in the church and government under her authority. In any event, Byrd remained in good standing throughout Elizabeth's reign – while numerous others in her retinue found themselves deprived of their freedom or their life.

The canticle of Mary appears in the Gospel of Luke, and stems from a moment of ecstatic religious inspiration and is well-rooted in the liturgical traditions of Catholicism, Lutheranism, and

Anglicanism. The Magnificat appears in the daily liturgies, largely celebrated in monastic and scholastic communities, but also receives special prominence during the Advent season as a part of the Eucharistic services. Mary's sung message is a revolutionary one concerned with massive social upheaval in the wake of the coming Messiah. Given the relative silence of Mary in other portions of the New Testament, the statements made in the Magnificat are even more powerful. Settings of the canticle continue to be written for both liturgical and concert performances, and have been the recipient of wide-ranging musical influences – from new harmonizations of the ancient Catholic plainsong to works rooted in non-European traditions.

Giles Swayne (b. 1947) is a well-travelled Oxford-trained composer now resident in London. As a student of Harrison Birtwistle and Olivier Messiaen, he is well-steeped in the the avant-garde traditions of the 20th century though he defies easy classification into any of the particular schools of modern composition. An avowed musical omnivore, Swayne's music is heavily influenced by ethnomusicological explorations of African music from Ghana and Senegal. His *Magnificat* was written in 1982 at the request of Francis Grier for the choir of Christ Church, Oxford. Carefully incorporated into the piece is a religious tribal chant of Sengalese origin, though Swayne's treatment of it is rooted in highly contemporary compositional practice.

Frank Ferko (b. 1950), a midwestern born American composer, has become recognized as a prolific composer for unaccompanied vocal ensemble and has routinely written for America's leading ensembles. His scholarly interests incorporate both the music of Messiaen and Hildegard von Bingen and this is well reflected in his compositional output. *Laus Trinitati* is a single work from a larger cycle of works based upon texts and chants by Hildegard. While the germ of the work is taken from Hildegard's work of the same name, Ferko's setting incorporates oscillating harmonies and stacked compositional units reminiscent of Messiaen's vocal and instrumental writing.

Purcell's *Funeral Sentences*, Z. 860 were written in 1695 at the unexpected death of Queen Mary from smallpox. Though Mary died in December, the unusually cold winter prevented her burial until March, leaving Purcell plenty of time to compose these works. The instrumental processional and canzona for 'flatt trumpets' (omitted in this performance) gained a foothold in the public mind as part of Stanley Kubrick's 1971 film, *A Clockwork Orange*. The funeral sentences, taken from the Book of Common Prayer's burial service, exploit Purcell's gift at setting serious texts in a chromatic language that brings them great gravitas while perfectly balancing the textures of imitation and homophony. Purcell's keen rhetorical sense makes skillful use of repetition and mirrors the very publicly visible anguish felt so keenly by William III at the death of his wife. Later in 1695, these same sentences would be sung at the unexpected funeral of the composer. In recognition of the spacing of these works within the burial service, we have chosen to intersperse two short instrumental works in between the funeral sentences, the somber *Dance for the followers of night* from the semi-opera *The Fairy Queen*, Z. 629 and the witty and chromatic *Fantasia upon a single note*, Z. 745.

Benjamin Britten's *Hymn to St. Cecilia* was written after two years in America, during which he also wrote his choral cycle A.M.D.G (Ad Majorem Dei Gloriam). In 1942, Britten and Peter Pears felt the need to return to war-buffed England, and while making the slow and perilous journey, he completed both *Hymn to St. Cecilia* and *Ceremony of Carols*. The work is the result of a collaboration with W.H. Auden – the last in a long and fruitful series of partnerships. Auden's poetry, which holds up to even the most critical academic examination, partners with Britten's unique gift for setting the English language with Purcellian skill. The first performance was on St. Cecilia's Day, November 22, 1942, also Britten's 29th birthday.

In some cases, either text or tune suffers subordination to the other, but in this case they are equally matched. Britten's setting never destroys the structure of the poetry but partners with it – perhaps more miraculous given that he was forced to rewrite the opening movement from memory after suspicious customs officers feared that the music was some sort of coded language and seized his only copy. One would expect craftsmanship to be on display from both poet and composer in a collaborative work like this, and both artists are up to the task. The unifying refrain "Blessed Cecilia, appear in visions to all musicians..." ends each major section of the poem. Britten uses the same music material, but it is modified in each incarnation so that it partners with the prior movement's musical language.

Benjamin Britten's 1953 opera *Gloriana* takes its name from the nickname coined by Edmund Spenser for Elizabeth I in his poem *The Faerie Queene*. The opera, based on a 1928 narrative by Lytton Strachey, follows the long, and often turbulent, relationship between Elizabeth and Robert Devereaux, Second Earl of Essex. The premiere at Covent Garden was a part of the celebrations surrounding the coronation of Elizabeth II a week earlier and was attended by the new Queen and dignitaries who hailed the opera as a great success. It was less well-received by critics, and was not produced as an opera again until 1966 and 2013. Despite this panning from the critics, the composer resurrected a concert version in 1963 and later excerpted instrumental works to form a suite. The *Choral Dances* from *Gloriana* stemmed from the popularity of these movements and began their own life separate from the opera in 1954.

The choral excerpts take their structure from the genre of the masque, a work similar to an ode but with concerted characters and roles in praise of a monarch's virtues. Britten's Second Act opens with this drama nested inside a drama as we see Elizabeth and Essex's love at its pinnacle, just before the relationship's decline results in their estrangement and the eventual execution of Essex at the conclusion of the opera. The three movements hinge around the demigod Time, his spouse Concord, their union, and the benefits of their partnership. *Time* is a rhythmic tour de force where each of the four vocal parts moves in their own version of triple time – the basses in a slow moving three, the sopranos in a less broad version, and exceptionally quick triple meter in the inner voices. Despite Time's great age, and bearded visage, he remains active and blithe and is the fountain of all things.

Britten's representation of Concord in movement two is unique for a number of reasons, not the least of which is the gracefulness and clarity after the multi-layered rhythmicity of *Time*. In *Concord*, we find a clear and elegantly gliding long phrase totally devoid of any dissonances, something Britten clearly did as a tongue-in-cheek act of craftsmanship. At the centerpiece is the thesis, "Concord and Time, each needeth each; The ripest fruit hangs where not one, but only two, can reach."

In *Time and Concord*, Britten, always thoughtful, sets up a perfect and balanced musical union between the two personages. The upper voices work in an equal canon with each other, exchanging leadership roles at textural breaks in the poetry. The triple meter of *Time* melds with the duple meter of *Concord* to form their perfect blend of 6/8. The musical exclamations of 'Gloriana hath all our love' that end the work take their reference from Edmund Spenser's poetry and acknowledgement of Elizabeth as the perfect incarnation of these traits.

~Program notes by Jay Carter

O ignis spiritus paracliti

Hildegard von Bingen

1a. O ignis Spiritus paracliti,
vita vite omnis creature,
sanctus es vivificando formas.

1a. O fire of the Spirit and Defender,
the life of every life created:
Holy are you—giving life to every form.

1b. Sanctus es unguendo periculose
fractos, sanctus es tergendo
fetida vulnera.

1b. Holy are you—anointing the critically
broken. Holy are you—cleansing
the festering wounds.

2a. O spiraculum sanctitatis,
o ignis caritatis,
o dulcis gustus in pectoribus
et infusio cordium in bono odore virtutum.

2a. O breath of holiness,
O fire of love,
O taste so sweet within the breast,
that floods the heart with virtues' fragrant good.

2b. O fons purissime,
in quo consideratur
quod Deus alienos
colligit et perditos requirit.

2b. O clearest fountain,
in which is seen the mirrored work of God:
to gather the estranged
and seek again the lost.

3a. O lorica vite et spes compaginis
membrorum omnium
et o cingulum honestatis: salva beatos.

3a. O living armor, hope that binds
the every limb,
O belt of honor: save the blessed.

3b. Custodi eos qui carcerati sunt ab inimico,
et solve ligatos
quos divina vis salvare vult.

3b. Guard those enchained in evil's prison,
and loose the bonds of those
whose saving freedom is the forceful will of God.

4a. O iter fortissimum, quod penetravit
omnia in altissimis et in terrenis
et in omnibus abyssis,
tu omnes componis et colligis.

4a. O mighty course that runs within and through
the all—up in the heights, upon the earth,
and in the every depth—
you bind and gather all together.

4b. De te nubes fluunt, ether volat,
lapides humorem habent,
aque rivulos educunt,
et terra viriditatem sudat.

4b. From you the clouds flow forth, the wind takes
flight, the stones their moisture hold,
the waters rivers spring,
and earth viridity exudes.

5a. Tu etiam semper educis doctos
per inspirationem Sapientie
letificatos.

5a. You are the teacher of the truly learned,
whose joy you grant
through Wisdom's inspiration.

5b. Unde laus tibi sit, qui es sonus laudis
et gaudium vite, spes et honor fortissimus,
dans premia lucis.

5b. And so may you be praised, who are the sound
of praise, the joy of life, the hope and potent honor,
and the giver of the gifts of light.

~ Hildegard von Bingen

*Latin collated from the transcription of Beverly Lomer and the edition of Barbara Newman;
translation by Nathaniel M. Campbell.*

Welcome to all the pleasures that delight

Purcell

1. Symphony

2. Alto, tenor and bass: chorus: ritornello

Welcome to all the pleasures that delight
Of ev'ry sense the grateful appetite,
Hail, great assembly of Apollo's race.
Hail to this happy place, this musical assembly
That seems to be the arc of universal harmony.

3. Alto: ritornello

Here the Deities approve
The God of Music and of Love;
All the talents they have lent you,
All the blessings they have sent you,
Pleas'd to see what they bestow,
Live and thrive so well below.

4. Two sopranos and bass: ritornello

While joys celestial their bright souls invade
To find what great improvement you have
made.

5. Alto, tenor and bass: chorus

Then lift up your voices, those organs of nature,
Those charms to the troubled and amorous creature.
The power shall divert us a pleasanter way,
For sorrow and grief find from music relief,
And love its soft charms must obey.
Then lift up your voices, those organs of nature,
Those charms to the troubled and amorous creature.

6. Tenor: ritornello

Beauty, thou scene of love,
And virtue thou innocent fire,
Made by the powers above
To temper the heat of desire,
Music that fancy employs
In rapture of innocent flame,
We offer with lute and with voice
To Cecilia, Cecilia's bright name.

7. Tenor: chorus

In a consort of voices while instruments play
With music we celebrate this holy day;
Iô Cecilia!

~ Christopher Fishburn (fl. 1683)

O Lord, Make thy servant Elizabeth our Queen

Byrd

O Lord, make thy servant Elizabeth our Queen to rejoice in thy strength:
give her her heart's desire, and deny not the request of her lips;
but prevent her with thine everlasting blessing,
and give her a long life, ev'n for ever and ever. Amen.

~ Anonymous, adapted from Psalm 21, vv. 1-4

Now does the glorious day appear

Purcell

1. Symphony

2. Chorus: ritornello

Now does the glorious day appear,
The mightiest day of all the year.

3. Tenor and bass

Not any one such joy could bring,
No, no, not that which ushers in the spring.
That of ensuing plenty hopes does give,
This did the hope of liberty retrieve.

4. Tenor: ritornello

This does our fertile isle with glory crown,
And all the fruits it yields we now can call our own,
On this bless'd day was our restorer born;
Far above all let this the calendar adorn.

5. Chorus: ritornello

Now does the glorious day appear,
The mightiest day of all the year.

6. Bass

It was a work of full as great a weight,
And did require the self-same power,
Which did frail humankind create,
When they were lost them to restore.
For a like act, Fate gave our Princess birth,
Which adding to the Saints, made joy in
Heaven,
As well as triumph upon Earth,
To which so great, so good a Queen was given.

7. Alto: ritornello

By beauteous softness mixed with majesty,
An empire over every heart she gains;
And from her awful power none could be free,
She with such sweetness and such justice reigns.

8. Two basses

Her hero too, whose conduct and whose arms
The trembling Papal world their force must
yield
Must bend himself to her victorious charms,
And give up all the trophies of each field.

9. Soprano, alto & tenor

Our dear religion, with our law's defence,
To God her zeal, to man benevolence;
Must her above all former monarchs raise.
To be the everlasting theme of praise.

10. Tenor: ritornello

No more shall we the great Eliza boast,
For her great name in greater Mary's will be lost.

11. Chorus

Now, now, with one united voice
Let us aloud proclaim our joys
"Iô Triumphe" let us sing,
And make Heaven's mighty concave ring.

~ Thomas Shadwell (1642-1692), greatly modified by Purcell

Magnificat

Magnificat, anima mea Dominum,
et exsultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancillae suae.
Ecce enim ex hoc beatam me dicent omnes
generationes, quia fecit mihi magna, qui potens
est, et sanctum nomen eius.
Et misericordia eius a progenie progenies
timentibus eum.
Fecit potentiam in brachio suo.
Dispersit superbos mente cordis sui.

Deposuit potentes de sede, et exaltavit humiles.

Esurientes implevit bonis, et divites dimisit
inanes.
Suscepit Israel puerum suum, recordatus
misericordiae suae.
Sicut locutus est ad patres nostros, Abraham et
semini eius in saecula.
Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nunc et semper, et in
saecula saeculorum. Amen.

Swayne

My soul doth magnify the Lord,
and my spirit hath rejoiced in God my Saviour.
For he hath regarded the lowliness of his handmaiden.
For behold, from henceforth all generations shall call
me blessed, for he that is mighty hath magnified me,
and holy is his Name.
And his mercy is on them that fear him, throughout all
generations.
He hath shewed strength with his arm:
He hath scattered the proud in the imagination of their
hearts.
He hath put down the mighty from their seat, and hath
exalted the humble and meek.
He hath filled the hungry with good things, and the rich
he hath sent empty away.
He remembering his mercy hath holpen his servant
Israel.
As he promised to our forefathers, Abraham and his
seed for ever.
Glory be to the Father, and to the Son, and to the Holy
Ghost.
As it was in the beginning, is now and ever shall be,
world without end. Amen.

~Luke 1, vv. 46-55

Laus Trinitati, from The Hildegard Motets

Ferko

Laus Trinitati, que sonus et vita
ac creatrix omnium in vita ipsorum est,
et que laus angelice turbe
et mirus splendor archanorum,
que hominibus ignota sunt, est,
et que in omnibus vita est.

Praise to the Trinity—the sound and life
and creativity of all within their life,
the praise of the angelic host
and wondrous, brilliant splendor hid,
unknown to human minds, it is,
and life within all things.

~ Hildegard von Bingen

*Latin collated from the transcription of Beverly Lomer and the edition of Barbara Newman;
translation by Nathaniel M. Campbell.*

Music for the Funeral of Queen Mary

Purcell

I. Man that is born of a woman

Man that is born of a woman
hath but a short time to live,
and is full of misery.
He cometh up, and is cut down like a flower;
he fleeth as it were a shadow,
and ne'er continueth in one stay.

II. Dance for the followers of night, *from The Fairy-Queen* (instrumental only)

III. In the midst of life we are in death

In the midst of life we are in death:
of whom may we seek for succour,
but of thee, O Lord,
who for our sins art justly displeased?

Yet, O Lord, O Lord most mighty,
O holy and most merciful Saviour,
deliver us not into the bitter pains
of eternal death.

IV. Fantasia upon one note, Z. 745 (instrumental only)

V. Thou knowest, Lord, the secrets of our hearts

Thou knowest, Lord, the secrets of our hearts;
shut not thy merciful ears unto our pray'rs;
but spare us, Lord most holy, O God most mighty.

O holy and most merciful Saviour,
thou most worthy Judge eternal,
suffer us not, at our last hour,
for any pains of death, to fall from thee. Amen.

~ From the Book of Common Prayer (1662)

Hymn to St. Cecilia

Britten

I. In a garden shady this holy lady
With reverent cadence and subtle psalm,
Like a black swan as death came on
Poured forth her song in perfect calm:
And by ocean's margin this innocent virgin
Constructed an organ to enlarge her prayer,
And notes tremendous from her great engine
Thundered out on the Roman air.

Blonde Aphrodite rose up excited,
Moved to delight by the melody,
White as an orchid she rode quite naked
In an oyster shell on top of the sea;
At sounds so entrancing the angels dancing
Came out of their trance into time again,
And around the wicked in Hell's abysses
The huge flame flickered and eased their pain.

Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.

II. I cannot grow;
I have no shadow
To run away from,
I only play.

I cannot err;
There is no creature
Whom I belong to,
Whom I could wrong.

I am defeat
When it knows it
Can now do nothing
By suffering.

All you lived through,
Dancing because you
No longer need it
For any deed.

I shall never be
Different. Love me.

III. O ear whose creatures cannot wish to fall,
O calm of spaces unafraid of weight,
Where Sorrow is herself, forgetting all
The gaucheness of her adolescent state,
Where Hope within the altogether strange
From every outworn image is released,
And Dread born whole and normal like a beast
Into a world of truths that never change:
Restore our fallen day; O re-arrange.

O dear white children casual as birds,
Playing among the ruined languages,
So small beside their large confusing words,
So gay against the greater silences
Of dreadful things you did: O hang the head,
Impetuous child with the tremendous brain,
O weep, child, weep, O weep away the stain,
Lost innocence who wished your lover dead,
Weep for the lives your wishes never led.

O cry created as the bow of sin
Is drawn across our trembling violin.
O weep, child, weep, O weep away the stain.
O law drummed out by hearts against the still
Long winter of our intellectual will.
That what has been may never be again.
O flute that throbs with the thanksgiving breath
Of convalescents on the shores of death.
O bless the freedom that you never chose.
O trumpets that unguarded children blow
About the fortress of their inner foe.
O wear your tribulation like a rose.

~ W. H. Auden (1907- 1973)

Choral Dances from *Gloriana*

Britten

I. Time

Yes, he is Time,
Lusty and blithe!
Time is at his apogee!
Although you thought to see
A bearded ancient with a scythe.
No reaper he
That cries 'Take heed!'
Time is at his apogee!
Young and strong in his prime!
Behold the sower of the seed!

II. Concord

Concord is here
Our days to bless
And this our land to endue
With plenty, peace and happiness.
Concord and Time
Each needeth each:
The ripest fruit hangs where
Not one, but only two, only two can reach.

III. Time and Concord

From springs of bounty,
Through this county,
Streams abundant
Of thanks shall flow.
Where life was scanty,
Fruits of plenty
Swell resplendent
From earth below!
No Greek nor Roman
Queenly woman
Knew such favour
From Heav'n above
As she whose presence
Is our pleasance
Gloriana
Hath all our love!

~ *William Plomer (1903-1973)*

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 the current season include appearances throughout North America with Maasaki Suzuki and the Bach Collegium Japan, the Bach Virtuosi Festival (Portland, Maine), and the Saint Louis Symphony and Nicholas McGegan in Vivaldi's *Gloria* and opera arias. Last season, he made his Lincoln Center debut as the alto soloist in Bach's *Weinachts Oratorium* with Suzuki and the Bach Collegium Japan.

Carter holds a DMA from the University of Missouri-Kansas City Conservatory of Music and Dance and 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 lives in Liberty with his wife and children, while balancing freelance solo work across North America with private teaching and coaching.



ABOUT MUSICA VOCALE

This is the eleventh 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	Arnold Epley, <i>ex officio</i>
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MUSICA VOCALE ARTISTIC STAFF

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Musica Vocale is an all-volunteer, independent, non-profit 501c3 organization, dependent upon three sources of income – grants, ticket sales, and gifts. Your generosity allows us to perform choral literature, often accompanied by orchestra, that is not often performed in the greater Kansas City Metropolitan area. Each donation brings various benefits up to and including a private performance in your home or business. Together you can have the satisfaction of sustaining this premier choral ensemble, now in its eleventh season.

If you would like to become a donor, please visit our website at www.musicavocale.org or email us at info@musicavocale.org.

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Chester Alwes	The Gate of the Year The Lord to Me a Shepherd Is The Serenity Prayer	Benjamin Britten	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 Cantata Misericordium, Op. 69
Anonymous	Chanson Dessus le marché d'Arras	Anton Bruckner	Ecce sacerdos magnus, WAB 13 Mass No. 2 in E minor, WAB 27
Dominick Argento	Gloria from The Masque of Angels	Dieterich Buxtehude	Membra Jesu nostri patientis sanctissima, BuxWV 75
Johann Christoph Bach	Ich lasse dich nicht, du segnest mich denn, BWV Anh. 159	William Byrd	Mass for Five Voices
Johann Ludwig Bach	Das ist meine Freude, JLB 28	Giacomo Carissimi	Jephte
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 Chorale, Dir Jesu, Gottes Sohn, sei Preis, BWV 421 Fuga supra Magnificat, BWV 733	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
Samuel Barber	Reincarnations	Rebecca Clarke	There Is No Rose
Leonard Bernstein	Missa Brevis (1988)	Traditional African- American Spiritual, arr. Ian David Coleman	The Trumpet Sounds Within-a My Soul
Lili Boulanger	Les Sirènes Hymne au Soleil	Aaron Copland	Four Motets In the Beginning Las Agachadas
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 O Heiland, reiss die Himmel auf, Op. 74 No. 2 Fest- und Gedenksprüche, Op. 109	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 Lord, Afford a Spring to Me Within These Walls
		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 Prophetae, Op. 14	Giovanni Pierluigi da Palestrina	Exultate Deo Missa Brevis
Claude Goulimel	Ainsi qu'on oit le cerf bruire (Psalm 24)		Sicut cervus / Sitivit anima mea (Psalm 42)
	Salve Regina à trois choeurs	Arvo Pärt	The Deer's Cry
Andreas Hammerschmidt	Alleluja, freut euch ihr Christen alle	Stephen Paulus	The Road Home
G. F. Handel	Dixit Dominus, HWV 232	Plainsong 8th Century, edited Steven Plank	Te splendor et virtus Patris
	Ode for the Birthday of Queen Anne, HWV 74	Krzysztof Penderecki	Agnus Dei (1981)
	Saul, HWV 53	Francis Poulenc	Un soir de neige
	Te Deum in D major, "Queen Caroline", HWV 280	Josquin des Prez	Planxit autem David
William Harris	Bring us, O Lord God Faire is the Heaven	Henry Purcell	Hear My Prayer, O Lord, Z. 15 I was glad when they said unto me, Z. 19
William Hawley	In Paradisum		My heart is inditing, Z. 30
Lupus Hellinck	Mit Fried und Freud ich fahr dahin		Jehova, quam multi sunt hostes mei, Z. 135
Michael Hennagin	Walking on the green grass		Te Deum Laudamus and Jubilate Deo, for St. Cecilia's Day, Z. 232
Fanny Mendelssohn Hensel	Gartenlieder, Op. 3		
Paul Hindemith	Six Chansons	Max Reger	O Tod, wie bitter bist du, Op.110
Gustav Holst	Nunc dimittis, H.127	Ned Rorem	From an Unknown Past Sing, my soul, His wondrous love
Arthur Honegger	King David		
Herbert Howells	Magnificat & Nunc dimittis from St. Paul's Service	John Rutter	What sweeter music
	Requiem	Johann Hermann Schein	Das ist mir lieb, motet on Psalm 116
Zoltán Kodály	Missa Brevis		Die mit Threnen seen
Anna Krause	The Old Woman Dredges the River	Franz Schubert	Mass No. 2 in G, D. 167
Gail Kubik	Two Choral Scherzos based on Well Known tunes	Clara Schumann	Drei gemischte Chöre
Johann Kuhnau	Tristis est anima mea	Georg Schumann	Das ist ein köstliches Ding, Op. 52 No. 2
Libby Larsen	I Just Lightning	Robert Schumann	Talismane, Op. 141 No. 4
Orlando di Lasso	Chanson Dessus le marché d'Arras Justorum animae in manu Dei Magnificat in the First Tone for six parts	William Schuman	Carols of Death
		Heinrich Schütz	Singet dem Herrn ein neues Lied, SWV 35
Kenneth Leighton	Drop, drop, slow tears from Crucifixus pro nobis, Op. 38		Lobe den Herren, meine Seele, SWV 39
			Quid commisisti, o dulcissime puer, SWV 56
Antonio Lotti	Crucifixus a 8		Ego sum tui plaga doloris, from Cantiones sacrae, SWV 57
Sean MacLean	Pange lingua		Die Himmel erzählen die Ehre Gottes, SWV 386
Anthony J. Maglione	The One and the Many		Selig sind die Toten, SWV 391
Felix Mendelssohn	Ave Maria, Op. 23 No. 2 Elijah, Op. 70, MWV A 25		Deutsches Magnificat, SWV 426
Olivier Messiaen	O sacrum convivium		
Claudio Monteverdi	Ecco mormorar l'onde Lamenti d'Arianna Messa a quattro voci da Cappella (1650)	John Sheppard	Libera nos, salve nos II Salvator mundi, Domine
	Sfoga con le stelle	Williametta Spencer	At the round earth's imagined corners
Phillip Moore	Three Prayers of Dietrich Bonhöffer	Sir John Stainer	God so loved the world, from The Crucifixion
Wolfgang Amadeus Mozart	Venite populi, KV 260 Misericordias Domini, KV 222	Charles Villiers Stanford	The Bluebird Three Motets, Op. 38
Ronald J. Nelson	God, bring thy sword (1967)	Halsey Stevens	Go, Lovely Rose
Tarik O'Regan	Ave Maria	Igor Stravinsky	Mass
		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 A Child of Our Time

Christopher Tye	Sanctus from Missa Euge bone
Patricia Van Ness	Cor meum est templum sacrum
William Walton	Drop, drop, slow tears Magnificat & Nunc dimittis
Thomas Weelkes	When David heard
Judith Weir	Illuminare, Jerusalem
Geoffrey Wilcken	To See the Earth, Op. 43 No. 2 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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