

m u s i c a *V* o c a l e

Ryan Olsen, Conductor



*Modern*

*Madrigals*

Grace & Holy Trinity Cathedral  
Kansas City, Missouri  
Sunday, June 4, 2023  
3:00 p.m.



## MODERN MADRIGALS

### **Madrigali: Six “Fire Songs” on Italian Renaissance Poems**

Morten Lauridsen (b. 1943)

1. *Ov'è, lass', il bel viso?*
2. *Quando son più lontan*
3. *Amor, io sento l'alma*
4. *Io piango*
5. *Luci serene e chiare*
6. *Se per havervi, oime*

### **Suite Remembrance**

Melissa Dunphy (b. 1980)

1. *Todtentanz (Saltarello)*
2. *All Flesh is Grass (Gavotte)*
3. *If I Can Stop One Heart from Breaking (Sarabande)*
4. *Mourning into Dancing (Gigue)*

### **Color Madrigals: Six Songs on Poems by John Keats**

Joshua Shank (b. 1980)

1. *Serpents in Red Roses Hissing*
2. *Blue! 'Tis the Life of Heaven*
3. *Purple-Stained Mouth*
4. *Yellow Brooms and Cold Mushrooms*
5. *A Grass-Green Pillow*
6. *Orange-Mounts of More Soft Ascent*

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## PROGRAM NOTES

The madrigal is a poetic and musical form that originated in 14<sup>th</sup> century Italy and was in wide use during the 16<sup>th</sup> and 17<sup>th</sup> centuries to refer to various forms of secular song. The early 14<sup>th</sup> century madrigal had little in common with the later 16<sup>th</sup>/17<sup>th</sup> century madrigal beyond a name revision. The later madrigal is what is known today as the most popular form of secular polyphony in Italy and England. These madrigals highly influenced the Franco-Flemish chansons and to a lesser extent, the German Lied. The term madrigal had largely gone out of favor by the mid 17<sup>th</sup> century, with composers preferring terms like ayres or the modern spelling of airs, more closely related to the emerging genre of the opera aria. By the 19<sup>th</sup> century, composers preferred the term part-song which remains in favor today. Modern composers have frequently turned to the Renaissance madrigal for inspiration, often titling or referring to compositions as madrigals, and this concert features three sets of songs that draw on these madrigal conventions.

Morten Lauridsen (b. 1943) is Distinguished Professor of Composition at the University of Southern California (USC) and is often credited with initiating the modern American choral movement in the 1980s and 1990s and influencing such well-known composers as René Clausen, Z. Randall Stroope, and Eric Whitacre. Lauridsen's music is tonal, lyrical, and contrapuntal; highly influenced by Renaissance vocal polyphony blended with a "new" harmonic idiom enriching major and minor 9<sup>th</sup> and 13<sup>th</sup> chords with added dissonances. The heart of his achievement are his choral song cycles: *Mid-Winter Songs* (1980), *Madrigali: Six "Fire Songs" on Italian Renaissance Poems* (1987), *Les chansons des roses* (1993), *Lux aeterna* (1997), and *Nocturnes* (2005).<sup>1</sup>

Hailed by the Los Angeles Times as "stunningly crafted," the *Madrigali* are unified textually by romantic references to fire in each of the poems. Characteristic of Italian Renaissance "madrigalisms" such as word painting, modality, bold harmonic shifts, intricate counterpoint, and *Augenmusik* (eye music that is visually apparent to the singers, but not necessarily audible to the audience) occur throughout the cycle. Lauridsen writes,

The choral masterpieces of the High Renaissance, especially the sacred works of Josquin and Palestrina and the secular madrigals of Monteverdi and Gesualdo, provided the inspiration for my own *Madrigali*. Italian love poems of that era have constituted a rich lyric source for many composers, and while reading them I became increasingly intrigued by the symbolic imagery of flames, burning, and fire that recurred. I decided to compose an intensely dramatic a cappella cycle based on Renaissance poems employing this motif while blending stylistic musical features of the period within a contemporary compositional idiom. In doing so, I wanted the music to emanate (like ripples from a pebble thrown into a pond) from a single, primal sonority – one dramatic chord that would encapsule the intensity of the entire cycle and which would provide a musical motivic unity to complement the poetic. This sonority, which I've termed the 'Fire-Chord,' opens the piece and is found extensively throughout all six movements in myriad forms and manipulations. The *Madrigali* are designed in an arch form with significant sharing of materials between movements one and six, two and five. The cycle has its dramatic high point in movement four, 'Io piango,' where the music gradually builds from pianissimo to a fortissimo,

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<sup>1</sup> Adams, Byron. "Lauridsen, Morten." *Oxford Music Online*.

seven-part explosion of the 'Fire-Chord' before settling to a quiet return of the opening measures.<sup>2</sup>

Melissa Dunphy (b. 1980), an Australian born composer who immigrated to the United States in 2003, is an award-winning and acclaimed composer specializing in vocal, political, and theatrical music. Her work has been featured on national news networks and performed nationally and internationally by ensembles including Chanticleer, Cantus, the BBC Singers, and VOCES8. She has a Ph.D. in composition from the University of Pennsylvania and is on faculty at Rutgers University. Musica Vocale performed her choral pieces *What do you think I fought for at Omaha Beach?* (2010) and *American DREAMers* (2018) in previous seasons. Learn more at [www.melissadunphy.com](http://www.melissadunphy.com).

*Suite Remembrance* (2018) is a set of four contrasting “memorial dances,” commissioned by the Saint Louis Chamber Chorus. The movements range from energetic to lyrical and moving, and each takes after a Renaissance or Baroque dance form. The first movement, “Todtentanz,” features text by Nathaniel Schlott (1701) translated by an “unknown woman” as a *saltarello*, a serious and elegant court dance (*basse danse*) of the late 14<sup>th</sup> and early 15<sup>th</sup> centuries. This moderately rapid Italian dance form is usually in triple meter, featuring a repeated pattern of long and short notes, and characterized by jumping movement in the music and dancers. The second movement, “All Flesh is Grass” sets the text from Isaiah 40:7-8 (KJV) as a *gavotte*, a French court dance from the late 16<sup>th</sup> through the 18<sup>th</sup> centuries characteristically in duple meter with a pastoral feel. Late 17<sup>th</sup> century *gavottes* frequently consist of repeated four and eight measure phrases with little counterpoint and syncopation (*notes inégales*). The *gavotte* was particularly popular during the reign of Louis XIV in ballets and music for the theatre to express triumphant joy. The *gavotte* is a popular instrumental form of the first half of the 18<sup>th</sup> century, particularly the keyboard and instrumental suites of J.S. Bach. Movement three, “If I Can Stop One Heart from Breaking” features poetry by Emily Dickinson adapted by the composer to fit a *sarabande* dance form. The *sarabande* was one of the most popular Baroque instrumental dances and a standard movement of the Baroque instrumental suite, of which 39 *sarabandes* by J.S. Bach survive today. The *sarabande* originated in the 16<sup>th</sup> century as a sung dance in Spain and Latin America. They were generally written in AABB form, in triple meter at a slow tempo, with characteristic harmonic and rhythmic scheme featuring a quarter note, followed by a dotted quarter note and eighth note pattern. The final movement, “Mourning into Dancing” is a setting of Psalm 30 (KJV) to a *gigue* in the Venetian double choir style. The *gigue*, originating from the British and Irish jig, was one of the four standard movements of the Baroque instrumental suite, along with the previous *sarabande*. 17<sup>th</sup> century *gigues* were generally moderately fast in compound duple meter and binary form, with irregular phrases, imitation, and contrapuntal texture based on melodic and harmonic sequences.

Joshua Shank (b. 1980) is a Boston-based composer whose music “often features the human voice and focuses on social justice or the amplification of marginalized communities.” He is an advocate for music education at all levels and has been commissioned by organizations such as the Lorelei Ensemble, the Cincinnati Conservatory of Music, the Choral Project, the American Choral Directors Association, and the Association for Music in International Schools. From 2004 to 2014, he served alongside fellow Composers-In-Residence Jocelyn Hagen and Abbie Betinis for the Minneapolis-based professional choir, The Singers, where he collaborated annually to expand and invigorate the repertoire for professional-caliber ensembles through innovative programming as well as new works written specifically for the ensemble. In 2002, he became the

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<sup>2</sup> From the performance notes provided by the publisher, Peer Music (New York).

youngest recipient ever of the Raymond W. Brock Composition Award from the American Choral Directors Association. The winning piece, *Musica animam tangens*, was premiered in Avery Fisher Hall at Lincoln Center, and has since been performed and recorded from Los Angeles to South Africa. A native of Minnesota, his music was recently featured in a documentary about the extensive choral tradition in the upper Midwest, *Never Stop Singing*, and his published works have sold over 150,000 copies worldwide. Learn more at [www.joshuashank.com](http://www.joshuashank.com).

*Color Madrigals* is a choral song-cycle of six poems by John Keats (1795–1821), each based on a different color and filled with imagery from Greek mythology. The first movement, “Serpents in Red Roses Hissing” is a setting of *A Song of Opposites* where nearly every line contains diametrically opposed images (i.e. infant playing with a skull). Keats takes this principle and seemingly works himself into a rhythmic frenzy until his poem sounds more like a witch’s incantation than a piece of poetry. But then, at line 23 (“O the sweetness of the pain!”), it suddenly turns into a beautiful elegy as he calls upon the Muses. The second movement “Blue! ‘Tis the Life of Heaven” comes from *Answer to a Sonnet Ending Thus*: and is the only text of the cycle written about the actual color from which it takes its title. Keats captures blue in all its forms by bringing the poem from the heavens to the ocean and finally back to earth. Because of this, the poetry becomes more and more intimate as it progresses. Movement three, “Purple-Stained Mouth” is an excerpt from *Ode to a Nightingale* and reflects the image of someone whose heart is broken and is taking refuge in a bottle of wine. The fourth movement “Yellow Brooms and Cold Mushrooms,” an excerpt from *Endymion*, captures a day in the life of a satyr, followers of the wine-god who spent most of their lives in a drunken state of glee. Shank uses extended vocal techniques (glissandi, vocal “hiccups”) and a violent, “drunken” key change to portray the unpredictable nature of a jovial forest creature that’s had way too much to drink! The fifth movement “A Grass-Green Pillow” is a setting of the poem “Where be ye going, you Devon maid?” The theme is common especially amongst the English madrigal tradition of new love during the Spring months. The first and second halves of the poem are symmetrical, with the first two stanzas featuring an overzealous young man trying to woo a maiden who might be above him in social standing and may or may not return his sentiments. However, once you reach the midway point (and especially in the last stanza), it suddenly becomes much more tender and romantic – as if he suddenly figures out the difference between lust and love. The final movement “Orange-Mounts of More Soft Ascent” is an excerpt from *Isabella; or, The Pot of Basil*, and is the only time in which Keats used the word “orange” in his poetry! In these eight lines, Keats “sprays invective on the prideful like a literary skunk...building toward a final desperate accusation to the heavens, spitting out consonants like a great snake along the way.”<sup>3</sup>

~Program notes by Ryan Olsen

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<sup>3</sup> From the composer’s included performance notes

***Ov'è, lass', il bel viso?***

Ov'è, lass', il bel viso? ecco, è s'asconde.  
 Oimè, dov'è il mio sol? lasso, che velo  
 S'è post'inanti et rend'oscur'il cielo?  
 Oimè ch'io il chiamo et veggio; e non risponde.  
 Dhe se mai sieno a tue vele seconde  
 Aure, dolce mio ben, se cangi pelo  
 Et loco tardi, et se 'l signor di Delo  
 Gratia et valor nel tuo bel sen'asconde,  
 Ascolta i miei sospiri et da' lor loco  
 Di volger in amor l'ingiusto sdegno,  
 Et vinca tua pietade il duro sempio.  
 Vedi qual m'arde et mi consuma fuoco;  
 Qual fie scusa miglior, qual maggior segno  
 Ch'io son di viva fede et d'amor tempio!

Alas, where is the beautiful face? Behold, it hides.  
 Woe's me, where is my sun? Alas, what veil Drapes itself  
 and renders the heavens dark?  
 Woe's me, that I call and see it; it doesn't respond.  
 Oh, if your sails have auspicious winds,  
 My dearest sweet, and if you change your hair  
 And features late, if the Lord of Delos  
 Hides grace and valour in your beautiful bosom,  
 Hear my sighs and give them place  
 To turn unjust disdain into love,  
 And may your pity conquer hardships.  
 See how I burn and how I am consumed by fire;  
 What better reason, what greater sign  
 Than I, a temple of faithful life and love!

~ *Anonymous****Quando son più lontan***

Quando son più lontan de' bei vostri occhi  
 Che m'han fatto cangiar voglia et costumi,  
 Cresce la fiamma et mi conduce a morte;  
 Et voi, che per mia sorte  
 Potresti raffrenar la dolce fiamma,  
 Mi negate la fiamma che m'infiamma.

When I am farthest from your beautiful eyes  
 That made me change my wishes and my ways,  
 The flame grows and leads me to my death;  
 And you, who for my fate  
 Could restrain the sweet flame,  
 Deny me the flame that inflames me.

~ *Yvo Barry (flourished 1525–1550)****Amor, io sento l'anima***

Amor, io sento l'anima  
 Tornar nel foco ov'io  
 Fui lieto et più che mai d'arder desio.  
 Io ardo e 'n chiara fiamma  
 Nutrisco il miser core;  
 Et quanto più s'infiamma,  
 Tanto più cresce amore,  
 Perch'ogni mio dolore  
 Nasce dal fuoco ov'io  
 Fui lieto et più che mai d'arder desio.

Oh love, I feel my soul  
 Return to the fire where I  
 Rejoiced and more than ever desire to burn.  
 I burn and in bright flames  
 I feed my miserable heart;  
 The more it flames  
 The more my loving grows,  
 For all my sorrows  
 Are born of the fire where I  
 Rejoiced and more than ever desire to burn.

~ *Jhan Gero (flourished 1540–1555)****Io piango***

Io piango, ch'è'l dolore  
 Pianger' mi fa, perch'io  
 Non trov'altro rimedio a l'ardor' mio.  
 Così m'ha concio Amore  
 Ch'ognor' viv'in tormento  
 Ma quanto piango più, men doglia sento.  
 Sorte fiera e inaudita  
 Che 'l tacer mi dà morte e 'l pianger vita!

I weep, for the grief  
 Causes weeping, since I  
 Can find no other remedy for my fire.  
 So trapped by Love am I  
 That ever I lie in torment  
 But the more I weep the less pain I feel.  
 What cruel, unheard-of fate  
 That silence gives me death and weeping life!

~ *Anonymous*



### ***Luci serene e chiare***

Luci serene e chiare,  
Voi m'incendete, voi; ma prov' il core  
Nell'incendio diletto, non dolore.  
Dolci parole e care,  
Voi mi ferite, voi; ma prov' il petto  
Non dolor ne la piaga, ma diletto.  
O miracol d'amore!  
Alma ch'è tutta foco e tutta sangue,  
Si strugge e non si duol, mor'e non langue.

Eyes serene and clear,  
You inflame me, but my heart must  
Find pleasure, not sorrow, in the fire.  
Words sweet and dear,  
You wound me, but my breast must  
Find pleasure, not sorrow, in the wound.  
O miracle of love!  
The soul that is all fire and blood,  
Melts yet feels no sorrow, dies yet does not languish.

~ *Ridolfo Arlotti (1546–1613)*

### ***Se per havervi, oime***

Se per havervi, oimè, donato il core,  
Nasce in me quel l'ardore,  
Donna crudel, che m'arde in ogni loco,  
Tal che son tutto foco,  
E se per amar voi, l'aspro martire  
Mi fa di duol morire,  
Miser! che far debb'io  
Privo di voi che sete ogni ben mio?

If, alas, when I gave you my heart,  
There was born in me that passion,  
Cruel Lady, which burns me everywhere  
So that I am all aflame,  
And if, loving you, bitter torment  
Makes me die of sorrow,  
Wretched me! What shall I do  
Without you who are my every joy?

~ *Anonymous*

~ *Translations by Erica Muhl*

### **Suite Remembrance**

#### ***Todtentanz***

Ye mortals, up! Your glass is out,  
Both high and low; for do not doubt,  
But tyrant kings, at my command,  
Shall take a beggar by the hand.  
I'll tune my pipe, as they advance,  
And make them partners in a dance.

~ *Nathaniel Schlott (1701)*

*Translation by an unknown woman*

### **Melissa Dunphy**

#### ***All Flesh is Grass***

All Flesh is grass,  
and all the goodness thereof  
Is as the flower of the field:  
The grass withers, the flower fades:  
Because the spirit blows upon it:  
Surely the people are grass.  
The grass withers, the flower fades:  
But the word shall stand forever.

~ *Isaiah 40:7-8 (KJV)*

*Adapted by Melissa Dunphy*

***If I Can Stop One Heart  
from Breaking***

If I can stop one heart from breaking,  
I shall not live in vain;  
If I can ease one life the aching,  
Or cool one pain.  
If I could help one fainting robin  
Unto his nest again,  
I shall not live in vain.

~ *Emily Dickinson (ca. 1862)*

***Mourning Into Dancing***

Sing unto the Lord!  
Thou hast turned for me my mourning into  
dancing:  
Thou hast put off my sackcloth,  
And girded me with gladness;  
Weeping may endure for a night,  
But joy comes in the morning,  
I cried unto thee, and thou hast healed me.  
O Lord, I will give thanks unto thee forever.  
Turn my mourning into dancing!

~ *Psalm 30 (KJV)*

*Adapted by Melissa Dunphy*

**Color Madrigals: Six Songs on Poems by John Keats**

**Joshua Shank**

***Serpents in Red Roses Hissing***

*A Song of Opposites*

Welcome joy, and welcome sorrow,  
Lethe's weed and Hermes' feather;  
Come today, and come tomorrow,  
I do love you both together!  
I love to mark sad faces in fair weather,  
And hear a merry laugh amid the thunder.  
Fair and foul I love together:  
Meadows sweet where flames burn under,  
And a giggle at a wonder;  
Visage sage at pantomime;  
Funeral, and steeple chime;  
Infant playing with a skull;  
Morning fair, and stormwrecked hull;  
Nightshade with the woodbine kissing;  
Serpents in red roses hissing;  
Cleopatra regal-dressed  
With the aspics at her breast

Dancing music, music sad,  
Both together, sane and mad;  
Muses bright and Muses pale;  
Sombre Saturn, Momus hale.  
Laugh and sigh, and laugh again—  
O the sweetness of the pain!  
Muses bright, and Muses pale,  
Bare your faces of the veil!  
Let me see! and let me write  
Of the day and of the night—  
Both together. Let me slake  
All my thirst for sweet heartache!  
Let my bower be of yew,  
Interwreathed with myrtles new;  
Pines and lime-trees full in bloom,  
And my couch a low grass tomb.

***Blue! 'Tis the Life of Heaven***

*Answer to a Sonnet Ending Thus:*

*"Dark eyes are dearer far than orbs that mock the  
hyacinthine bell" — J.H. Reynolds*

Blue! 'Tis the life of heaven, the domain  
Of Cynthia, the wide palace of the sun,  
The tent of Hesperus, and all his train,  
The bosomer of clouds, gold, grey and dun,  
Blue! 'Tis the life of waters—Ocean  
And all its vassal streams, pools numberless,

May rage, and foam, and fret, but never can  
Subside, if not to dark blue nativeness.  
Blue! Gentle cousin to the forest-green,  
Married to green in all the sweetest flowers—  
Forget-me-not, the blue-bell, and, that queen of  
secrecy, the violet.  
What strange powers  
Hast thou, as a mere shadow!  
But how great, when in an eye thou art, alive with  
fate!

### ***Purple-Stainéd Mouth***

*Excerpt from Ode to a Nightingale*

O, for a draught of vintage! that hath been  
Cooled a long age in the deep-delvéd earth,  
Tasting of Flora and the country green,  
Dancing, and Provençal song, and sunburnt mirth!  
O for a beaker full of the warm South,  
Full of the true, the blushful Hippocrene,  
With beaded bubbles winking at the brim,  
And purple-stainéd mouth,  
That I might drink, and leave the world unseen,  
And with thee fade away into the forest dim—

### ***A Grass-Green Pillow***

*'Where be ye going, you Devon maid?'*

Where be ye going, you Devon maid?  
And what have ye there i' the basket?  
Ye tight little fairy, just fresh from the dairy,  
Will ye give me some cream if I ask it?  
I love your meads, and I love your flowers,  
And I love your junkets mainly,  
But 'hind the door I love kissing more,  
O look not so disdainly.  
I love your hills, and I love your dales,  
And I love your flocks a-bleating—  
But O, on the heather to lie together,  
With both our hearts a-beating!  
I'll put your basket all safe in a nook,  
And your shawl I hang up on this willow,  
And we will sigh in the daisy's eye  
And kiss on a grass-green pillow.

### ***Yellow Brooms and Cold Mushrooms***

*Excerpt from Endymion*

'Whence came ye, jolly Satyrs!  
Whence came ye,  
So many, and so many, and such glee?  
Why have ye left your forest haunts,  
why left your nuts in oak-tree cleft?'  
'For wine, for wine we left our kernel tree;  
For wine we left our heath, and yellow brooms,  
And cold mushrooms;  
For wine we follow Bacchus through the earth;  
Great god of breathless cups and chirping mirth!  
Come hither, lady fair, and joined be  
To our mad minstrelsy!'

### ***Orange-Mounts of More Soft Ascent***

*Excerpt from Isabella; or, The Pot of Basil*

Why were they proud?  
Because their marble founts  
Gushed with more pride than do a wretch's tears?—  
Why were they proud?  
Because fair orange-mounts  
Were of more soft ascent than lazar stairs?—  
Why were they proud?  
Because red-lined accounts  
Were richer than the songs of Grecian years?—  
Why were they proud? again we ask aloud,  
Why in the name of Glory were they proud?

~ *John Keats (1795–1821)*

## RYAN OLSEN, ARTISTIC DIRECTOR AND CONDUCTOR

Dr. Ryan Olsen is Associate Professor of Music Education and Director of Choral Activities at Baker University where in addition to directing the choral program he teaches undergraduate courses in music education, conducting, music theory, private voice, and supervises student teachers. Previously, he served on faculty at Colorado State University as Assistant Professor of Choral Music Education and as Director of Choral Activities at Our Lady of the Lake University in San Antonio, Texas. He also taught middle school and high school choir in the Kansas City Metro and has been active in music education in Kansas, Missouri, Arizona, Texas, and Colorado.



Olsen received his Bachelor of Music Education and Master of Arts in Music with an emphasis in choral 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 with a cognate in Music Education from Arizona State University. He is an active clinician, conductor, and presenter at state and national conferences for conductors and music educators, has presented sessions 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.

Olsen is passionate about the use of medieval and Renaissance polyphony as sight-reading and performance repertoire for young singers and has edited and arranged numerous examples of early polyphony that can be found on his website, [www.ryanolsen.com](http://www.ryanolsen.com). Olsen is also an advocate for living composers and innovative concert programming, having commissioned new works and collaborated with numerous composers in masterclasses and workshops.

Outside of music, he can generally be found outdoors, playing various tabletop or board games, or with a book in hand. He lives in the Kansas City metropolitan area with his wife Erin, a school counselor, and daughter Meredith.

## JAY CARTER, ARTISTIC DIRECTOR AND CONDUCTOR



Jay Carter has gained a reputation as one of the nation's finest countertenors. A frequent collaborator with both period and modern ensembles, he is recognized as a leading interpreter of late Baroque repertoire and has been lauded for his 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, and Anthony Maglione. As an avid recitalist he presents works from outside the standard countertenor repertoire including works by Schumann, Poulenc, Wolf, and Howells.

In recent seasons he has appeared with acclaimed conductors Nicholas McGegan, Ton Koopman, John Butt, John Scott, and Matthew Halls. Highlights of the recent seasons include his Lincoln Center debut with Maasaki Suzuki and the Bach Collegium Japan in Bach's *Weinachtsoratorium*, Vivaldi opera 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. In addition to concert appearances, he has served as an annual soloist with the Portland, Maine Bach Virtuosi Festival alongside faculty artists from Juilliard, Eastman, and Yale.

As a scholar and clinician, Carter frequently presents masterclasses and lecture recitals for colleges, universities, and presenting organizations throughout the United States. He has a decade of experience in higher education, focusing intently on student-centered and career-centered studio work that is applicable to solo and ensemble application. He holds graduate degrees from the University of Missouri–Kansas City Conservatory of Music and the Yale School of Music and Institute of Sacred Music where he was a pupil of Simon Carrington, Judith Malafrente, and James Taylor. He received his undergraduate degree from William Jewell College where he studied with Arnold Epley. He serves on the voice faculty of Westminster Choir College of Rider University in Lawrenceville, NJ. [www.jaycartercountertenor.com](http://www.jaycartercountertenor.com)

## ARNOLD EPLEY, ARTISTIC ADVISOR



In 2009 Arnold Epley formed Musica Vocale, a chamber choir of thirty-two singers, which could also present itself as a smaller ensemble appropriate for early music or an expanded oratorio-sized chorus of sixty for larger works.

Arnold Epley is Emeritus Professor of Music and Director of Choral Studies at William Jewell College. During his 27-year tenure, he led the choir in 26 American concert tours and to England and Scotland nine times, the last in 2009. He began one of the region's most anticipated Christmas events, The City Come Again, an annual standing-room-only noonday service at Grace & Holy Trinity Cathedral, with college president Gordon Kingsley. His students from William Jewell College, Louisiana College, Kentucky Southern College, and the University of Louisville have distinguished themselves around the country as university and college professors, secondary and elementary school choral teachers, church musicians, voice teachers, choral singers, and professional singers and conductors.

In 2008 Epley stepped down as Artistic Director and Conductor of the Kansas City Symphony Chorus after a seventeen-year tenure. In appreciation for his service the Kansas City Symphony named him Conductor Laureate of the Kansas City 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, international concert tours and their own concerts.

For its five seasons Epley was conductor of Chorale Francis Poulenc, a chamber choir of singers from many of Kansas City's best choral ensembles dedicated to the performance of Poulenc's difficult and rewarding choral works. For five years he joined the Independence Messiah Choir as resident conductor to prepare the choir for their annual performances of Handel's Messiah, concluding with his appearance as conductor of their 89th annual presentation. During this time the Kansas City Symphony joined with the Messiah Choir as co-sponsor, involving both the Symphony Chorus and the Kansas City Symphony.

Dr. Epley's peers honored him with the Luther T. Spayde Award, the Missouri Choral Directors Association's highest honor, in 1997. He received the Carl F. Willard Distinguished Teaching Award and was elected Professor of the Year in 1999.

After a long career as a baritone soloist for symphonic, oratorio and recital performances, especially focusing on the choral works of J. S. Bach, he continues his work as a teacher of singing, his studio made up of some of the area's leading singers.

## ABOUT MUSICA VOCALE

This is the thirteenth 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
Sonja Coombes	

## MUSICA VOCALE THANKS THE FOLLOWING:

Sonja Coombes	Patrick Neas
Jeffrey and Sarah Hon	William Plaschke
Jerry and Joyce Hon	Geoff Wilcken
Immanuel Lutheran Church (Westport)	Baker University Department of Music & Theatre
Dr. Paul Meier, Grace & Holy Trinity	William Jewell College Central Services
Cathedral	William Jewell College Department of Performing
Steve Ameling, program design	Arts
	Dr. Anthony Maglione, Director of Choral
	Studies at William Jewell College

## MUSICA VOCALE REPERTOIRE 2009–2023

Chester Alwes	The Gate of the Year The Lord to Me a Shepherd Is Psalms of Ascent The Serenity Prayer	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
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	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	Francisco Lopez	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	Capillas	Jephte O vos omnes Joan Cererols Marizápolos a lo divino, <i>Serafin que con dulce harmonia</i>
Samuel Barber	Reincarnations	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
Leonard Bernstein	Missa Brevis (1988)	Rebecca Clarke	There Is No Rose
Hildegard von Bingen	O ignis spiritus paracliti	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 Gedenkensprüche, Op. 109	Carson Cooman	Canticle: Mosaic in Remembrance & Hope
Frank Bridge	The Bee, H.110	Johann Nepomuk David Hugo Distler	Deutsche Messe Singet dem Herrn ein neues Lied, Op. 12 No. 1 Vorspruch
		Maurice Duruflé	Quatre Motets sur des themes Grègoriens, Op. 10
		Stewart Duncan	Christus est vita Lord, Afford a Spring to Me Within These Walls

Melissa Dunphy	American DREAMers What do you think I fought for at Omaha Beach?	Libby Larsen	I Just Lightning
Edward Elgar	Lux Aeterna, arr. John Cameron They are at rest	Orlando di Lasso	Chanson Dessus le marché d'Arras Justorum animae in manu Dei Magnificat in the First Tone for six parts
Ēriks Ešenvalds	Stars	Morten Lauridsen	O magnum mysterium
Gabriel Fauré	Cantique de Jean Racine, Op. 11	Kenneth Leighton	Drop, drop, slow tears from Crucifixus pro nobis, Op. 38
Frank Ferko	Laus Trinitati, from The Hildegard Motets	Antonio Lotti	Crucifixus a 8
Gaspar Fernández	Tlecantimo choquilia / Jesús de mi gorazón	Sean MacLean	Pange lingua
Gerald Finzi	Clear and gentle stream In Terra Pax Magnificat My spirit sang all day	Sir James MacMillan	Ave maris stella
Orlando Gibbons	Almighty and Everlasting God Drop, drop, slow tears Magnificat & Nunc dimittis from Short Service in A-flat O Clap Your Hands Together	Anthony J. Maglione	The One and the Many Ave maris stella
Alberto Ginastera	Lamentaciones de Jeremias Prophetae, Op. 14	Felix Mendelssohn	Ave Maria, Op. 23 No. 2 Elijah, Op. 70, MWV A 25
Claude Goulimel	Ainsi qu'on oit le cerf bruire (Psalm 24) Salve Regina à trois choeurs	Olivier Messiaen	O sacrum convivium
Francisco Guerrero	Usquequo Domine	Claudio Monteverdi	Ecco mormorar l'onde Lamenti d'Arianna Messa a quattro voci da Cappella (1650) Sfogava con le stelle
Andreas Hammerschmidt	Alleluja, freut euch ihr Christen alle	Phillip Moore	Three Prayers of Dietrich Bonhöffer
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	Wolfgang Amadeus Mozart	Venite populi, KV 260 Misericordias Domini, KV 222
William Harris	Bring us, O Lord God Faire is the Heaven	Ronald J. Nelson	God, bring thy sword (1967)
William Hawley	In Paradisum	Tarik O'Regan	Ave Maria
Lupus Hellinck	Mit Fried und Freud ich fahr dahin	Juan Gutiérrez de Padilla	Deus in adjutorium meum intende Missa ego flos campi Versa est in luctum
Michael Hennagin	Walking on the green grass	Giovanni Pierluigi da Palestrina	Exultate Deo Missa Brevis Sicut cervus / Sitivit anima mea (Psalm 42)
Fanny Mendelssohn Hensel	Gartenlieder, Op. 3	Arvo Pärt	The Deer's Cry
Felix Mendelssohn	Warum toben die Heiden?	Stephen Paulus	The Road Home
Paul Hindemith	Six Chansons	Plainsong 8th century, edited Steven Plank	Te splendor et virtus Patris
Gustav Holst	Nunc dimittis, H.127	Krzysztof Penderecki	Agnus Dei (1981)
Arthur Honegger	King David	Francis Poulenc	Un soir de neige
Herbert Howells	Magnificat & Nunc dimittis from St. Paul's Service Requiem	Josquin des Prez	Missa L'homme armé Sexti toni Planxit autem David
Zoltán Kodály	Missa Brevis	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
Anna Krause	The Old Woman Dredges the River		
Gail Kubik	Two Choral Scherzos based on Well Known tunes		
Johann Kuhnau	Tristis est anima mea		



Henry Purcell	Te Deum Laudamus and Jubilate Deo, for St. Cecilia's Day, Z. 232	Halsey Stevens	Go, Lovely Rose
	Welcome to all the pleasures that delight, Z. 339	Igor Stravinsky	Mass
Max Reger	O Tod, wie bitter bist du, Op. 110	Giles Swayne	Magnificat
	Morgengesang, Op. 138 No. 2	Jan Pieterszoon Sweelinck	Gaudete omnes
	Nachtlied, Op. 138 No. 3	Joan Szymko	Ubi Caritas
Josef Rheinberger	Abendlied, Op. 69 No 3	Thomas Tallis	Loquebantur variis linguis O nata lux de lumine Te lucis ante terminum
Ned Rorem	From an Unknown Past	Randall Thompson	Alleluia Fare Well
	Sing, my soul, His wondrous love	Virgil Thomson	Green Fields (Old Southern Hymn Tune) Fanfare for Peace My Shepherd will supply my need (Psalm 23)
John Rutter	What sweeter music	Frank Ticheli	There will be rest
Antonio de Salazar	Atención, atención Psalm 116:10-16 <i>Credidi</i>	Paula Foley Tillen	A Prayer for Peace
Johann Hermann Schein	Das ist mir lieb, motet on Psalm 116	Michael Tippett	Five Spirituals from A Child of Our Time
	Die mit Threnen seen	Christopher Tye	Sanctus from Missa Euge bone
Franz Schubert	Mass No. 2 in G, D. 167	Patricia Van Ness	Cor meum est templum sacrum
Clara Schumann	Drei gemischte Chöre	Zachary Wadsworth	War-Dreams
Georg Schumann	Das ist ein köstliches Ding, Op. 52 No. 2	Ralph Vaughan Williams	Rest
Robert Schumann	Talismane, Op. 141 No. 4	Gwyneth Walker	God's Grandeur
William Schuman	Carols of Death	William Walton	Drop, drop, slow tears Magnificat & Nunc dimittis
Heinrich Schütz	Ride la Primavera, SWV 7	Thomas Weelkes	When David heard
	Singet dem Herrn ein neues Lied, SWV 35	Judith Weir	Illuminare, Jerusalem
	Lobe den Herren, meine Seele, SWV 39	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) That Promised Land
	Quid commisisti, o dulcissime puer, SWV 56	Adrian Willaert	Chanson Dessus le marché d'Arras
	Ego sum tui plaga doloris, from Cantiones sacrae, SWV 57	H. W. Zimmermann	Psalmkonzert (1958)
	Die Himmel erzählen die Ehre Gottes, SWV 386		
	Selig sind die Toten, SWV 391		
	Deutsches Magnificat, SWV 426		
John Sheppard	Libera nos, salve nos II Salvator mundi, Domine		
Williametta Spencer	At the round earth's imagined corners		
Sir John Stainer	God so loved the world, from The Crucifixion		
Sir Charles Villiers	The Bluebird		
Stanford	Three Motets, Op. 38		





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