musica Vocale

Jay Carter & Ryan Olsen, Conductors

◆ ◆ ◆

Bachtoberfest

St. Michael and All Angels Episcopal Church
Mission, KS
Sunday, November 8, 2026
3:00 p.m.

musica Vocale

Thank you for supporting us today. We appreciate you!

Please consider the following:

DONATE
to MV using the QR code below or by visiting our website.

SUBSCRIBE
to MV emails and keep up with concert information.

FOLLOW US
MV on social media for more information and fun facts!

Facebook

Instagram

We rely on the kind and generous support of choral music patrons like you to help us continue to bring beautiful and meaningful music to our community. We present our concerts without ticket charges and are entirely donor and grant funded. Please consider a donation in any amount to Musica Vocale.

Musica Vocale is a 501(c)3 nonprofit organization.

Thank you!

www.musicavocale.org

BACHTOBERFEST

Jesu, meines Lebens Leben, BuxWV 62 — Dieterich Buxtehude (1637–1707)

Alexandra Iles, soprano
Molly Friel, alto
Zachary Muñoz, tenor
Paul Davidson, bass

Gottes Zeit ist die allerbeste Zeit, BWV 106 (1707/8) — J.S. Bach (1685–1750)

Alyssa Nance, soprano
Molly Friel, alto
Andrew Flanagan, tenor
Paul Davidson, bass

Mit Fried und Freud ich fahr dahin from
Warum ist das Licht gegeben dem Mühseligen, Op. 74, No. 1 — Johannes Brahms (1833–1897)

Im Herbst from *Fünf Gesänge*, Op. 105, No. 5 — Brahms

Sehnsucht from *Sechs Quartette*, Op. 112, No. 1 — Brahms

Befiehl dem Engel, BuxWV 10 — Buxtehude

Verbum, Op. 82 — Geoffrey Wilcken

Alyssa Nance, soprano
Molly Friel, alto
Andrew Flanagan, tenor
Paul Davidson, bass

MUSICA VOCALE

Soprano
Destinee Bush
Megan Caudle
Sarah Hon
Nancy Sparlin
Elizabeth Taylor
Kaeli Whitener
Sarah Young

Tenor
Matthew Aberle
Jay Carter
Douglas McConnell
*Zachary Muñoz
Ryan Olsen
Jakson Pennington
John Schaefer
Jay VanBlaricum

Alto
Judith Becker
Melissa Carter
Sonja Coombes
Lori Davis
*Molly Friel
Michelle Harmon-Cook
Alexandra Iles

Bass
Steve Ameling
Rodney Caudle
Garrett Epp
Jeff Hon
Warren Huffman
Matt Jackson
Douglas Maag

* Epley Scholar, 2026–2027

KANSAS CITY BAROQUE CONSORTIUM & GUESTS

Violin
Eric Williams
Rob Patterson

Recorder
Trevor Stewart
Patrick Dittamo

Viola da gamba
Erica Rubis
Kate Shuldiner

Oboe
Sung Lee
David Dickey

Cello
Trilla Ray-Carter

Organ
Geoffrey Wilcken

Bass
Jeff Harshbarger

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, *Composer in Residence and Collaborative Pianist*

PROGRAM NOTES

GONE AND ALMOST FORGOTTEN

History is replete with artists and scientists who received full recognition only after death. Emily Dickinson remained largely out of the public eye, with fewer than a dozen poems published during her lifetime and several thousand more hidden away. Vincent van Gogh famously sold only a single painting during his career, though the 2022 auction of Orchard with Cypresses netted a staggering $120 million price. Nikola Tesla was recognized as a genius while still a young engineer with many of his greatest ideas receiving widespread recognition only a century after his death.

Today, J. S. Bach is one of the most recognizable names in music. Although contemporaries like his friend Georg Philipp Telemann revered him, his reputation remained largely confined to the central German states of Saxony and Thuringia. A large family and demanding professional responsibilities left Bach with little time for the self-promotion and operatic ventures that carried Telemann and Handel to broader European fame.

Bach's music nearly disappeared after his death, apart from a handful of keyboard works. These became essential training for many of the keyboard virtuosi who emerged during the half-century following Bach's death, creating a demand for more of his music. In 1801, Bach keyboard works appeared in print for the first time, profoundly influencing a generation of nineteenth-century composers that included Robert and Clara Schumann, Felix and Fanny Mendelssohn, and later Johannes Brahms. Bach's chamber music and vocal music remained almost entirely neglected until the 1820s.

Johann Sebastian's unique genius may have been further obscured by the fact that the Bach family name was then synonymous with musicians throughout central Germany; that reputation was over a century old at the time of his birth. Many members of the family bore the name Johann, and several were also named Sebastian. Johann Sebastian himself fathered twenty children, including five sons named Johann and a daughter named Johanna. Little wonder that most were known within the family by their middle names.

Bach inherited his family's reputation as dependable, skilled musicians and composers whose sacred music was conservative, clear, and firmly rooted in Lutheran tradition. Their finest and most personal works were preserved in a multigenerational anthology shared among the extended family, the Altbachisches Arkiv that still survives in part. These compositions undoubtedly shaped the young Sebastian, though he clearly sought to make his own contribution to a legacy he deeply admired.

At the same time, Bach eagerly embraced new musical innovations from Italy and France as music publication flourished. He was also exposed to new music in the North German style that contrasted substantially with the more conservative sacred music of Bach's native central Germany. The older composer Dieterich Buxtehude was the architect of this florid, chromatic musical style. Many rising 17th century composers, Handel among them, journeyed to Lübeck to study with him.

In 1705, the twenty-year-old Bach secured several weeks leave from his employers, the Arnstadt church consistory, to meet Buxtehude in person. Bach's petition may have been welcomed; he had gained a reputation as a difficult teacher and colleague. In the weeks prior to his request, a dispute with one of his students had escalated into a physical altercation in the city square where

swords were drawn. A few weeks away may have seemed an ideal opportunity for tempers to cool. Thus, Bach undertook the nearly 300-mile one way journey from Arnstadt to Lübeck on foot—a musical pilgrimage that became the longest journey he would ever make.

Bach timed his arrival in Lübeck to coincide with the annual *Abendmusiken*, a celebrated series of concerts organized by Buxtehude at the Marienkirche. The performances often featured large-scale sacred works that influenced Bach's earliest cantatas. The exact influence is hard to pinpoint; Buxtehude's manuscripts were housed at the Marienkirche and destroyed when the church was nearly flattened during the Allied bombing of Lübeck in 1942. A number of shorter works were copied and survive today as the primary source of his music. We can only speculate whether the Buxtehude works heard this afternoon formed part of those *Abendmusiken* or whether Bach himself encountered them during his visit.

Jesu, meines Lebens Leben sets a 1658 hymn text by Ernst Homburg, who was born near Eisenach, Bach's birthplace. Wolfgang Weßnitzer supplied the melody in a 1685 hymnal, providing the framework for Buxtehude's setting, which may also date from around 1685.

The work opens with a brief but intensely chromatic sinfonia, a device Bach would later employ in many of his own cantatas. The vocal writing unfolds above a repeating chaconne bass, an ostinato pattern that became especially popular in Italian-influenced music during the late seventeenth century. Scholars have traced the chaconne's origins to earlier Spanish and Italian traditions, with possible roots extending to Latin America.

The recurring bass line creates a musical foundation that is at once unifying and hypnotic. Variety arises through constantly changing harmonies generated by the instrumental and vocal counterpoint above it. Without abandoning the ostinato, Buxtehude closes the work with an exuberant "Amen."

Ostinato bass patterns likewise appear throughout Bach's music, including the monumental Chaconne from the *Partita in D minor*, BWV 1004. Later in life he devoted the *Crucifixus* of the *Mass in B Minor* to an extended exploration of the technique. It also appears throughout his cantatas, including the alto solo in today's performance. While Bach did not learn the form from Buxtehude, there is little doubt that Buxtehude's treatment further informed his imagination

Befiehl dem Engel, dass er komm may well have been written for the *Abendmusiken*. Its quoted chorale is particularly appropriate to evening worship, while its richly ornamented writing for voices and strings reflects the style commonly associated with the series. The central chorale, *Christ, der du bist der helle Tag*, is itself a contrafact of the fourth-century Latin hymn *Christe, qui lux es et dies*.

Buxtehude sets the hymn's final two verses while preserving the chorale melody and embellishing it with elaborate counterpoint in each vocal line. Individual phrases are fragmented, repeated, and framed by instrumental interludes that either echo the melody or introduce complementary material. The opening verse possesses the urgency of an earnest prayer, with energetic instrumental figures suggesting angels hastening to the aid of God's faithful. The second unfolds in a gentle triple meter reminiscent of a lullaby. A lively "Amen" concludes the work, transforming the chorale's final phrase into a compact fugue.

It is possible that Bach heard this work. The chorale would have been familiar to him, he composed a keyboard setting of it emulating north German style in the years before his journey. As a student he composed a keyboard setting of the same melody in the North German style

championed by Buxtehude. A few years later, following his return to Thuringia, Bach composed another setting. A further four-part harmonization survives from his Leipzig years and may hint at a now-lost cantata based upon the hymn. Should such a work ever come to light, scholars will undoubtedly search for traces of Buxtehude's influence.

ACTUS TRAGICUS

Bach egregiously overstayed the time allotted to him by his employers in Lübeck. If the Arnstadt consistory were annoyed by his past behavior, they were incensed by his late return and the subsequent change in his music. Their complaints are well preserved in the minutes of numerous council meetings. They objected to lengthy, chromatic harmonizations of chorales and virtuosic interludes that confused both choir and congregation. They also took issue with his generally insubordinate attitude toward them, his interactions with other musicians whom he deemed inferior, and other generally smart-alecky behavior one might expect from a brilliant young man with an underdeveloped frontal lobe. Then he was caught allowing a young woman to sing from the organ loft.

Bach left Arnstadt in 1707 for a position in Mühlhausen that promised a better salary and benefits, a well-trained choir, and a degree of artistic freedom in a more cosmopolitan imperial city. He recommended that his employers hire his more compliant cousin Johann Ernst Bach as his replacement. Bach's responsibilities at his new position were incredibly similar to Buxtehude's in Lübeck.

Bach's stay in Mühlhausen was brief. In the weeks between Bach's successful audition, resignation from Arnstadt, and arrival, a third of the Muhlhausen was burned in a fire; it was said to have been still smoldering as he unpacked his belongings. A housing shortage and severe inflation followed, quickly eroding the salary gains he had negotiated. A few months later, an ongoing dispute between Pietists and orthodox Lutherans intensified into a bitter war of words that included debate over the role of music in the church. If the music-averse Pietists were to prevail, Mühlhausen had the potential to be even more stifling than Arnstadt had been. Despite a turbulent year, Bach was incredibly prolific during his short tenure in Mühlhausen. Some of his compositions may have been commemorations of the fire and reactions to the Pietist debates.

Among the half-dozen cantatas that survive is *Gottes Zeit ist die allerbeste Zeit*, BWV 106. The work straddles a transitional period, exhibiting features that would become hallmarks of Bach's mature cantatas while retaining many characteristics of the seventeenth-century music he so admired. Scholars believe it was written for a funeral occasion—possibly that of his uncle Tobias Lämmerhirt or of Adolph Strecker, a former mayor of Mühlhausen. Though the cantata is highly regarded and frequently studied, performances remain relatively rare, likely because of its unusual instrumentation and atypicality compared to Bach's other output.

The instrumentation of the cantata, with violas da gamba and recorders, may be a memorial nod to Buxtehude, who died in 1707. Buxtehude favored both instruments and wrote a number of virtuosic solo works for the viola da gamba, which he himself played. In Bach's day these instruments were considered somewhat arcane, and when employed had connotations of eternity, mourning, and remembrance. A generation later, Bach also included these instruments into his Passion settings, featuring them in movements portraying the narrative's greatest emotional intensity.

The work is also unusual in its treatment of the voices, blurring the lines between full ensemble and virtuosic solo writing. Some scholars have noted that the work is equally convincing when

performed by a full chorus or by an ensemble of one singer to a part. Written roughly a decade before Bach fully absorbed the influence of Neapolitan *opera seria*, the cantata lacks defined choruses, solo recitatives, and arias. *Gottes Zeit* instead moves seamlessly between passages for solo voices and the full ensemble.

In spite of these departures from the Bach norm, the cantata already exhibits the balanced, symmetrical structure found in his later cantatas. The text contributes to that balance through alternating passages from the Old and New Testaments. Bach organizes them into a structure comprising a self-contained instrumental opening, a three-part choral movement, a dialogue between tenor and bass, another chorus, a dialogue for alto and bass featuring a chorale, and a concluding chorus.

The incorporation of the chorale into the work is also unusual. Bach's cantatas routinely feature chorale melodies woven into the musical structure, some as verbatim musical quotations that Lutheran congregations would have recognized instantly. Though *Gottes Zeit* incorporates three chorales, they are not immediately apparent to the listener. The first chorale, *Ich hab' mein Sach Gott heimgestellt*, appears only in the viola da gamba, woven into a subtle dialogue between the lower voices and the soprano. A second chorale, Martin Luther's *Mit Fried und Freud ich fahr dahin* (1524), is more obvious in its appears a sung countermelody to the bass solo. The cantata ends without a final congregational chorale that became a hallmark of Bach's later cantatas. Instead, the final movement is a fugue based upon a third chorale, *In dich hab' ich gehoffet, Herr*.

The absence of Bach's trademark concluding chorale in all his surviving Mühlhausen cantatas may perplex those familiar with his later cantatas. It may be anachronistic, but when faced with this issue in previous years, Musica Vocale has inserted one of Bach's harmonizations of the appropriate chorale at the conclusion of the cantata. On this occasion, however, we have an opportunity to make connections between Bach and another composer, and so we conclude with a harmonization of the chorale quoted in the cantatas second movement (*Mit Fried und Freud ich fahr dahin*) by the nineteenth-century master Johannes Brahms.

BRAHMS AND BACH

Brahms' career was closely linked with Bach's music, and many of his richest relationships were forged over a shared appreciation for Bach's work. Brahms' earliest training as a pianist with Eduard Marxssen was heavily rooted in Bach's preludes and fugues. Some evidence suggests that many of Brahms' earliest compositions emulated Bach's music, though Brahms ultimately destroyed these juvenilia, along with many other compositions, late in life.

In early adulthood, Brahms sought out the luminaries driving the mid-19th century Bach revival. In 1853, a painfully shy, twenty-year-old Brahms turned up at the Düsseldorf home of Robert and Clara Schuman bearing a letter of introduction from a mutual friend, the violinist Johann Joachim. The Schumanns were both the leading aficionados of Bach's keyboard works. Clara's training, like Brahms', was rooted in Bach's music and she became one of the first performers to feature it in her recitals. In his time, Robert Schumann was best known as a critic and the editor of an important musical journal. He threw his substantial influence behind the founding of the Bach Gesellschaft in 1851, a society dedicated to publishing Bach's complete works. Brahms surely knew about the Gesellschaft's work, but the publications were prohibitively expensive—far beyond the means of a young, struggling pianist.
The connection between Brahms and the Schumann's was instantly strong, Brahms moved in and managed the household affairs during Robert's tragic illness, institutionalization, and death.

Robert Schumanns support for the Bach Gesellschaft in its earliest years ensured its longevity. They issued a new volume annually between 1851 and 1900, focusing on Bach's previously forgotten vocal music in their first publications. At the height of Robert's illness in 1855, Clara Schumann presented Brahms with a copy of the society's first volume as a Christmas, writing a dedication '...als anfang.'*as a beginning.* In the subsequent years, Brahms purchased additional volumes and became a lifetime subscriber—he ultimately joined the society's editorial board.

Brahms programmed Bach's music when in artistic leadership roles. Upon becoming the inaugural conductor of the Wiener Singakademie in 1863, he programmed contemporary alongside works from the Baroque era, pulling heavily from Bach's body of works. Under Brahms direction, the Singakademie performed several Bach cantatas, portions of the *Christmas Oratorio*, and several motets. Brahms also programmed some of his own works whose contrapuntal craftsmanship consciously reflects Bach's influence. These concerts were not well received, with the critic Eduard Hanslick writing that Brahms was turning the concert hall into a museum of historical curiosities. Though the Sing Akademie's board unanimously voted to reappoint Brahms, he politely declined.

Brahms' early encounter with the violinist Joseph Joachim had flourished into a lifelong friendship through their shared love of Bach. Over their forty-year friendship, they routinely exchanged musical sketches modeled on Bach's fugal writing. In 1876, Brahms fleshed out one of his earliest contributions to their exchanges from 1856 into the motet *Warum ist das Licht gegeben dem Mühseligen?*, Op. 74, No. 1. Prompted by the recent death of the Swiss composer Hermann Goetz, whose arrangements of Bach's orchestral works for solo piano Brahms had encouraged. The motet also honors Brahms' friend Philip Spitta, the author of the first major biography of Bach, and supervisor of the first modern editions of works by Buxtehude and Schütz. The motet concludes with Brahms harmonization of Luther's chorale *Mit Fried und Freud ich fahr dahin* quoted in the central movement of today's Bach cantata. For today's performance we have excerpted Brahms harmonization and placed it immediately after the cantata

The two other works by Brahms are lesser-known secular works, written in the final decade of his life. *Im Herbst* was written in 1886, revised in 1888, and premiered in 1889 as part of the cycle *Fünf Gesänge*, Op. 104. Although it closes the cycle, it was the first of the five songs to be composed. The work is deceptively constructed, opening with two musically identical, murky, chromatic verses in a minor key that trace the characteristics of autumn. The harmony of these opening verses is so mysterious as to reward a second hearing in its own right. In the third verse, Brahms turns toward a hopeful major mode, though the change is not immediately apparent to the listener. Just as the major tonality seems fully established, he interrupts it with a sudden, unsettling climax at the line, *"Er ahnt des Lebens wie des Jahres Schluss …"*("He senses that life resembles the year's ending."). The final phrases subside into music of quiet resignation and assured satisfaction.

In 1889, following publication and premiere of Op. 104, exhausted Brahms announced what he believed would be his retirement from composition, enclosing a brief note to his publisher with the final proofs of his *String Quintet in G major*, Op. 111: "You can say goodbye to my notes with this scrap of paper—it is absolutely high time to stop." In the subsequent years, Brahms set his affairs in order, preparing for the publication of several previously unpublished works, and burning countless sketches and complete compositions that he considered unworthy.

Though *Sehnsucht* was written in 1888, just before his intended retirement in 1890, it was not published until 1893. Its wistful, unsettled harmonic language recalls both Bach's contrapuntal writing and his long harmonic prolongations. The text mirrors Brahms' brief public return to

composing in 1891 for the clarinetist Richard Mühlfield. Privately, he continued writing, even after Clara Schumann's death in 1896, and after receiving his own terminal cancer diagnosis. His last energies were spent completing the masterful *Eleven Chorale Preludes*, Op. 122; emulating Bach's works that he had pursued throughout his life.

VERBUM

Geoffrey Wilcken's neo-Baroque cantata, *Verbum*, carefully balances European Baroque practices with contemporary American harmonic language. While it is fully representative of the composer's own unique style, it also echoes Bach's cantatas and Handel's oratorios, with numerous points of reference that relate directly to the central messages of the piece. Occasional quotations of chorales and motifs sit alongside echoes of structure and texture that are immediately perceptible. When one digs further, many more are neatly nested away, inviting exploration by the musicians and audience.

Solo passages and choral movements are punctuated by two short instrumental movements. An opening French overture echoes both the overture to Handel's *Messiah* and Lully's operatic overtures. The third movement invites comparison with Bach's *Brandenburg Concertos*, toccatas, and trio sonatas. In both, Wilcken balances homophonic statements with florid counterpoint in the Baroque style, but with temporary chromatic modulations that pass through modern harmonic possibilities before ultimately resolving into firm keys.

The first movement contains two extended recitatives, each giving way to a choral statement. The first choral entry, "...and all their being is speech," is a short, echoing meditation reminiscent of Handel's chorus "Their sound is gone out into all lands" from *Messiah*. The second choral passage is longer, evolving into a concluding "hallelujah" that might remind listeners of Britten's cantata *Rejoice in the Lamb*.

The second movement is an a cappella setting of verses from Psalm 19. Throughout the movement, proportional tempo relationships explore the same natural ratios that fascinated Pythagoras, especially the sesquialtera (3:2).

After the brief sinfonia, the fourth movement employs the four soloists in declamations that ruminate on the connections between creation and the created, and on the lasting endurance of ideas beyond the life of an individual. This movement is directly linked to the a cappella chorus that follows, which sets Emily Dickinson's text in a texture that emulates postmodern minimalism, and functions like a chorale at the heart of one of Bach's two-part cantatas.

The final movements continue a dialogue between soloists and choir, nesting a short reference to the "hallelujah" at the sixth movement's midpoint. As the movement concludes with a brief aleatoric choral section, the final bars overlap with a brief soprano solo, "Verbum caro factum est...," that launches into a grandiose final chorus.

The final chorus employs the overdotted style of the opening sinfonia and also sets short chorale fragments within harmonically sturdy modulations. The work concludes with a peaceful, final return of the "hallelujah."

~Program notes by Jay Carter, DMA

Jesu, meines Lebens Leben, BuxWV 62 Dieterich Buxtehude

Jesu, meines Lebens Leben,
Jesu, meines Todes Tod,
der du dich vor mich gegeben
in die tiefste Seelennot,
in das äusserste Verderben,
nur dass ich nicht möchte sterben,
tausend, tausendmal sei dir,
liebster Jesu, Dank dafür

Jesus, my own life's life
Jesus, my own death's death
You have given yourself for me
In the soul's deepest anguish,
In uttermost ruin,
So that I might not die,
A thousand, thousand times
Dearest Jesu, thank you for it.

Du, ach! du hast ausgestanden
Lästerreden, Spott und Hohn,
Speichel, Schläge, Strick und Banden,
du gerechter Gottessohn,
nur mich armen zu erretten
von des Teufels Sündenketten;
tausend, tausendmal sei dir,
liebster Jesu, Dank dafür.

You, ah!, you have faced
Blasphemous words, mockery, and scorn
Spitting, beating, ropes, and bonds,
Righteous son of God,
Just to save a poor soul
From the Devil's chains of sin;
A thousand, thousand times
Dearest Jesu, thank you for it.

Du hast lassen Wunden schlagen,
dich erbärmlich richten zu,
um zu heilen meine Plagen,
um zu setzen mich in Ruh;
Ach! du hast zu meinen Segen
lassen dich mit Fluch belegen;
tausend, tausendmal sei dir,
liebster Jesu, Dank dafür.

You have allowed painful wounds
And harsh judgement on yourself
So my wounds may be healed
And set me at peace:
Ah! So that I might be blessed
You have let yourself be cursed;
A thousand, thousand times
Dearest Jesu, thank you for it.

Man hat dir sehr hart verhöhnet,
dich mit grossem Schimpf belegt,
gar mit Dornen angekrönet;
was hat dich dazu bewegt,
dass du möchtest mich ergötzen,
mir die Ehrenkrohn aufsetzen;
tausend, tausendmal sei dir,
liebster Jesu, Dank dafür.

They have harshly mocked you
And heaped insults on you
And crowned you with thorns;
What has moved you to this
That you might raise me up
And crown me with glory
A thousand, thousand times times
Dearest Jesus, thank you for it.

Ich, ich danke dir von Herzen,
Jesu, vor gesamte Not,
vor die Wunden, vor die Schmerzen,
vor den herben, bittern Tod,
vor dein Zittern, vor dein Zagen,
vor dein tausendfaches Plagen.
tausend, tausendmal sei dir,
liebster Jesu, Dank dafür.

I, I thank you from my heart,
For all your suffering,
For the wounds, for the pain
For the harsh and bitter death
For your shivering, for your anguish
For your thousandfold torments.
A thousand, thousand times
Dearest Jesus, I thank you for it.

~1659 Lutheran Passion hymn by Ernst Christoph Homburg (1605–1681)

Gottes Zeit ist die allerbeste Zeit, BWV 106 J.S. Bach

Choir

Gottes Zeit ist die allerbeste Zeit.	God's timing is the very best timing.
In ihm leben, weben,und sind wir,	In him we live, move, and have our being,
solange er will.	as long as he wishes.
In ihm sterben wir zur rechten Zeit,	In him we die at the right time,
wenn er will.	as God wills it.

Tenor

Ach, Herr, lehre uns bedenken,	Ah, Lord, teach us to consider,
das wir sterben műssen,	that we all must die,
Auf daß wir klug werden.	So that we might become wise.

Bass

Bestelle dein Haus;	Set your house in order;
Denn du wirst sterben	Because you will die
Und nicht lebendig bleiben!	And not stay with the living!

Choir and Soprano

Es ist der alte Bund:	Is is the old covenant:
Mensch, du musst sterben.	Humanity, you must die.
Ja, komm, Herr Jesu, komm!	Yes, come, Lord Jesus, come!

Alto

In deine Hände befiehl ich meinen Geist;	Into your hands I place my spirit;
Du hast mich erlöset, Herr, du getreuer Gott.	You have saved me, Lord, faithful God.

Bass

Heute wirst du mit mir im Paradies sein.	Today you will be with me in paradise.

Chorale

Mit Fried und Freud ich fahr dahin,	With peace and joy I make my journey there,
In Gottes willen.	As God wills it.
Getrost ist mir mein Herz und Sinn,	Comfort comes to both my heart and intellect,
Sanft und stille.	Soft and at peace.
Wie Gott mir verheißen hat:	God has made this promise to me:
Der Tod ist mir schlaf worden.	Death has become only sleep to me.

Choir

Glorie, Lob', Ehr', und Herrlichkeit	Glory, Praise, Honor, and Majesty
Sei dir Gott Vatter und Sohn bereit,	To God the Father and Son be given,
Dem heil'gen Geist mit namen!	And to the Holy Ghost!
Die göttlich Kraft	This divine power
Mach uns Sieghaft	Makes us victorious
Durch Jesum Christum, Amen.	Through Jesus Christ. Amen.

Mit Fried und Freud ich fahr dahin, Op. 74, No. 1 Johannes Brahms

Mit Fried und Freud ich fahr dahin,
In Gottes willen.
Getrost ist mir mein Herz und Sinn,
Sanft und stille.
Wie Gott mir verheißen hat:
Der Tod ist mir schlaf worden.

With peace and joy I make my journey there,
As God wills it.
Comfort comes to both my heart and intellect,
Soft and at peace.
God has made this promise to me:
Death has become only sleep to me.

~Martin Luther (1483–1546)

Im Herbst, Op. 105, No. 5 Brahms

Ernst ist der Herbst.
Und wenn die Blätter fallen,
sinkt auch das Herz
zu trübem Weh herab.

Autumn is sombre
And when the leaves fall,
The heart too sinks
Down into aching grief.

Still ist die Flur,
und nach dem Süden wallen
die Sänger, stumm,
wie nach dem Grab.

The fields are silent
And while they flow toward the south
The singers are mute
Like the grave

Bleich ist der Tag,
und blasse Nebel schleiern
die Sonne wie die Herzen, ein.

The day is bleached white
And pale clouds obscure
The sun, just like the heart.

Früh kommt die Nacht:
Denn alle Kräfte feiern,
Und tief verschlossen
Ruht das sein.

Night comes earlier:
And all powers fade,
Deeply hidden away
Ones's self is at peace.

Sanft wird der Mensch.
Er sieht die Sonne sinken,
er ahnt des Lebens
wie des Jahres Schluß.

Humanity becomes softer.
As one sees the sun sinking down,
One reflects on life
That ends just like the year.

Feucht wird das Aug',
doch in der Träne blinken,
entströmt des Herzens
seligster Erguß

One's eye dampens,
But in that shimmering tear,
Streaming from the heart
Is the happiest flood.

~Klaus Groth (1819–1899)

Sehnsucht, Op. 112, No. 1 — Brahms

Es rinnen die Wasser, Tag und Nacht,
Deine Sehnsucht wacht.
Du gedenkst die vergangenen Zeit,
Die liegt so weit.
Du siehst hinaus in die Morgenschein,
Und bist allein.

The waters run, day and night,
Your bittersweet yearning awakens.
You ruminate on the time gone past,
It lies so far away.
You look out at the morning sun,
And are alone.

~Franz Theodor Kugler (1808–1858)

Befiehl dem Engel, BuxWV 10 — Buxtehude

Befiehl dem Engel, dass er komm,
und uns bewach, dein Eigentum;
gib uns die lieben Wächter zu,
daß wir fürm Satan haben ruh.

Command your angels to come
And watch over us, your people;
Give unto us your guardians,
That we might have peace from the Devil.

So schlafen wir im Namen dein,
dieweil die Engel bei uns sein.
Du Heilige Dreifaltigkeit,
wir loben dich in Ewigkeit.
Amen.

So that we may sleep in your name,
As the angels watch over us.
You, Holy Tri-unity,
We praise you forever.
Amen.

~16th-century Lutheran evening hymn by Erasmus Alberus (c. 1500–1553)

Verbum, Op. 82 — Geoffrey Wilcken

Overture

I.
Solo

In the spreading emptiness of space and time
There is never silence, always bubbling with quantum song,
Every whirling galaxy, every searching worm,
Every faint hope and every lingering dream
Calls, Cries, Claims, Confirms, Carries, and Competes
In the dawning din of deft discourses.
The atoms shout, the photons proclaim,
And all their being is speech.

Contralto with Choir backgrounds

Outside the Universe, where the Angels live,
Sound is an un-thing.
In that inconceivable silence,
They praise and adore by whirling, circles within circles
Shining beyond light, dancing without floors or ceilings,
Inspiring the very stars.

Choir

The flight of all lights is Hallelujah
The heat of all flames is Hallelujah
The flow of all waters is Hallelujah
The cool of the moon is Hallelujah
The endless expanse of all being and all life is Hallelujah
Hallelujah

~Geoffrey Wilcken

II.
Choir

The heavens declare the glory of God;
the skies proclaim the work of his hands.
Day pours forth speech unto the next day,
  and each night declares wisdom to the next.
There is no speech or language where their voice is not heard.
Their voice goes out into all the earth,
  and their words to the ends of the world.

~Psalm 19:1-4

III.
Sinfonia

IV.
Soprano, Contralto, Tenor, and Bass

The body is a word spoken by the spirit.

A word is a body created for a thought to inhabit.

Words fly forth form the lips
  Carrying with them the soul of the speaker
  Never to return

Each life is a word spoken into the universe.
Some fall to the ground unheard,
Others resound from the stars
  And illuminate the dark places.

~Wilcken

V.
Choir

A word is dead when it is said, some say —
I say it just begins to live that day.

~Emily Dickinson (1830–1886)

VI.
Soloists

The thought manifests as the word,
The word manifests as the deed,
The deed develops into habit,
And the habit hardens into character.

Choir

So watch the thought and its way with care,
And let it spring from love
Born out of concern for all beings.

~K. Sri Dhammananda

Soloists

Though I may speak with the tongues of men and angels, but have not love,
I am only a resounding gong or clanging cymbal
Three things endure: Faith, Hope, and Love,
but the greatest of these is love.

~I Corinthians 13:1, 13

After God spoke the universe,
God spoke himself into the universe whenever he wanted to enter it.
And whereas man speaks from pride, or from fear,
God speaks only ever from love.

~Wilcken

Choir

Three things endure: Faith, Hope, and Love, but the greatest of these is love.

VII.

Choir

Verbum caro factum est	The Word became Flesh
Et habitavit in nobis	and dwelt among us
Et vidimus gloriam ejus	and we have seen his glory,
Gloriam quasi unigeniti a patre	Glory as of the only-begotten of the Father
Plenum gratiæ et veritatis	Full of grace and truth.
Hallelujah	Hallelujah

GOEFFREY WILCKEN, COMPOSER IN RESIDENCE



Geoffrey Wilcken is a prolific composer, conductor, organist, and pianist. He has written for ensembles of all sizes and kinds, including solo, oratorio, concert band, jazz, and liturgical forces. Recent commissions include *One Out Of Many* (2015) for the 40th anniversary festival concert of the Lawrence Civic Choir, *Everyone's Brother* (2019) for the Musica Vocale choral ensemble in Kansas City, *Rosette* (2014) for the dedication of the new organ at Village Presbyterian Church, Prairie Village, KS, and *Music of the Spheres* (2014) for the combined bands and choirs of Johnson County Community College, Overland Park KS. He has also created numerous works for sacred and liturgical use, including *Anthems for the Cross* (2017) for St. Mary's Episcopal Church, and arrangements such as *Angel Noels* (2009) for the Kansas City Fine Arts Chorale, and a number of charts for jazz bands in the Kansas City metropolitan area. *The Love Amazing (2019)*, a commissioned work for organ, has just been recorded and released by Jan Kraybill on her Pro album *Marked for Grace*, which is available on the Pro Organo label. He is also the composer of the score for *The Midwest in Panels* (2014), a feature-length documentary about comic book shops. In 2025 he was commissioned by the Lawrence Civic Choir to write *Every Heart in Harmony* as part of their 50th anniversary celebration. His works have been heard at conventions of the ACDA, the Kansas Music Educators Association, and the Jazz Education Network.

He has twice won the Music Teachers National Association composition contest, and has been awarded the Anthony J. Cius outstanding composer prize. In 2015 he received the first ever Kansas Choral Composition award for his work, "Life's Symphony", and was named runner-up in the 2017 ACDA Brock composition competition. He has titles currently available from Alliance Music Publications, Colla Voce Press, and Alfred Publishing House.

Geoffrey is an accomplished church musician, jazz pianist, conductor, and organist who can currently be heard on the organ of historic St. Mary's Episcopal Church in downtown Kansas City. In addition, he is an adjunct faculty member of Kansas City Kansas Community College where he accompanies and assists with the multi-award-winning program there, and Mid-America Nazarene University where he teaches music theory and composition. He has performed with various ensembles in Lawrence and the Kansas City area, including the Kansas City Fine Arts Chorale, Musica Vocale, and the Moon City Big Band, as well as serving as the artistic director of the Songflower Chorale, a semi-professional chamber choral ensemble in Kansas City.

Geoffrey holds a Doctor of Musical Arts degree in composition under Forrest Pierce and a Master of Music degree in choral conducting under Simon Carrington both from the University of Kansas, and a Bachelor of Music degree in composition from Iowa State University.

Visit www.gwcomposer.me for more information.

Epley Scholars Program



The Epley Scholars program honors our founding conductor, Dr. Arnold Epley. His distinguished career at William Jewell College mentoring undergraduates partnered naturally with advocacy for emerging musicians–ongoing since his retirement. As both a conductor and soloist, he has held appointments throughout the region, including Conductor Laureate of the Kansas City Symphony Chorus, The Fine Arts Chorale, and the Independence Messiah Choir.

Two scholars are selected annually for their strong musicianship, flexibility as soloists and ensemble musicians, and the potential to meet the expectations and challenges that a career in music demands. Scholars receive mentorship from Musica Vocale's leadership and informal guidance from our members, who work across a broad range of fields: music educators, church musicians, and highly skilled musicians in other professions.

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 programing, 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 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.

Jay and his wife Melissa and their two goldendoodles Pippa and Fig live in historic Liberty, MO. They are proud parents of two adult children, Emma and Ian. Read more about Jay at jaycartercountertenor.com.

About Musica Vocale

This is the sixteenth 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
Steve Ameling
Jay Carter, *ex officio*
Sharon Cheers
Sonja Coombes
Arnold Epley, *ex officio*
Erica Miller
Ryan Olsen, *ex officio*
Nancy Sparlin

Musica Vocale Thanks the Following:

Musica Vocale is supported in part by the Martha Lee Tranby Music Enrichment Fund.

Alex Abend, William Jewell College
Steve Ameling, program design
John Braum and Wayne Alexander
Destinee Bush, social media
Rodney Caudle
Sonja Coombes
Jeff and Dr. Sarah Hon
Douglas and Patty McConnell
Jakson Pennington
Trilla Ray-Carter, Kansas City Baroque Consortium
Erica Rubis
Dr. Thomas Vozzella, St. Andrew's Episcopal Church
Dr. Kenneth Walker, St. Michael and All Angels Episcopal Church
Dr. Geoffrey Wilcken, collaborative pianist

MUSICA VOCALE REPERTOIRE 2009–2026

Chester Alwes	The Gate of the Year
	The Lord to Me a Shepherd Is
	Psalms of Ascent
	The Serenity Prayer
Anonymous	Chanson Dessus le marché d'Arras
Aleksander Arcahngelsky	Svyete Tikhiy
	Vzbrannoi voyevodye pobditelnaya
Dominick Argento	Gloria from The Masque of Angels
Johann Christoph Bach	Ich lasse dich nicht, du segnest mich denn, BWV Anh. 159
Johann Ludwig Bach	Das ist meine Freude, JLB 28
Johann Christoph Bach	Fürchte dich nicht
Johann Sebastian 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
	Ich lasse dich nicht, du segnest mich denn, BWV Anh. III 159
	Stärk mich mit deinem Freudengeist, BWV 168/6
	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
Johann Ludwig Bach	Unsere Trübsal
Samuel Barber	Two Choruses, Op. 8, II. Let down the bars, O Death
	Reincarnations, Op. 16
Leonard Bernstein	Missa Brevis (1988)
Hildegard von Bingen	O ignis spiritus paracliti
Margaret Bonds	I believe in the Prince of Peace from Credo
Lili Boulanger	Les Sirènes
	Hymne au Soleil
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
	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
Frank Bridge	The Bee, H.110
	Autumn, H.162
	Music, When Soft Voices Die, H.76
Colin Britt	Afternoon on a Hill
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) (1939)
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
Dieterich Buxtehude	Membra Jesu nostri patientis sanctissima, BuxWV 75
William Byrd	Ave verum corpus
	Bow thine ear, O Lord (1589)
	Haec Dies
	Mass for Five Voices
	O Lord, Make thy servant Elizabeth our Queen
Francisco Lopez Capillas	Aufer a nobis
Giacomo Carissimi	Jephte
Pablo Casals	O vos omnes
Joan Cererols	Marizápolos a lo divino, *Serafin que con dulce harmonia*
Marc-Antoine Charpentier	Salve Regina, H. 24
	Magnificat a 3, H. 73
	Te Deum, H. 146
	Nisi Dominus, H. 160
	Confitebor tibi Domine, H. 200
	Le Reniement de St. Pierre, H. 424
Bob Chilcott	The Modern Man I Sing

Rebecca Clarke	There Is No Rose
Ian David Coleman	The Trumpet Sounds Within-a My Soul (arr.)
Aaron Copland	Four Motets (1921)
	In the Beginning (1947)
	Las Agachadas (1942)
Carson Cooman	Canticle: Mosaic in Remembrance and Hope (2002)
Johann Nepomuk David	Deutsche Messe
Frederick Delius	Two Unaccompanied Partsongs
Nathaniel Dett	Chariot Jubilee
	Gently, Lord, O Gently Lead Us
	Let Us Cheer the Weary Traveler
Hugo Distler	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 (2018)
	Suite Remebrance (2018)
	What do you think I fought for at Omaha Beach? (2010)
Edward Elgar	Lux Aeterna, arr. John Cameron
	They are at rest
Ēriks Ešenvalds	Stars (2011)
Gabriel Fauré	Cantique de Jean Racine, Op. 11
	Les Djinns, Op. 12
	Pavane, Op. 50
Frank Ferko	Laus Trinitati, from The Hildegard Motets
Gaspar Fernández	Tlecantimo choquilia / Jesós de mi gorazón
Gerald Finzi	Clear and gentle stream
	In Terra Pax
	Magnificat
	My spirit sang all day
Orlando Gibbons	Almighty and Everlasting God
	Drop, drop, slow tears
	Magnificat & Nunc dimittis from Short Service in A-flat
	O Clap Your Hands Together
Alberto Ginastera	Lamentaciones de Jeremias Prophetae, Op. 14
Claude Goudimel	Ainsi qu'on oit le cerf bruire (Psalm 24)
	Salve Regina à trois choeurs
Percy Grainger	Irish Tune from County Derry
Francisco Guerrero	Usquequo Domine
Adolphus Hailstork	Nocturne from Five Short Choral Works
Andreas Hammerschmidt	Alleluja, freut euch ihr Christen alle
Gerre Hancock	Deep River
G. F. Handel	Saul, HWV 53
	Ode for the Birthday of Queen Anne, HWV 74
	Dixit Dominus, HWV 232
G. F. Handel	Te Deum in D major, "Queen Caroline", HWV 280
William Harris	Bring us, O Lord God
	Faire is the Heaven
William Hawley	In Paradisum
Lupus Hellinck	Mit Fried und Freud ich fahr dahin
Michael Hennagin	Walking on the green grass
Fanny Mendelssohn Hensel	Gartenlieder, Op. 3
Paul Hindemith	Six Chansons
Gustav Holst	Six Choral Folksongs, Op. 36
	Nunc dimittis, H.127
	The Evening-Watch from Two Motets (1924)
Imogen Holst	Welcome joy, welcome sorrow
Arthur Honegger	King David
Herbert Howells	Magnificat & Nunc Dimittis from St. Paul's Service
	Requiem
Jerod Impichchāachaaha' Tate	Visions of a Child: A Pueblo Lullaby
Zoltán Kodály	Missa Brevis
Anna Krause	The Old Woman Dredges the River
Gail Kubik	Two Choral Scherzos Based on Well-Known Tunes
Johann Kuhnau	Tristis est anima mea
Libby Larsen	I Just Lightning
Orlando di Lasso	Chanson Dessus le marché d'Arras
	Justorum animae in manu Dei
	Magnificat in the First Tone for six parts
Morten Lauridsen	O magnum mysterium
	Madrigali: Six "Fire Songs" on Italian Rnaissance Poems
Kenneth Leighton	Drop, drop, slow tears from Crucifixus pro nobis, Op. 38
Antonio Lotti	Credo in F
	Crucifixus a 8
Sean MacLean	Pange Lingua
Sir James MacMillan	Ave maris stella
Anthony J. Maglione	The One and the Many
	Ave maris stella
Jaako Mantyjärvi	Canticum calamitatus maritimae
Felix Mendelssohn	Ave Maria, Op. 23 No. 2
	Elijah, Op. 70, MWV A 25
	Heilig, WoO 27

	Heilig, MWV B 47
	Denn er hat seinen Engeln, MWV B 53
	Psalm 2: Warum toben die Heiden?
	Psalm 43: Richte mich, Gott
Olivier Messiaen	O sacrum convivium
Claudio Monteverdi	Ecco mormorar l´onde
	Lamenti d'Arianna
	Laetatus Sum & Nisi Dominus from Vespers (1610)
	Messa a quattro voci da Cappella (1650)
	Sfogava con le stelle
David Mooney	The Coulin (arranged by)
Phillip Moore	Three Prayers of Dietrich Bonhöffer
Smith Moore	We Shall Walk Through the Valley in Peace
Wolfgang Amadeus Mozart	Misericordias Domini, KV 222
	Venite populi, KV 260
Ronald J. Nelson	God, bring thy sword (1967)
Tarik O'Regan	Ave Maria
Juan Gutiérrez de Padilla	Deus in adjutorium meum intende
	Missa ego flos campi
	Versa est in luctum
Giovanni Pierluigi da Palestrina	Exultate Deo
	Missa Brevis
	Sicut cervus / Sitivit anima mea (Psalm 42)
Alice Parker	Melodious Accord
Arvo Pärt	The Deer's Cry
Stephen Paulus	The Road Home
Plainsong 8th century, edited Steven Plank	Te splendor et virtus Patris
Krzysztof Penderecki	Agnus Dei (1981)
Francis Poulenc	Un soir de neige
Giacomo Puccini	Requiem Aeternam, SC 76
Josquin des Prez	Missa L'homme armé Sexti toni
	Planxit autem David
Henry Purcell	Hear My Prayer, O Lord, Z. 15
	I was glad when they said unto me, Z. 19
	The Bell Anthem: Rejoice in the Lord Alway, z. 49
	My heart is inditing, Z. 30
	Beati omnes qui timent Dominum, Z. 131
	Jehova, quam multi sunt hostes mei, Z. 135
	Hail Bright Cecilia, Z. 328
	Te Deum Laudamus and Jubilate Deo for St. Cecilia's Day, Z. 232
	Now does the glorious day appear, Z. 332
	Welcome to all the pleasures that delight, Z. 339
	Music for the Funeral of Queen Mary, Z. 860
Max Reger	O Tod, wie bitter bist du, Op.110
	Morgengesang, Op. 138 No. 2
	Nachtlied, Op. 138 No. 3
Josef Rheinberger	Abendlied, Op. 69 No. 3
Ned Rorem	From an Unknown Past
	Three Hymn Anthems, I. Sing, my soul, His wondrous love
Salamone Rossi	Esa einai
	Lulei Adonai
	Ashrei kol yere Adonai
John Rutter	What sweeter music
Antonio de Salazar	Atención, atención
	Psalm 116:10-16 Credidi
Johann Hermann Schein	Das ist mir lieb, motet on Psalm 116
	Da Jakob die vollendet hatte and Ich freue mich im Herrn, from Israelsbrünnlein
	Die mit Threnen seen
Franz Schubert	Mass No. 2 in G, D. 167
Clara Schumann	Drei gemischte Chöre
Georg Schumann	Das ist ein köstliches Ding, Op. 52 No. 2
Robert Schumann	Talismane, Op. 141 No. 4
	Vier Gesänge, Op. 52
	Dem dunkeln Schoß der heilgen Erde, arr. Johannes Brahms
William Schuman	Carols of Death
Heinrich Schütz	Ride la Primavera, SWV 7
	Singet dem Herrn ein neues Lied, SWV 35
	Lobe den Herren, meine Seele, SWV 39
	Quid commisisti, o dulcissime puer, SWV 56
	Ego sum tui plaga doloris, from Cantiones sacrae, SWV 57
	Musikalische Exequien, SWV 279-281
	Die Himmel erzählen die Ehre Gottes, SWV 386
	Selig sind die Toten, SWV 391
	Deutsches Magnificat, SWV 426
Joshua Shank	Color Madrigals: Six Songs on Poems by John Keats
George Shearing	Songs and Sonnets
John Sheppard	Libera nos, salve nos II
	Salvator mundi, Domine
Evelyn Simpson-Curenton	My Soul Hath Found Refuge in Thee

Undine Smith Moore	Striving after God
Williametta Spencer	At the Round Earth's Imagined Corners
Sir John Stainer	God so loved the world, from The Crucifixion
Sir Charles Villiers Stanford	My Love's an Arbutus
	The Bluebird
	Three Motets, Op. 38
	Eight Partsongs, Op. 119
Halsey Stevens	Go, Lovely Rose
Igor Stravinsky	Mass
Giles Swayne	Magnificat
Jan Pieterszoon Sweelinck	Gaudete omnes
Joan Szymko	Ubi Caritas
Thomas Tallis	Loquebantur variis linguis
	O nata lux de lumine
	Te lucis ante terminum
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
Zachary Wadsworth	War-Dreams
Mari Esabel Valverde	Look Down, Fair Moon
	Wondrous Glow
Ralph Vaughan Williams	Rest
Gwyneth Walker	God's Grandeur
	Peace Like a River
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
Jan Dismas Zelenka	Magnificat in D
H. W. Zimmermann	Psalmkonzert (1958)

Save the dates for our 17th Season!

The French Connection with Jan Kraybill, organ

Duruflé's iconic *Requiem* and lesser-known short works by Bonis, Poulenc, and Vierne

Sunday, March 7, 2027 at 3:00 p.m.
Community of Christ Temple
Independence, MO



***'Hic Sunt Dracones'* (Here There Be Dragons)**

Choral works of voyage and exploration by Bach, Gjello, Grieg

Sunday, May 23, 2027 at 3:00 p.m.
Venue TBD



musica Vocale

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.

Musica Vocale
P.O Box 22309
Kansas City, MO 64113
info@musicavocale.org
www.musicavocale.org