

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

Jay Carter & Ryan Olsen, Conductors

♦ ♦ ♦

Shir Hama'aloth

Psalms of Ascent

Rainbow Mennonite Church
Kansas City, Kansas
Saturday, November 22, 2025
4:00 p.m.



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SHIR HAMA'ALOTH

PSALMS OF ASCENT

Psalm 3: Jehovah, quam multi sunt hostes mei, z. 135 Henry Purcell (1659–1695)

Douglas McConnell, tenor
Douglas Maag, bass

Psalm 121: Esa einai Salamone Rossi (1570–1630)

Psalm 122: Laetatus Sum from **Vespers (1610)** Claudio Monteverdi (1567–1643)

Megan Caudle and Nancy Sparlin, sopranos
Douglas Maag, bass

Psalm 124: Lulei Adonai Rossi

Psalm 126: Nisi Dominus from **Vespers (1610)** Monteverdi

Psalm 128: Ashrei kol yere Adonai Rossi

Psalm 128: Beati omnes qui timent Dominum, z. 131 Purcell

Megan Caudle, soprano
Warren Huffman, bass

Psalm 130: Aus der Tiefen rufe ich, Herr, zu dir, BWV 131 J. S. Bach (1685–1750)

I. Aus der Tiefen rufe ich, Herr, zu dir

II. So du willst, Herr, Sünde zurechnen

III. Ich harre des Herrn, meine Seele harret

IV. Meine Seele wartet auf den Herrn von einer Morgenwache

V. Israel hoffe auf den Herrn; denn bei dem Herrn

Bryson Rule, tenor
Riley Pembleton, bass

Choral: Stärk mich mit deinem Freudengeist, BWV 168/6 Bach

Choral

Johann Sebastian Bach

Stärk mich mit dei-nem Freu-den-geist, heil mich mit die-sem Wun-den, wasch

Stärk mich mit dei-nem Freu-den-geist, heil mich mit die-sem Wun-den, wasch

Stärk mich mit dei-nem Freu-den-geist, heil mich mit die-sem Wun-den, wasch

Stärk mich mit dei-nem Freu-den-geist, heil mich mit die-sem Wun-den, wasch

mich mit dei-nem To-des-schweiß, heil mei-ner letz-ten Stun-den; und

mich mit dei-nem To-des-schweiß, heil mei-ner letz-ten Stun-den; und

mich mit dei-nem To-des-schweiß, heil mei-ner letz-ten Stun-den; und

mich mit dei-nem To-des-schweiß, heil mei-ner letz-ten Stun-den; und

Choral

9

nimm mich einst, wenn dirs ge - fällt, in wah - rem Glau - ben von der Welt zu

9

nimm mich einst, wenn dirs ge - fällt, in wah - rem Glau - ben von der Welt zu

9

8 nimm mich einst, wenn dirs ge - fällt, in wah - rem Glau - ben von der Welt zu

9

nimm mich einst, wenn dirs ge - fällt, in wah - rem Glau - von der Welt zu

9

nimm mich einst, wenn dirs ge - fällt, in wah - rem Glau - von der Welt zu

13

dei - nen Au - er - wähl - ten.

13

dei - nen Au - er - wähl - ten.

13

8 dei - nen Au - er - wähl - ten.

13

dei - nen Au - er - wähl - ten.

13

dei - nen Au - er - wähl - ten.

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Destinee Bush
Megan Caudle
Sarah Hon
Nancy Sparlin
Amy Waldron
Sarah Young
Marci Ziegler

Tenor

Jay Carter
Douglas McConnell
Ryan Olsen
Jakson Pennington
Jay Van Blaricum

Alto

Judith Becker
Melissa Carter
Sonja Coombes
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PROGRAM NOTES

PILGRIMAGE AND THE PSALMS OF ASCENT

Pilgrimage is at the heart of almost every devotional practice. Even those of us without a deeply spiritual sense are moved when we visit the site of our childhood home, a memorial marker for someone we treasure, or the site of a momentous event. We sojourn, visit, remember, and are often different afterward.

Jerusalem's temple was the focal point of Jewish pilgrimages until its destruction by Roman soldiers in 70 C.E. As pilgrims ascended the Temple Mount, they paused at each of the last fifteen steps to sing a specifically prescribed psalm, each beginning with the phrase *Shir hama'aloth*, or "*A song of ascent*." Centuries later, these same texts became essential parts of the European, Christian musical tradition. Taken as a whole, these psalms (numbered 120 - 134) address themes of opposition and deliverance, joyful praise and thanksgiving, and prayers for peace. Above all, there is a sense of upward movement toward an ideal and reconciliation.

The program *Shir Hama'aloth: Psalms of Ascent* is a musical pilgrimage, one focused chiefly on exploring the music of the Jewish composer Salamone Rossi, an under-appreciated composer and virtuosic performer from the early Baroque era. The program also contextualizes his work alongside his other Baroque composers, Monteverdi, Purcell, and Johann Sebastian Bach. Though these other composers held Christian identities, each lived and worked in environments where religious identity was the basis of social and political exclusion.

ENGLISH RELIGIOUS CONTROVERSY AND HENRY PURCELL

In the past the identity of the Anglican Church as Catholic or Protestant shifted according to the religious persuasion of the reigning monarch. Though we now associate the most violent shifts and polarizing controversies with the Tudor era, aspects of Anglican identity were in turmoil for another 250 years. Music was a part of the discord, encompassing contentious disagreements over what texts should be sung, which language should be used, who should do the singing, and the appropriate musical style to be employed. In the 17th century an explosive cocktail mixing religion and politics culminated in the English Civil Wars of the middle 17th century, leaving the musical infrastructure of England in shambles for a generation.

Henry Purcell's short life (1659–1695) was substantially shaped by the aftermath of the English Civil Wars, especially the ever-increasing suppression of the rights of Catholics, Puritans, and Nonconformist Protestants. His musical life began in childhood as a boy soprano in the Chapel Royal of Charles II. Purcell continued a lifelong affiliation with the reigning monarch's private chapel and ultimately added appointments at the monarch's secular court in addition to responsibilities at St. Paul's Cathedral, and Westminster Abbey in his maturity. He effectively had a front row seat for the ongoing religious and artistic controversies under the reigns of very different sovereigns; Charles II (1660–1685), James II (1685–1688), and co-monarchs William and Mary (1689–1702; 1689–1694).

Purcell, like Tudor-era musicians from a century earlier, faced a daunting gauntlet of change in each regime, with substantial impacts on musical life at court and church. The religious persuasion of the reigning monarch as a Protestant or Catholic was a firebrand issue, with threats

of a fresh civil conflict looming over each change of sovereign. In public life, people showed their allegiance in sur, even extending to what one wore and what one ate or drank.

In this polarized environment, use of Latin outside of academia was controversial. Not surprisingly, nearly all of Purcell's surviving output is in English, but he curiously wrote two choral works in Latin, both dating from around 1680—just as anti-Catholic sentiment approached a flashpoint. Furthermore, these Latin works were for very personal venues; one for the Catholic chapel of Catherine (Charles II's queen, who popularized tea drinking); the other for Purcell's wedding to Francis Peters, from an influential Catholic family. Though Purcell's composition of works in Latin doesn't necessarily indicate that Purcell was a closeted Catholic, they illustrate the complex circumstances he weathered.

That said, Purcell's setting of the psalm ***Jehovah, quam multi sunt hostes mei***, z. 135 certainly raises an eyebrow. Written for the Catholic chapel of Queen Catherine, the narrative of the Psalm text would have carried strong connotations. The fact that Purcell was the most-prized composer of a monarch suspected of being a secret Catholic, and that the music was composed for Charles' openly Catholic wife deserves consideration too.

If Purcell had written a milquetoast setting of the psalm, any potential controversy could be cast aside. That is not the case - his musical setting of the text dramatically portrays the narrative of facing an overwhelming multitude of enemies, divine intervention to protect an anointed monarch, and the ultimate destruction of one's enemies. Expansive choral passages and echo effects partner with angular melodic lines and sudden chromatic alterations illustrate the prelude to battle and the booming voice of the divine. Brief solo passages for Tenor and Bass focus on internal, hopeful reflection and a desire for vengeance with dramatic clarity, punching with the weight of a Shakespearean monologue. The final choral section can be interpreted as a threat or an assurance—"Salvation comes from Jehovah, and only upon the Lord's people are the highest blessings."

Purcell's other Latin choral work, ***Beati omnes qui timent Dominum***, z. 131 is a contrasting piece - a gentle, dancelike, celebratory work. In addition to being one of the Psalms of Ascent, the text is also associated with nuptial ceremonies, and Christian feasts celebrating the Nativity. Scholars posit that the work was written for Purcell's marriage to Francis Peters. Lilted, dancelike choral sections are punctuated by two short solo passages for Bass and Soprano, that correlate with words that might be spoken in blessing of a bride and groom. The work ends without the traditional "*Gloria Patri...*" but instead with an ecstatic "*hallelujah*"—a trait it shares with many of Purcell's most beloved, and personal vocal works.

MANTUA, TOLERANCE, AND SALAMONE ROSSI

The Third Lateran Council (1179 C.E) handily addressed myriad issues facing the Roman Catholic church. It produced rules that formalized Papal elections and laid the foundations for the University system. It also included a single canon forbidding Christians from living in the same household as a Muslim or a Jew. Over the next four centuries, further councils expanded this edict and many European states and kingdoms ruthlessly enacted, and expanded, the original canon.

Muslims in western Europe were almost entirely concentrated on the Iberian Peninsula (now Spain and Portugal). When Christian invaders overthrew Al-Andalus, European Muslims retreated to the Islamic lands across the Strait of Gibraltar in northern Africa. Jewish Europeans, though, were present throughout the entirety of Europe, with no Jewish state to which they might

retreat. Facing limited rights to free movement and property ownership Jews sought out the increasingly few places that were comparatively tolerant—usually ones that asserted some degree of independence from Papal Rome. Cities like Venice and Mantua were comparatively tolerant, and there Jews were full and influential participants in the scientific and artistic infrastructure of the late-Renaissance.

During the reign of the Gonzagan duke Vincenzo I (1587–1612) the city of Mantua increasingly claimed many of the era’s luminaries, including Claudio Monteverdi and Peter Paul Rubens, but one of Vincenzo’s first appointments was the Jewish musician Salamone Rossi. He was at the heart of musical activities throughout Vincenzo’s reign, and spent his entire career in Mantua. Rossi’s music was extensively published: nine books of madrigals, three books of solo songs, and four volumes of instrumental music. He also collaborated with Monteverdi on a number of projects and publications, and it is thought that Rossi led the orchestra at the premiere of Monteverdi’s opera *Orfeo*.

Rossi also made an innovative contribution to Jewish sacred music with works in the same musical style as the Christian and secular music of the late Renaissance and early Baroque. His publication of Psalms was cheekily titled *השירים אשר לשלמה* (*Ha-shirim asher li-Scholomo, The Songs of Solomon*), referring directly to the composer - not the book from the Tanakh. This was not only the first publication of music for use in synagogues, it also marked a departure from the cantorial tradition of Jewish music.

Rossi’s Psalms may seem conservative at a first look, but he considered that there was a limit to what congregations might accept, something addressed by Rabbi Leo of Modena in the *Songs’* preface. However, deeper musical exploration reveals subtle, but clear, instances of word painting and text declamation in all of the pieces. The musical devices are a nod to the madrigal style, apparent to those looking to find them, but subtle enough to slip under the radar of those who might consider them inflammatory. An easily identified example is in Rossi’s setting of **Psalms 124** corresponding with the text “*Israel’s God neither slumbers nor sleeps...*” set to a flowing series of notes in each part illustrating Divine activity. Later in the same work, Rossi sets the text “*Blessed be the Lord...*” in thundering homophonic declamation.

Rossi’s psalms were published as Papal pressure to segregate and exclude Mantua’s Jews intensified, and Vincenzo’s power waned. In 1610, a ghetto was established, though Vincenzo seems to have been purposefully lax in enforcement until his death two years later. His successors were more severe, especially his son Ferdinando, formerly a Cardinal with his own Papal aspirations. Ferdinando enforced the segregation of Jews, established a curfew, and further limited rights of property ownership and choice of occupation. He later expelled all non-Mantuan-born Jews. Many fled to a more tolerant Venice, though Rossi appears to have remained.

All mention of Rossi, his many Jewish artistic colleagues, and Mantua’s remaining Jews, ceased around 1630, during the War of Mantuan Succession. It is not clear if they perished when the triumphant Viennese-backed faction purged the ghetto, or in the following plague that decimated all of Mantua’s population. In 1600, Jews represented a large portion of Mantua’s performing artists, and 20 percent of the city’s population. After 1630, virtually none remained.

MONTEVERDI AND ROSSI

Claudio Monteverdi joined Mantua's entourage of musicians and artists in 1591. At that time, Monteverdi was only twenty-five but had already published extensively. We do not know with any clarity if Monteverdi and Rossi enjoyed a friendship, but their working relationship was certainly productive.

It is clear, though, that Monteverdi's relationship with his employers soured. Following his wife's death in 1608, he returned to his birth city of Cremona, petitioning for an 'honorable dismissal' to seek other employment. He ultimately negotiated better pay and the promise of a pension, returning to Mantua until Vincenzo's death in 1612. He remained for the 10-month reign of Vincenzo's son and successor Francesco IV, though Monteverdi was frequently absent from court and looking for better employment.

Some scholars view Monteverdi's works between 1608 and 1613 as the equivalent of a musical employment portfolio, especially his settings of Vesper psalms published in 1610. These settings were written to secure an appointment at the Basilica San Marco in Venice, one of Europe's most renowned and lucrative jobs. Monteverdi was initially unsuccessful. In 1609 the appointment briefly went to another candidate, Giulio Cesare Martinengo. San Marco's leaders seem to have been relieved when Martinengo died in 1613, subsequently offering the job to Monteverdi with no consideration of other candidates.

Two of Monteverdi's five Vesper psalm settings are Psalms of Ascent, **Laetatus Sum** (Psalm 122) and **Nisi Dominus** (Psalm 127). Both show full mastery of the hallmarks of the Basilica's 'in-house' style. **Laetatus Sum** includes a huge number of items from the 'grab bag' of Venetian music though it is one of the shortest movements in the Vespers. Though a chanted psalm line is embedded throughout, special effects dominate: a jaunty, repetitive bassline; impressively florid solo lines; short trios and duets; and equal helpings of polyphony and declamatory homophony. Monteverdi fluently moves from device to device depending upon the demands of illustrating each verse of the psalm.

Nisi Dominus pays homage to the multi-choir tradition pioneered by Willaert and the Gabriellis, the composers who had earned San Marco its impressive musical reputation in the prior century. *Nisi* employs two five-voice choirs in an echoing, antiphonal dialogue. It also features a chant line, more continuous than the one in *Laetatus sum*, though it still primarily serves in a structural role buried in the texture, only clear at the beginning and end points of each section. The chatty dialogue of the two ensembles is perfectly calculated, with structure and predictability that invites the listener's attention, making abrupt shifts in tempo or texture just when a listener's attention might flag. It also contains a sort of musical joke employed by many other composers, including Bach, corresponding with the Doxology text "*As it was in the beginning...*" with a sudden and surprising reappearance of the jaunty and memorable opening of the work.

BACH'S PSALM OF ASCENT

Scholars struggle to precisely state when Bach wrote his first cantata, there is also no certainty as to which cantata was the first he wrote. There is confidence, though, that BWV 131 is among his earliest works in the genre, from 1707 or 1708. Like Monteverdi's Vespers psalms, **Aus der**

Tiefen may be a work submitted as part of a job search. Unlike later works, the early cantatas employ smaller forces and exhibit less operatic influence.

Like other cantatas, a satisfying, multi-layered structure subtly organizes the work's movements into a larger, coherent whole. There is a symmetrical arrangement of the five movements, with the full chorus singing the odd movements. The other movements feature soloists whose arias are punctuated by a chorale tune (*Herr, Gott, du Höchstes gut*) sung by the upper voices. Internally, the choral movements also have their own satisfying structure, with contrasting fast and slow tempi, vertically aligned passages of declaration, and more reflective, overlapping melodies.

The cantata ends with a plagal cadence instead of the more satisfying authentic cadence, eliciting the question "Why does the work end with a harmony that feels unstable?" Composers did occasionally end works with that type of cadence at that time, but there is also the possibility that another verse of the chorale concluded the cantata, sung either by the ensemble, or by the congregation. Bach used the same chorale in several of his other works (cantatas and keyboard works) - almost any of his harmonizations of the same tune would provide a more satisfying ending to the cantata. We have chosen to include one of his chorale harmonizations, the final chorale from BWV 168, to give the cantata and the concert a more definitive and satisfying end.

~Program notes by Jay Carter, DMA

Jehova, quam multi sunt hostes mei,
quam multi insurgunt contra me.

Lord, how are they increased that trouble me!
Many are they that rise up against me.

Quam multi dicunt de anima mea,
non est ulla salus isti in Deo plane.

Many there be which say of my soul,
There is no help for him in God.

At tu, Jehova, clypeus est circa me:
Gloria mea, et extollens caput meum.

But thou, O Lord, art a shield for me;
my glory, and the lifter up of mine head.

Voce mea ad Jehovam clamanti,
respondit mihi e monte sanctitatis suae maxime.

I cried unto the Lord with my voice,
and he heard me out of his holy hill.

Ego cubui et dormivi, ego expergefeci me,
quia Jehova sustentat me.

I laid me down and slept; I woke;
for the Lord sustained me.

Non timebo a myriadibus populi,
quas circumdisposuerint metatores contra me.

I will not be afraid of ten thousands of people,
who set themselves against me and encircle me.

Surge, surge Jehova, fac saluum me, Deus mi;
qui percussisti omnes inimicos meos maxilliam,
dentes improborum confregisti.

Arise, O Lord; save me, O my God:
thou smitheth mine enemies on the cheek
and breaketh the teeth of the wicked.

Jehova est salus super populum tuum,
sit benedictio tua maxime.

Salvation belongeth unto the Lord:
thy highest blessings are upon thy people.

~Psalms 3

Esa einai

Salamone Rossi

A song for ascents.
I will lift up mine eyes unto the hills;
from whence cometh my help.

שִׁיר לַמַּעֲלוֹת אֲשָׁא עֵינֵי אֱלֹהֵהֶם מֵאֵין יָבֹא עֲזָרִי:

My help cometh from the Lord,
who hath made the heaven and earth.

עֲזָרִי מֵעַם יְהוָה עָשָׂה שָׁמַיִם וָאָרֶץ:

He will not suffer thy foot to be moved;
he that keepeth thee will not sleep.

אֱלֹהֵינוּ לְמוֹט רַגְלֵךְ אֱלֹהֵינוּ שֹׁמְרֵךְ:

Behold, he that keepeth Israel neither slumbers
Nor sleeps!

הִנֵּה לֹא־יָנוּם וְלֹא יִישָׁן שׁוֹמֵר יִשְׂרָאֵל:

The Lord is thy keeper,
the Lord is thy shade upon thy right hand.

יְהוָה שֹׁמְרֵךְ יְהוָה צֶלֶף עַל־יְדֶיךָ מִיְּמִינֶךָ:

The sun shall not smithe thee by day,
nor the moon by night.

יוֹמָם הַשֶּׁמֶשׁ לֹא־יִכָּהֵךְ וַיָּרֵחַ בַּלַּיְלָה:

The Lord will preserve thee from all evil;
He will preserve your soul.

יְהוָה יִשְׁמְרֵךְ מִכָּל־רָע יִשְׁמְרֵךְ אֶת־נַפְשְׁךָ:

The Lord shall preserve your going out
and coming in from this time forth,
now and forevermore.

יְהוָה יִשְׁמְרֶנּוּצֵאתָךְ וּבֹאֲךָ מֵעַתָּה וְעַד־עוֹלָם: {פ}

~Psalm 121

Laetatus Sum from **Vespers** (1610)

Claudio Monteverdi

Laetatus sum in his, quae dicta sunt mihi:
In domum Domini ibimus.

I was glad when they said unto me:
Let us go into the house of the Lord.

Stantes erant pedes nostri in atriis tuis,
Jerusalem.

Our feet will stand within your gates,
O Jerusalem.

Jerusalem, quae aedificatur ut civitas
cuius participatio ejus in idipsum.

Jerusalem is built as a city
at unity with itself.

Illuc enim ascenderunt tribus,
tribus Domini, testimonium Israel,
ad confitendum nomini Domini.

For thither the tribes go up,
the tribes of the Lord, to testify unto Israel,
and to give thanks to the name of the Lord.

Quia illic sederunt sedes in iudicio,
sedes super domum David.

For there is the seat of judgment,
Even the seat of the house of David.

Rogate quae ad pacem sunt Jerusalem
et abundantia diligentibus te.

O pray for the peace of Jerusalem,
they shall prosper that love thee.

Fiat pax in virtute tua
et abundantia in turribus tuis.

Peace be within thy walls,
and plenteousness within your towers.

Propter fratres meos et proximos meos
loquebar pacem de te.

For my brother's and my companion's sakes
I will now say, peace be within thee.

Propter domum Domini Dei mei
quaesivi bona tibi.

Because of the house of the Lord God
I will seek thy good.

Gloria Patri, et Filio, et Spiritui Sancto,
Sicut erat in principio, et nunc,
et semper, et in saecula saeculorum.
Amen.

Glory to the Father, the Son, and the Holy Spirit,
As it was in the beginning, is now,
and ever shall be.
Amen.

~Psalm 122

Lulei Adonai

Rossi

A song of ascents. Of David.
Were it not for the Lord, who was on our side,
let Israel now declare;

נְשִׁיר הַמַּעֲלוֹת לְדָוִד לְיוֹלֵי יְהוָה שֶׁהָיָה לָנוּ יְאֻמֶּר־נָא יִשְׂרָאֵל:

were it not for the Lord, who was on our side
when men assailed us,

לְיוֹלֵי יְהוָה שֶׁהָיָה לָנוּ בְּקוֹם עֲלִינוּ אָדָם:

they would have swallowed us alive
in their burning rage against us;

אֵיזֵי חַיִּים בָּלְעוּנוּ בְּחֵרוֹת אַפָּם בָּנוּ:

the waters would have carried us off,
the torrent would have swept over us;

אֵיזֵי הַמַּיִם שָׁטְפוּנוּ נָחֳלָה עָבַר עַל־נַפְשָׁנוּ:

over us would have swept
the seething waters.

אֵיזֵי עָבַר עַל־נַפְשָׁנוּ הַמַּיִם הַזֵּידוֹנִים:

Blessed is the Lord, who did not let us
be ripped apart by their teeth.

בָּרוּךְ יְהוָה שֶׁלֹא נִתְּנָנוּ טֶרֶף לְשֹׁנֵיהֶם:

We are like a bird escaped from the fowler's trap;
the snare is broken and we escaped.

נַפְשָׁנוּ כְּצִפּוֹר נִמְלְטָה מִפֶּחַ יוֹקְשִׁים הִפַּח נִשְׁכָּר וְאַגְחָנוּ נִמְלְטָנוּ:

Our help is the name of the Lord,
maker of heaven and earth.

עֲזָרָנוּ בְּשֵׁם יְהוָה עֹשֵׂה שָׁמַיִם וָאָרֶץ: {פ}

~Psalm 124

Nisi Dominus from Vespers from **Vespers** (1610)

Monteverdi

Nisi Dominus aedificaverit domum,
in vanum laboraverunt aedificant eam.

Except the Lord build the house,
they labor in vain what build it.

Nisi Dominus custodierit civitatem,
frustra vigilat qui custodit eam.

Except the Lord keep the city,
the watchmen waketh in vain.

Vanum est vobis ante lucem surgere:
Surgite postquam sederitis qui manducatis panem
doloris.

It is vain for you to rise before daylight.
To sit up late, to eat the bread of sorrow.

Cum dederit dilectis suis somnum:
Ecce hereditas Domini filii:
merces fructus ventris.

The Lord giveth sleep unto his beloved ones.
Children are the heritage of the Lord,
the fruit of the womb is his reward.

Sicut sagittae in manu potentis ita filii excussorum.
Beatus vir qui implevit desiderium suum ex ipsis:
non confudetur cum loquetur inimicis suis in porta.

They are as arrows in the hand of the mighty,
Blessed is the man with a quiver full of them:
He will not be bested by the enemy at his doorstep.

Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio et nunc et semper
et in saecula saeculorum. Amen

Glory to the Father, the Son, and Holy Spirit.
As it was in the beginning, is now,
and ever shall be. Amen.

~Psalm 126

Ashrei kol yere Adonai

Rossi

A song of ascents.
Happy are all who fear the Lord,
who follow His ways.

שִׁיר הַמַּעֲלֹת אֲשֶׁר־יִירָא יְהוָה הַהֵלֵךְ בְּדַרְכָּיו:

You shall enjoy the fruit of your labors;
you shall be happy and you shall prosper.

יָגִיעַ בְּפִידָה כִּי תֹאכַל אֲשֶׁר־יָדָה וְטוֹב לָהּ:

Your wife shall be like a fruitful vine within
your house;
your sons, like olive saplings around your table.

אֲשֶׁתְּךָ | כְּגִפְנֹן פְּרִיָה בִּירְכָתִי בֵיתְךָ בְּנִידָה כְּשִׁתְּלִי זִיתִים סְכִיב לְשִׁלְתָנָהּ:

So shall the man who fears the Lord be
blessed.

הִנֵּה כִּי־בָרוּךְ יִכְרֹךְ גֹּבֵר יִירָא יְהוָה:

May the Lord bless you from Zion;
may you share the prosperity of Jerusalem
all the days of your life,

יְבָרְכֶךָ יְהוָה מִצִּיּוֹן וְרֵאזָה בְּטוֹב יְרוּשָׁלַם כָּל יְמֵי חַיֶּיךָ:

and live to see your children's children.
May all be well with Israel!

וְרֵאזָה־בְּבָנִים לְבָנֶיךָ שְׁלֹום עַל־יִשְׂרָאֵל: {פ}

~Psalm 128

Beati omnes qui timent Dominum

Purcell

Beati omnes qui timent Dominum,
qui ambulant in viis ejus.

Blessed are all who feareth the Lord,
and walk in his ways.

Labores manuum tuarum quia manducabis:
beatus es, et bene tibi erit.

For thou shalt eat the labour of thine hands:
happy shalt thou be, and all shall be well with thee.

Uxor tua sicut vitis abundans
in lateribus domus tuae;

Thy wife shall be as a fruitful vine
at the side of thine house;

filii tui sicut novellae olivarum
in circuitu mensae tuae.

Thy children like olive-branches
sitting round about thy table.

Ecce sic benedicetur homo qui timet Dominum.

Behold, blessed are those who fear the Lord.

Alleluia.

Alleluia.

~Psalm 128

Aus der Tiefen rufe ich, Herr, zu dir, BWV 131

J.S. Bach

I. Aus der Tiefen rufe ich, Herr, zu dir.
Herr, höre meine Stimme,
lass deine Ohren merken
auf die Stimme meines Flehens!

From the abyss I call, Lord, to you.
Lord, hear my voice;
let your ears attend
to the voice of my supplication.

II. So du willst, Herr, Sünde zurechnen,
Herr, wer wird bestehen?
Denn bei dir ist die Vergebung,
dass man dich fürchte.

Chorale:

Erbarm dich mein in solcher Last,
Nimm sie aus meinem Herzen,
Dieweil du sie gebüsst hast
Am Holz mit Todesschmerzen,
Auf dass ich nicht mit grossem Weh
In meinen Sünden untergeh,
Noch ewiglich verzage.

III. Ich harre des Herrn,
meine Seele harret,
und ich hoffe auf sein Wort.

IV. Meine Seele wartet auf den Herrn
von einer Morgenwache bis zu der andern.

Chorale:

Und weil ich denn in meinem Sinn,
Wie ich zuvor geklaget,
Auch ein betrübter Sünder bin,
Den sein Gewissen naget,
Und wollte gern im Blute dein
Von Sünden abgewaschen sein
Wie David und Manasse.

V. Israel hoffe auf den Herrn;
denn bei dem Herrn ist die Gnade
und viel Erlösung bei ihm.

Und er wird Israel erlösen
aus allen seinen Sünden.

If, Lord, you will reckon sin,
who will stand?
For with you is forgiveness,
so that you may be feared.

Have mercy on me under such a burden;
Remove it from my heart;
For you have atoned for it
On the wood [of the cross] with death's pains,
So that I do not perish,
With great woe, in my sins,
Nor eternally despair.

I await the Lord;
my soul awaits,
and I hope in his word.

My soul waits for the Lord
from one morning watch to the next.

And because, then, even in my inclination,
As I have lamented before,
I am a grievous sinner
Whose conscience gnaws at him,
And would gladly be washed free
Of sins in your blood,
Like David and Manasseh.

Let Israel hope in the Lord;
for mercy is from the Lord,
and much redemption with him.

And he will redeem Israel
from all its sins.

~Psalm 130

Stärk mich mit deinem Freudengeist, BWV 168/6

Bach

Stärk mich mit deinem Freudengeist,
Heil mich mit deinen Wunden,
Wasch mich mit deinem Todesschweiß
In meiner Letzten Stunden;
Und nimm mich einst, wenn dir's gefällt,
In wahren Glauben von der Welt
Zu deinen Auserwählten.

Strengthen me with Your joyful Spirit,
heal me with Your wounds,
wash me with Your dying sweat
in my last hour;
and one day take me, when it pleases You,
in true faith away from the world
to Your chosen ones!

~text by Bartholomäus Ringwaldt

RYAN OLSEN, ARTISTIC DIRECTOR AND CONDUCTOR

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

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



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

JAY CARTER, ARTISTIC DIRECTOR AND CONDUCTOR

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



In recent seasons he has appeared with acclaimed conductors including Nicholas McGegan, Ton Koopman, John Butt, John Scott, and Matthew Halls. Highlights of recent seasons include Bach's *Weinachtsoratorium* with Maasaki Suzuki and the Bach Collegium Japan, Vivaldi arias and *Gloria* with Nicholas McGegan and the Saint Louis Symphony, and Bach's *Johannespassion* with

Daniel Hyde and the Choir of Men and Boys at St. Thomas Church, New York City. Carter is a featured soloist on recordings with Ars Lyrica, Bach Collegium San Diego, The Kingsbury Ensemble, Yale Schola Cantorum, Westminster Williamson Voices, and others. He has also served as the artistic director and conductor of Kantorei (Westminster Choir College) and the Schola Cantorum of William Jewell College.

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

He, his wife, and their goldendoodle, Pippa live in historic Liberty, MO. Visit www.jaycartercountertenor.com for more information.

ABOUT MUSICA VOCALE

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

Matt Aberle
Steve Ameling
Jay Carter, *ex officio*
Melissa Carter
Sharon Cheers
Sonja Coombes

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

MUSICA VOCALE THANKS THE FOLLOWING:

Supported in part by the Martha Lee Tranby Music Enrichment Fund

Steve Ameling, program design
Sonja Coombes
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Kansas City Baroque Consortium
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Amy Waldron, Social Media
Dr. Geoffrey Wilcken, collaborative pianist
William Jewell College Central Services

MUSICA VOCALE REPERTOIRE 2009–2025

Chester Alwes	The Gate of the Year	Warum ist das Licht gegeben dem Mühseligen, Op. 74 No. 1
	The Lord to Me a Shepherd Is	O Heiland, reiss die Himmel auf, Op. 74 No. 2
	Psalms of Ascent	Fest -und Gedenkensprüche, Op. 109
	The Serenity Prayer	Frank Bridge
Anonymous	Chanson Dessus le marché d'Arras	The Bee, H.110
Aleksander	Svyete Tikhiy	Autumn, H.162
Arcahngelsky	Vzbrannoi voyevodye	Music, When Soft Voices Die, H.76
	pobditelnaya	Colin Britt
Dominick Argento	Gloria from The Masque of Angels	Afternoon on a Hill
Johann Christoph Bach	Ich lasse dich nicht, du segnest mich denn, BWV Anh. 159	Benjamin Britten
Johann Ludwig Bach	Das ist meine Freude, JLB 28	Hymn to St. Cecilia, Op. 27
Johann Christoph Bach	Fürchte dich nicht	Rejoice in the Lamb, Festival Cantata, Op. 30
Johann Sebastian Bach	Christ lag in Todes Banden, BWV 4	Festival Te Deum, Op. 32
	Du Hirte Israel, höre, BWV 104	Saint Nicolas, Op. 42
	O Jesu Christ, meins Lebens Licht, BWV 118	A Wedding Anthem, Amo Ergo Sum, Op. 46
	Aus der Tiefe, BWV 131	Five Flower Songs, Op. 47
	Ich lasse dich nicht, du segnest mich denn, BWV Anh. III 159	Choral Dances from Gloriana, Op. 53
	Gloria in excelsis Deo, BWV 191	Cantata Misericordium, Op. 69
	Singet dem Herrn ein neues Lied, BWV 225	Selections from A.M.D.G. (Ad majorem Dei gloriam) (1939)
	Der Geist hilft unser Schwachheit auf, BWV 226	Anton Bruckner
	Jesu, meine Freude, BWV 227	Ecce sacerdos magnus, WAB 13
	Fürchte dich nicht, ich bin bei dir, BWV 228	Mass No. 2 in E minor, WAB 27
	Komm, Jesu, komm, BWV 229	Psalm 23, WAB 34
	Lobet den Herrn, BWV 230	Du bist wie eine Blume, WAB 64
	Mass in F major, BWV 233	Dieterich
	Magnificat in D, BWV 243	Buxtehude
	Christmas Oratorio, BWV 248	Membra Jesu nostri patientis sanctissima, BuxWV 75
	Chorale, Dir Jesu, Gottes Sohn, sei Preis, BWV 421	William Byrd
	Fuga supra Magnificat, BWV 733	Ave verum corpus
Johann Ludwig Bach	Unsere Trübsal	Bow thine ear, O Lord (1589)
Samuel Barber	Two Choruses, Op. 8, II. Let down the bars, O Death	Haec Dies
	Reincarnations, Op. 16	Mass for Five Voices
Leonard Bernstein	Missa Brevis (1988)	O Lord, Make thy servant Elizabeth our Queen
Hildegard von Bingen	O ignis spiritus paracliti	Francisco Lopez
Lili Boulanger	Les Sirènes	Capillas
	Hymne au Soleil	Giacomo Carissimi
Johannes Brahms	Vier Gesänge, Op. 17	Jephte
	Benedictus (Missa Canonica), WoO 18 No. 2	O vos omnes
	Es ist das Heil uns kommen her, Op. 29 No. 1	Pablo Casals
	Schaffe in mir, Gott, ein rein' Herz, Op. 29 No. 2	Marizápolos a lo divino, <i>Serafin que con dulce harmonia</i>
	Geistliches Lied, Op. 30	Joan Cererols
	Rhapsody, Op. 53	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)	G. F. Handel	Te Deum in D major, "Queen (cont.) Caroline", HWV 280
Carson Cooman	Canticle: Mosaic in Remembrance and Hope (2002)	William Harris	Bring us, O Lord God Faire is the Heaven
Johann Nepomuk David	Deutsche Messe	William Hawley	In Paradisum
Frederick Delius	Two Unaccompanied Partsongs	Lupus Hellinck	Mit Fried und Freud ich fahr dahin
Nathaniel Dett	Gently, Lord, O Gently Lead Us Let Us Cheer the Weary Traveler	Michael Hennagin	Walking on the green grass
Hugo Distler	Singet dem Herrn ein neues Lied, Op. 12 No. 1 Vorspruch	Fanny Mendelssohn Hensel	Gartenlieder, Op. 3
Maurice Duruflé	Quatre Motets sur des themes Grégoriens, Op. 10	Paul Hindemith	Six Chansons
Stewart Duncan	Christus est vita Lord, Afford a Spring to Me Within These Walls	Gustav Holst	Six Choral Folksongs, Op. 36 Nunc dimittis, H.127 The Evening-Watch from Two Motets (1924)
Melissa Dunphy	American DREAMers (2018) Suite Remebrance (2018) What do you think I fought for at Omaha Beach? (2010)	Imogen Holst	Welcome joy, welcome sorrow
Edward Elgar	Lux Aeterna, arr. John Cameron They are at rest	Arthur Honegger	King David
Ēriks Ešenvalds	Stars (2011)	Herbert Howells	Magnificat & Nunc Dimittis from St. Paul's Service Requiem
Gabriel Fauré	Cantique de Jean Racine, Op. 11 Les Djinns, Op. 12 Pavane, Op. 50	Zoltán Kodály	Missa Brevis
Frank Ferko	Laus Trinitati, from The Hildegard Motets	Anna Krause	The Old Woman Dredges the River
Gaspar Fernández	Tlecantimo choquilia / Jesús de mi gorazón	Gail Kubik	Two Choral Scherzos Based on Well-Known Tunes
Gerald Finzi	Clear and gentle stream In Terra Pax Magnificat My spirit sang all day	Johann Kuhnau	Tristis est anima mea
Orlando Gibbons	Almighty and Everlasting God Drop, drop, slow tears Magnificat & Nunc dimittis from Short Service in A-flat O Clap Your Hands Together	Libby Larsen	I Just Lightning
Alberto Ginastera	Lamentaciones de Jeremias Prophetiae, Op. 14	Orlando di Lasso	Chanson Dessus le marché d'Arras Justorum animae in manu Dei Magnificat in the First Tone for six parts
Claude Goudimel	Ainsi qu'on oit le cerf bruire (Psalm 24) Salve Regina à trois choeurs	Morten Lauridsen	O magnum mysterium Madrigali: Six "Fire Songs" on Italian Renaissance Poems
Percy Grainger	Irish Tune from County Derry	Kenneth Leighton	Drop, drop, slow tears from Crucifixus pro nobis, Op. 38
Francisco Guerrero	Usquequo Domine	Antonio Lotti	Credo in F Crucifixus a 8
Andreas Hammerschmidt	Alleluja, freut euch ihr Christen alle	Sean MacLean	Pange Lingua
Gerre Hancock	Deep River	Sir James MacMillan	Ave maris stella
G. F. Handel	Saul, HWV 53 Ode for the Birthday of Queen Anne, HWV 74 Dixit Dominus, HWV 232	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 Messa a quattro voci da Cappella (1650) Sfogava con le stelle	Johann Hermann Schein	Das ist mir lieb, motet on Psalm 116 Da Jakob die vollendet hatte and Ich freue mich im Herrn, from Israelsbrunnlein Die mit Threnen seen
David Mooney	The Coulin (arranged by)	Franz Schubert	Mass No. 2 in G, D. 167
Phillip Moore	Three Prayers of Dietrich Bonhöffer	Clara Schumann	Drei gemischte Chöre
Wolfgang Amadeus Mozart	Misericordias Domini, KV 222 Venite populi, KV 260	Georg Schumann	Das ist ein köstliches Ding, Op. 52 No. 2
Ronald J. Nelson	God, bring thy sword (1967)	Robert Schumann	Talismane, Op. 141 No. 4 Vier Gesänge, Op. 52 Dem dunkeln Schoß der heiligen Erde, arr. Johannes Brahms
Tarik O'Regan	Ave Maria	William Schuman	Carols of Death
Juan Gutiérrez de Padilla	Deus in adiutorium meum intende Missa ego flos campi Versa est in luctum	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
Giovanni Pierluigi da Palestrina	Exultate Deo Missa Brevis Sicut cervus / Sitivit anima mea (Psalm 42)	Joshua Shank	Color Madrigals: Six Songs on Poems by John Keats
Alice Parker	Melodious Accord	George Shearing	Songs and Sonnets
Arvo Pärt	The Deer's Cry	John Sheppard	Libera nos, salve nos II Salvator mundi, Domine
Stephen Paulus	The Road Home	Williametta Spencer	At the Round Earth's Imagined Corners
Plainsong 8th century, edited Steven Plank	Te splendor et virtus Patris	Sir John Stainer	God so loved the world, from The Crucifixion
Krzysztof Penderecki	Agnus Dei (1981)	Sir Charles Villiers Stanford	My Love's an Arbutus The Bluebird Three Motets, Op. 38 Eight Partsongs, Op. 119
Francis Poulenc	Un soir de neige	Halsey Stevens	Go, Lovely Rose
Giacomo Puccini	Requiem Aeternam, SC 76	Igor Stravinsky	Mass
Josquin des Prez	Missa L'homme armé Sexti toni Planxit autem David	Giles Swayne	Magnificat
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 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	Jan Pieterszoon Sweelinck	Gaudete omnes
Max Reger	O Tod, wie bitter bist du, Op. 110 Morgengesang, Op. 138 No. 2 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 Three Hymn Anthems, I. Sing, my soul, His wondrous love	Randall Thompson	Alleluia Fare Well
John Rutter	What sweeter music		
Antonio de Salazar	Atención, atención Psalm 116:10-16 Credidi		

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
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)

*Hail Bright Cecilia:
A Purcellian Feast*

Grace & Holy Trinity Cathedral
Sunday, March 29, 2026 3:00 pm

This concert made possible in part with a generous gift from M. Wayne Alexander & John W. Braum.

*Celebrating America's
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Immanuel Lutheran Church at 42nd & Tracy Ave
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THANK YOU for attending today's concert.

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