

m u s i c a  o c a l e

Arnold Epley, Conductor

Jay Carter, Associate Conductor



Chiaroscuro

Contrasts of humanity and nature

This concert is offered in memory of
our friend and colleague Mark Ball

Immanuel Lutheran Church

Sunday, March 17, 2019

3:00 p.m.



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

Arnold Epley, Artistic Director and Conductor
Jay Carter, Associate Artistic Director and Conductor



Resist
Challenging State and Circumstance

Sunday, May 19, 2019
5:00 p.m.

Sacred Heart - Guadalupe
2544 Madison
Kansas City, MO

MUSICA VOCALE

Soprano

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

Tenor

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

Alto

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

Bass

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

* not singing this concert

God's Grandeur

Gwyneth Walker (b. 1947)

I. God's Grandeur

II. The Windhover

III. Pied Beauty

Megan Moore, Soprano

Sonja Coombes, Alto

Jason Elam, Tenor

Jeff Hon, Bass

Te lucis ante terminum

Thomas Tallis (c. 1505–1585)

Ride la Primavera, SWV 7

Heinrich Schütz (1585–1672)

The Bee, H. 110

Frank Bridge (1879–1941)

Morgengesang, Op. 138 no. 2

Max Reger (1873–1916)

Nachtlied, Op. 138 no. 3

Reger

Abendlied, Op. 69, no. 3

Josef Rheinberger (1839–1901)

Rest

Ralph Vaughan Williams (1872–1958)

Stars

Ēriks Ešenvalds (b. 1977)

O magnum mysterium

Morten Lauridsen (b. 1943)

PROGRAM NOTES

“Chiaroscuro” is a portmanteau from the 16th century combining the Italian words ‘chiaro’, or light, with ‘oscuro’ or dark. The terminology is rooted in the Renaissance aesthetic that prized the deliberate and lifelike contrast of light and shade—particularly in portraits. This trait of realism later became one of the distinguishing touchstones of Renaissance art. This contrast of shade and light, and the perspective imparted by it, allowed Renaissance art to surmount two-dimensional medieval style and bring degrees of depth, perspective, and realism that had been largely ignored in the West since Classical antiquity. Well-known artists who relied upon the technique include Leonardo da Vinci, Hans Holbein, and Caravaggio—whose *John the Baptist* (1604) is a part of the collection of the Nelson Atkins Museum of Art. These fundamental principles of chiaroscuro wove their way into means of artistic expression like poetry, music, drama, and architecture and represent one of the dominant characteristics of much music from the last half-millennium. Taking this notion of chiaroscuro and the perspective it imparts as a starting point, these works focus specifically upon notions of light, shade, and other polar contrasts like day and night; humanity and divinity; and natural and man-made.

Gwyneth Walker (b. 1947) is a celebrated New England composer, proud of her agricultural and Quaker heritage. Her three-movement cantata *God’s Grandeur* is representative of her ongoing dedication to an American style rooted in the tuneful and accessible works of Aaron Copland and Charles Ives. Words and melody remain clearly at the fore in Walker’s style, and are accompanied by expanded harmonies and cluster chords, but never at the cost of clarity. Each movement contains motivic material that is clearly conveyed and subtly developed. Like the work of Renaissance madrigalists, Walker’s style conveys poetry with word painting and timbral exploration. The rich poetry of Gerard Manley Hopkins, with its purposeful fixation upon nature and faith, proves to be rich soil for her compositional voice.

Gerard Manley Hopkins (1844–1889) remains one of the most distinctive poets to emerge from the Victorian era, though he was by vocation a Jesuit priest. Above other characteristics, Hopkins’ use of compound nouns, compound adjectives, and use of archaic and abbreviated words are often bewildering at a first read, though upon repetition the meaning of his poetry emerges in layers. Each movement of Walker’s cantata stems from an independent poem by Hopkins, each one with a title that greatly clarifies the content to the reader. Curiously, even when Hopkins’ broader meaning is obscured, the imagery his words convey can be as crystalline as a photograph or still-life portrait.

Thomas Tallis (1505–1585) composed through one of the most turbulent times in the history of English church music. By the end of his life he had written in the specific styles favored by each of the successive Tudor monarchs, a fact noted by an epitaph on his tombstone. He tailored his compositional style to the demands of each incarnation of the sixteenth century Anglican church—from the austere simplicity of Edward VI’s Puritanism to the florid Catholic polyphony of Mary. The hymn *Te lucis ante terminum* is one of two settings by Tallis, each of which are based on a hymn for Compline, the final service of the monastic Daily Office. Both settings sandwich a harmonized chant in between the outer verses of chanted unison, representative of the *via media*, or ‘way of the middle’. This blending of elements is indicative of Elizabeth’s Anglican church: catholic in liturgy, but protestant in authority and theology.

While Tallis’ entire career was spent in service to the church and chapel of the reigning English monarch, Heinrich Schütz travelled widely, learned the florid Venetian style, and exported it back to his native Germany. While his later church music is well-known and frequently-programmed, the earlier secular madrigals that influenced his brilliant settings of sacred texts are often ignored. *Ride la*

primavera is taken from his first book of madrigals, written during his study with Giovanni Gabrieli. Like many other non-Venetians who studied and emulated the Venetian style, his works from these days were published under an Italian version of his name, Heinricus Saggittarius. Like the madrigals of Monteverdi and Gabrieli, Schütz is intensely focused upon musical portrayal of contrasting poetic ideas. Nearly each independent clause receives unique musical treatment as the poetic ideas oscillate between notions of love and apathy, light and dark, and warmth and frigidity.

The seasonal contrasts in Tennyson's poem *The Bee* are musically painted by Frank Bridge (1879–1941) in a different way. Rather than relying upon unique musical treatment of each grammatical phrase, Bridge uses the same musical material for each stanza. A pupil of C.V. Stanford and a friend of Edward Elgar, he represents the oft-forgotten link between the rich harmonies of Edwardian composers and the contemporary aesthetic of Benjamin Britten, his pupil. Before his death, Bridge publicly lamented that his early works rooted in the Victorian aesthetic were so greatly preferred over his more recent experimental works which found their culmination in mature works by Britten.

Max Reger is a polarizing figure who exhibits traits of both Wagner and Brahms, a characterization that both older composers would likely take issue with! Both works contain expansive phrases and include multiple chromatic side journeys, but they always return to a cadence that makes sense when seen from the long view. An exploration of Reger's music from a theoretical vantage often reveals that there is a firm, almost Bach-like, structure underpinning what seems like a meandering musical journey. Subsequent phrases often contrast with the preceding cadences in unexpected ways, such that new phrases seem to begin already in motion. They lurch ahead in pursuit of resolution and harmonic settling that is a delayed final cadence of a section. *Nachtlied* begins with a sense of mystery and stillness, before being propelled ahead by the timelessness and omniscience of the divine. *Morgengesang* is a series of acclamations addressing the eternal brightness of the divine— instantaneously upward looking and glowing. In each case the circuitous harmonic and chromatic adventures are confirmed with arrival at a strong cadence in the key of the piece, even if that key has been largely hidden until that terminus.

Composing at nearly the same time as Reger, Josef Rheinberger spent his career working in and around the musical environs of Munich. A devotee of Schumann, Mendelssohn, and Brahms, and a participant in the Bach revival, Rheinberger counted Engelbert Humperdink and Richard Strauss among his many pupils. While his operatic works have remained virtually unperformed since his death, Rheinberger's church music has retained a position in the canon of music for Catholic and Lutheran services in contemporary Germany. *Abendlied* is a setting of the opening phrases of the Lutheran Vesper service. Contrasting with Reger, Rheinberger uses short melodic fragments that are imitatively interwoven into expansive and lush splashes of musical color. Rheinberger's tuneful works value stable key centers and his phrases are always comfortably settled, seeming to relish in the beauty and assurance rather than in the unsettled pursuit of an end goal.

Today we view Vaughan Williams as a masterful orchestrator and one of the most stalwart personifications of a distinctive 20th century English style. But at the turn of the twentieth century Vaughan Williams was a relatively young man who had yet to make his mark; his larger symphonic and choral-orchestral works were products of later study with Maurice Ravel. His compositional focus in these early years revolved around elegant settings of words for chorus and congregation, eventually leading to great acclaim as a composer of songs for solo voice in the years leading up to the Great War. His partsong *Rest* is similar to those by Elgar, Parry, and Stanford but is distinctive in how chords are voiced and dissonances are used. Thus, Vaughan Williams highlights particular aspects of Rossetti's poetry in the unaccompanied partsong genre in much the same way that the more

mature and aged Vaughan Williams would the poetry of Walt Whitman in his large choral-orchestral work *Dona Nobis Pacem*.

In the last twenty years a number of composers from the Baltic region have emerged to popular acclaim in western Europe and North America. While the older generation of Pärt, Górecki, and Tormis were mature adults at the fall of Communism, Ēriks Ešenvalds (b. 1977) entered adolescence just as Latvia declared her independence from the Soviet Union. Ešenvalds' *Stars* remains true to the expanded harmonic language of his Baltic comrades. The writing is strikingly melodic and set against closely stacked blocks of intervals, perhaps illuminating Teasdale's lone narrator describing the procession of shimmering stars in the sky.

Morten Lauridsen is one of America's most-performed and respected living composers. Devoted primarily to works based upon secular poetry, *O magnum mysterium* is one of a small number of sacred works. Described as "the only American composer who can be called a mystic..." Lauridsen's signature harmonies partner with subtle development and textual repetitions that eventually unfold into an ecstatic 'alleluia'.

~Program notes by Jay Carter, DMA

I. God's Grandeur

The world is charged with the grandeur of God.
It will flame out, like shining from shook foil;
It gathers to a greatness, like the ooze of oil
Crushed. Why do men then now not reckon his rod?
Generations have trod, have trod, have trod;
And all is seared with trade; Bleared, smeared with toil;
And wears man's smudge and shares man's smell: the soil
Is bare now, nor can foot feel, being shod.

And for all this, nature is never spent;
There lives the dearest freshness deep down things;
And though the last lights off the black West went
Oh, morning, at the brown brink eastward, springs—
Because the Holy Ghost over the bent
World broods with warm breast and with ah! bright wings.

II. The Windhover (excerpted)

I caught this morning morning's minion, kingdom
of daylight's dauphin, dapple-dawn-drawn Falcon, in his riding
Of the rolling level underneath him steady air, and striding
High there, how he rung upon the rein of a wimpling wing
In his ecstasy! then off, off forth on swing,
As a skate's heel sweeps smooth on a bow-bend: the hurl and gliding
Rebuffed the big wind. My heart in hiding
Stirred for a bird,—the achieve of; the mastery of the thing!

III. Pied Beauty

Glory be to God for dappled things—
For skies of couple-colour as a brindled cow;
For rose-moles all in stipple upon trout that swim;
Fresh-firecoal chestnut-falls; finches' wings;
Landscape plotted and pieced—fold, fallow, and plough;
And áll trádes, their gear and tackle and trim.
All things counter, original, spare, strange;
Whatever is fickle, freckled (who knows how?)
With swift, slow; sweet, sour; adazzle, dim;
He fathers-forth whose beauty is past change:
Praise him.

~ *Gerald Manley Hopkins (1844–1889)*

Te lucis ante terminum

Te lucis ante terminum,
Rerum Creator, poscimus,
Ut pro tua clementia,
Sis praesul et custodia.

Procul recedant somnia,
Et noctium phantasmata:
Hostemque nostrum comprime,
Ne polluantur corpora.

Praesta, Pater piissime,
Patrique compar Unice,
Cum Spiritu Paraclito,
Regnans per omne saeculum.

Amen.

Tallis

To your light before the day's end,
Creator of all, we pray,
That with your clemency
You guard and watch over us.

Keep away from our slumber
Nightmares and ill-spirits:
Guard our slumber
So that our bodies remain unpolluted.

This we pray, to you Father,
With your only son Jesus Christ,
And with the Holy Ghost,
Who lives and reigns eternally.

Amen.

~ Office hymn from Compline

Ride la Primavera

Ride la primavera,
torna la bella Clori,
odi la rondinella,
mira l'herbette e i fiori.
Ma tu Clori più bella,
nella stagion novella.
Serbi l'antico verno,
deh, s'hai pur cinto il cor
di ghiaccio eterno.
Perchè, ninfa crudel,
quanto gentile,
porti negl'occhi il sol,
nel volt'aprile?

Spring is laughing,
As beautiful Cloris returns,
She hears the singing birds,
gazes upon the grasses and flowers.
But you, Cloris, are yet more beautiful
in this new season.
But old winter grips you tightly,
Alas, your heart is encased in eternal ice.
Why, lovely but cruel nymph,
does the sun shine in your eyes
and April in your face?

~ Giambattista Marino (1569-1625)

The Bee

The bee buzzed up in the heat,
"I am faint for your honey, my sweet."
The flower said, "Take it, my dear,
For now is the spring of the year.
So come, come!"
"Hum!"
And the bee buzzed down from the heat.

And the bee buzzed up in the cold,
When the flower was withered and old.
"Have you still any honey, my dear?"
She said, "It's the fall of the year,
But come, come."
"Hum."
And the bee buzzed off in the cold.

~ Alfred Tennyson (1809 – 1892)

Schütz

Bridge

Morgengesang

Reger

Du höchstes Licht, ewiger Schein,
du Gott und treuer Herr mein,
von dir der Gnaden Glanz ausgeht
und leuchtet schön gleich früh und spät.

Thou highest light, eternal brightness,
My God and faithful Lord,
From thee graciousness shining goes out
Illuminating beautifully across all time.

Das ist der Herr Jesus Christ,
der ja die göttlich Wahrheit ist,
der mit seinr Lehr Hell scheint und leucht,
bis er die Herzen zeucht.

This is the Lord Jesus Christ,
Who is godly truth,
And shines bright with his teaching,
That penetrates to our hearts.

Er ist der ganzen Welte Licht,
dabei ein jeder klarlich sicht
den hellen, schönen, lichten Tag,
an dem er selig werden mag.

He is the light of the whole world,
And can clearly been seen
As each bright, beautiful, lighted day,
From which we are made happy.

~ Johannes Zwick (1496 – 1542)

Nachtlied

Reger

Die Nacht ist kommen,
Drin wir ruhen sollen;
Gott walt's, zum Frommen
Nach sein'm Wohlgefallen,
Daß wir uns legen
In sein'm G'leit und Segen,
Der Ruh' zu pflegen.

Night is approaching,
And we should rest;
God keeps watch over us
According to his goodwill,
That we can lie back
In his presence and blessing,
As he keeps us at peace.

Treib, Herr, von uns fern
Die unreinen Geister,
Halt die Nachtwach' gern,
Sei selbst unser Schutzherr,
Schirm beid Leib und Seel'
Unter deine Flügel,
Send' uns dein' Engel!

Drive out, Lord, far from us
Unclean spirits.
Keep the night's watch.
Be our protecting Lord,
Shield both our body and soul
Under your wings,
Send us your protecting angels.

Laß uns einschlafen
Mit guten Gedanken,
Fröhlich aufwachen
Und von dir nicht wanken;
Laß uns mit Züchten
Unser Tun und Dichten
Zu dein'm Preis richten!

Let us fall asleep
With good thoughts,
And joyfully awaken
Never turning away from you:
Let us, by your cultivation,
Focus our deeds and words
Rightly upon your glory!

~ Petrus Herbert (1533 – 1571)

Abendlied

Bleib bei uns, denn es will Abend werden,
und der Tag hat sich geneiget.

Rheinberger

Stay with us, for it is evening,
And the day is almost ended.

~ from the Lutheran Vesper Service

Rest

O Earth, lie heavily upon her eyes;
Seal her sweet eyes weary of watching, Earth;
Lie close around her; leave no room for mirth
With its harsh laughter, nor for sound of sighs.
She hath no questions, she hath no replies,
Hushed in and curtained with a blessed dearth
Of all that irked her from the hour of birth;
With stillness that is almost Paradise.
Darkness more clear than noon-day holdeth her,
Silence more musical than any song;
Even her very heart has ceased to stir:
Until the morning of Eternity
Her rest shall not begin nor end, but be;
And when she wakes she will not think it long.

Vaughan Williams

~ Christina Rossetti (1830 – 1894)

Stars

Alone in the night
On a dark hill
With pines around me
Spicy and still,

And a heaven full of stars
Over my head
White and topaz
And misty red;

Myriads with beating
Hearts of fire
The aeons
Cannot vex or tire;

Up the dome of heaven
Like a great hill
I watch them marching
Stately and still.

And I know that I
Am honored to be
Witness
Of so much majesty.

Ēriks Ešenvalds

~ Sara Teasdale (1884 – 1933)

O magnum mysterium

O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum natum,
iacentem in praesepio!

Beata Virgo, cujus viscera
meruerunt portare
Dominum Iesum Christum.

Alleluia!

Lauridsen

O greatest mystery,
And wonderful sacrament,
That animals should see the newborn Lord
Lying in a manger!

Blessed virgin, whose body
Was worthy to carry
The body of our Lord Jesus Christ.

Alleluia.

~ responsorial chant for Matins on Christmas Day

ARNOLD EPLEY, ARTISTIC DIRECTOR & CONDUCTOR

Arnold Epley was Professor of Music and Director of Choral Studies at William Jewell College from 1982 until 2009, when he became Emeritus Professor. He led the William Jewell Choir in 26 American tours, and to England and Scotland for nine concert tours (the last in May 2009). His students have distinguished themselves in Kansas City and around the country as university and college professors, secondary and elementary choral teachers, church musicians and as professional singers and conductors.

In 2008, Arnold Epley stepped down as Artistic Director and Conductor of the Kansas City Symphony Chorus after a seventeen-year tenure. The Kansas City Symphony has named him Conductor Laureate of the Symphony Chorus. He prepared the Symphony Chorus for over 70 works, heard in more than 200 performances with the Kansas City Symphony, in addition to the Symphony Chorus's guest appearances with other orchestras, concert tours and their self-produced concerts.



JAY CARTER, ASSOCIATE ARTISTIC DIRECTOR & CONDUCTOR

American countertenor Jay Carter has gained recognition as one of the nation's finest. In recent seasons he has routinely appeared with acclaimed conductors Nicholas McGegan, Ton Koopman, John Butt, John Scott, and Matthew Halls. Highlights of the current season include appearances throughout North America with Maasaki Suzuki and the Bach Collegium Japan, the Bach Virtuosi Festival (Portland, Maine), and the Saint Louis Symphony and Nicholas McGegan in Vivaldi's *Gloria* and opera arias. Last season, he made his Lincoln Center debut as the alto soloist in Bach's *Weinachts Oratorium* with Suzuki and the Bach Collegium Japan.

Carter holds a DMA from the University of Missouri-Kansas City Conservatory of Music and Dance and a Masters in Music from the Yale School of Music and Institute of Sacred Music, where he was a pupil of Simon Carrington, Judith Malafronte, and James Taylor. He received his undergraduate degree from William Jewell College where he studied voice with Arnold Epley. He lives in Liberty with his wife and children, while balancing freelance solo work across North America with private teaching and coaching.



ABOUT MUSICA VOCALE

This is the eleventh season of Musica Vocale performances. Musica Vocale is an ensemble made up of highly skilled choral musicians that performs choral literature, often accompanied by instrumental ensembles, that is not often performed in the greater Kansas City metropolitan area. This 24-member volunteer ensemble is comprised of veteran members of the region's musical community. Most of the choral artists bring extensive experience as music educators and performers, and are engaged throughout the region as soloists and conductors.

A Governing Board of nine members administer the work of Musica Vocale. Those board members are:

Matt Aberle	Arnold Epley, <i>ex officio</i>
Steve Ameling	Douglas Hartwell
Jay Carter	Erica Miller
Melissa Carter	Nancy Sparlin
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MUSICA VOCALE ARTISTIC STAFF

Arnold Epley, *Artistic Director and Conductor*

Jay Carter, *Associate Artistic Director and Conductor*

Geoffrey Wilcken, *Rehearsal Pianist*

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Steve Ameling, program design

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Immanuel Lutheran Church, 1700 Westport Road

Immanuel Lutheran Church, 4205 Tracy Avenue

Jeffrey and Sarah Hon

Jerry and Joyce Hon

Patrick Neas

New Song, A Disciples of Christ Faith Community

Geoffrey Wilcken, rehearsal pianist

William Jewell College Central Services

William Jewell College Department of Music



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We want to thank everyone for their support of Music Vocale. Without your support we would not have been able to reach the success we have attained in the Kansas City choral arts community!

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In recognition of their sustained and generous support.

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* deceased

MUSICA VOCALE REPERTOIRE 2009–2019

Chester Alwes	The Gate of the Year The Lord to Me a Shepherd Is The Serenity Prayer	Johannes Brahms (cont.)	Fest- und Gedenkensprüche, Op. 109
Anonymous	Chanson Dessus le marché d'Arras	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
Dominick Argento	Gloria from The Masque of Angels	Anton Bruckner	Ecce sacerdos magnus, WAB 13 Mass No. 2 in E minor, WAB 27
Johann Christoph Bach	Ich lasse dich nicht, du segnest mich denn, BWV Anh. 159	Dieterich Buxtehude	Membra Jesu nostri patientis sanctissima, BuxWV 75
Johann Ludwig Bach	Das ist meine Freude, JLB 28	William Byrd	Mass for Five Voices O Lord, Make thy servant Elizabeth our Queen
J. S. Bach	Christ lag in Todes Banden, BWV 4 Du Hirte Israel, höre, BWV 104 O Jesu Christ, meins Lebens Licht, BWV 118 Aus der Tiefe, BWV 131 Gloria in excelsis Deo, BWV 191 Singet dem Herrn ein neues Lied, BWV 225 Der Geist hilft unser Schwachheit auf, BWV 226 Jesu, meine Freude, BWV 227 Fürchte dich nicht, ich bin bei dir, BWV 228 Komm, Jesu, komm, BWV 229 Lobet den Herrn, BWV 230 Mass in F major, BWV 233 Magnificat in D, BWV 243 Christmas Oratorio, BWV 248 Chorale, Dir Jesu, Gottes Sohn, sei Preis, BWV 421 Fuga supra Magnificat, BWV 733	Giacomo Carissimi	Jephte Salve Regina, H. 24 Te Deum, H. 146 Nisi Dominus, H. 160 Confitebor tibi Domine, H. 200 Le Reniement de St. Pierre, H. 424 Magnificat a 3, H. 73
Samuel Barber	Reincarnations	Marc-Antoine Charpentier	There Is No Rose The Trumpet Sounds Within-a My Soul
Leonard Bernstein	Missa Brevis (1988)	Rebecca Clarke	Four Motets In the Beginning Las Agachadas
Hildegard von Bingen	O ignis spiritus paracliti	Traditional African- American Spiritual, arr. Ian David Coleman	Canticle: Mosaic in Remembrance & Hope
Lili Boulanger	Les Sirènes Hymne au Soleil	Aaron Copland	Deutsche Messe
Johannes Brahms	Vier Gesänge, Op. 17 Benedictus (Missa Canonica), WoO 18 No. 2 Es ist das Heil uns kommen her, Op. 29 No. 1 Schaffe in mir, Gott, ein rein' Herz, Op. 29 No. 2 Geistliches Lied, Op. 30 Rhapsody, Op. 53 O Heiland, reiss die Himmel auf, Op. 74 No. 2 Warum ist das Licht gegeben dem Mühseligen, Op. 74 No. 1 O Heiland, reiss die Himmel auf, Op. 74 No. 2	Carson Cooman	Singet dem Herrn ein neues Lied, Op. 12 No. 1 Vorspruch
		Johann Nepomuk David	Quatre Motets sur des themes Grégoriens, Op. 10
		Hugo Distler	Christus est vita Lord, Afford a Spring to Me Within These Walls
		Maurice Duruflé	What do you think I fought for at Omaha Beach?
		Stewart Duncan	They are at rest
		Melissa Dunphy	
		Edward Elgar	

Gabriel Fauré	Cantique de Jean Racine, Op. 11	Felix Mendelssohn	Ave Maria, Op. 23 No. 2
Frank Ferko	Laus Trinitati, from The Hildegard Motets	Olivier Messiaen	Elijah, Op. 70, MWV A 25
Gerald Finzi	Clear and gentle stream	Claudio Monteverdi	O sacrum convivium
	In Terra Pax		Ecco mormorar l'onde
	Magnificat		Lamenti d'Arianna
	My spirit sang all day		Messa a quattro voci da Cappella (1650)
Orlando Gibbons	Drop, drop, slow tears		Sfogava con le stelle
	Magnificat & Nunc dimittis from Short Service in A-flat	Phillip Moore	Three Prayers of Dietrich Bonhöffer
Alberto Ginastera	Lamentaciones de Jeremias Prophetas, Op. 14	Wolfgang Amadeus Mozart	Venite populi, KV 260
Claude Goudimel	Ainsi qu'on oit le cerf bruire (Psalm 24)	Ronald J. Nelson	Misericordias Domini, KV 222
	Salve Regina à trois choeurs	Tarik O'Regan	God, bring thy sword (1967)
Andreas Hammerschmidt	Alleluja, freut euch ihr Christen alle	Giovanni Pierluigi da Palestrina	Ave Maria
G. F. Handel	Dixit Dominus, HWV 232		Exultate Deo
	Ode for the Birthday of Queen Anne, HWV 74		Missa Brevis
	Saul, HWV 53		Sicut cervus / Sitivit anima mea (Psalm 42)
	Te Deum in D major, "Queen Caroline", HWV 280	Arvo Pärt	The Deer's Cry
William Harris	Bring us, O Lord God	Stephen Paulus	The Road Home
	Faire is the Heaven	Plainsong 8th Century, edited Steven Plank	Te splendor et virtus Patris
William Hawley	In Paradisum	Krzysztof Penderecki	Agnus Dei (1981)
Lupus Hellinck	Mit Fried und Freud ich fahr dahin	Francis Poulenc	Un soir de neige
Michael Hennagin	Walking on the green grass	Josquin des Prez	Planxit autem David
Fanny Mendelssohn Hensel	Gartenlieder, Op. 3	Henry Purcell	Hear My Prayer, O Lord, Z. 15
Paul Hindemith	Six Chansons		I was glad when they said unto me, Z. 19
Gustav Holst	Nunc dimittis, H.127		My heart is inditing, Z. 30
Arthur Honegger	King David		Jehova, quam multi sunt hostes mei, Z. 135
Herbert Howells	Magnificat & Nunc dimittis from St. Paul's Service		Music for the Funeral of Queen Mary, Z. 860
	Requiem		Now does the glorious day appear, Z. 332
Zoltán Kodály	Missa Brevis		Te Deum Laudamus and Jubilate Deo, for St. Cecilia's Day, Z. 232
Anna Krause	The Old Woman Dredges the River		Welcome to all the pleasures that delight, Z. 339
Gail Kubik	Two Choral Scherzos based on Well Known tunes	Max Reger	O Tod, wie bitter bist du, Op.110
Johann Kuhnau	Tristis est anima mea	Ned Rorem	From an Unknown Past
Libby Larsen	I Just Lightning		Sing, my soul, His wondrous love
Orlando di Lasso	Chanson Dessus le marché d'Arras	John Rutter	What sweeter music
	Justorum animae in manu Dei	Johann Hermann Schein	Das ist mir lieb, motet on Psalm 116
	Magnificat in the First Tone for six parts		Die mit Threnen seen
Kenneth Leighton	Drop, drop, slow tears from Crucifixus pro nobis, Op. 38	Franz Schubert	Mass No. 2 in G, D. 167
	Crucifixus a 8	Clara Schumann	Drei gemischte Chöre
Antonio Lotti	Pange lingua	Georg Schumann	Das ist ein köstliches Ding, Op. 52 No. 2
Sean MacLean	The One and the Many	Robert Schumann	Talismane, Op. 141 No. 4
Anthony J. Maglione		William Schuman	Carols of Death

Heinrich Schütz	Singet dem Herrn ein neues Lied, SWV 35	Thomas Tallis	Loquebantur variis linguis O nata lux de lumine
	Lobe den Herren, meine Seele, SWV 39	Randall Thompson	Alleluia Fare Well
	Quid commisisti, o dulcissime puer, SWV 56	Virgil Thomson	Green Fields (Old Southern Hymn Tune)
	Ego sum tui plaga doloris, from Cantiones sacrae, SWV 57		Fanfare for Peace My Shepherd will supply my need (Psalm 23)
	Die Himmel erzählen die Ehre Gottes, SWV 386	Frank Ticheli	There will be rest
	Selig sind die Toten, SWV 391	Paula Foley Tillen	A Prayer for Peace
	Deutsches Magnificat, SWV 426	Michael Tippett	Five Spirituals from A Child of Our Time
John Sheppard	Libera nos, salve nos II Salvator mundi, Domine	Christopher Tye	Sanctus from Missa Euge bone
Williametta Spencer	At the round earth's imagined corners	Patricia Van Ness	Cor meum est templum sacrum
Sir John Stainer	God so loved the world, from The Crucifixion	William Walton	Drop, drop, slow tears Magnificat & Nunc dimittis
Charles Villiers Stanford	The Bluebird Three Motets, Op. 38	Thomas Weelkes	When David heard
Halsey Stevens	Go, Lovely Rose	Judith Weir	Illuminare, Jerusalem
Igor Stravinsky	Mass	Geoffrey Wilcken	To See the Earth, Op. 43 No. 2 Life's Symphony, Op. 51 No. 12 Phós, Opus 52
Giles Swayne	Magnificat	Adrian Willaert	Chanson Dessus le marché d'Arras
Jan Pieterszoon Sweelinck	Gaudete omnes	H. W. Zimmermann	Psalmkonzert (1958)
Joan Szymko	Ubi Caritas		

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