

m u s i c a  o c a l e

Jay Carter & Ryan Olsen, Conductors



*Memento
Mari*

Rainbow Mennonite Church
Kansas City, Kansas
Sunday, November 12, 2023
3:00 p.m.

MEMENTO MORI

Ave verum corpus

William Byrd (1540–1623)

Eight Partsongs, Op. 119

Charles Villiers Stanford (1852–1924)

1. *The Witch*

3. *The Blue Bird*

4. *The Train*

Du bist wie eine Blume, WAB 64

Anton Bruckner (1824–1896)

Psalm 23, WAB 34

Kaeli Whitener, soprano

Kara Smith, alto

Spencer Ruwe, tenor

Douglas Maag, bass

Requiem Aeternam, SC 76

Giacomo Puccini (1858–1924)

Monty Carter, viola

Vzbrannoi voyevodye pobditelnaya

Aleksander Arcahngelsky (1846–1924)

Svyete Tikhiy

Les Djinnns, Op. 12

Gabriel Fauré (1845–1924)

Cantique de Jean Racine, Op. 11

Pavane, Op. 50

Nunc Dimittis, H127

Gustav Holst (1874–1934)

Megan Moore, soprano

Spencer Ruwe, tenor

The Evening-Watch from *Two Motets* (1924)

Roslinde Rivera, mezzo-soprano

Spencer Ruwe, tenor

Geoffrey Wilcken, piano and organ

MUSICA VOCALE

Soprano

Destinee Bush
Megan Caudle*
Tess Cotter
Sarah Hon
Alex Iles
Megan Moore
Roslinde Rivera
Nancy Sparlin
Amy Waldron
Kaeli Whitener
Sarah Young

Tenor

Matt Aberle
Jay Carter
Douglas Hartwell
Douglas McConnell*
Ryan Olsen
Jakson Pennington
William Plaschke
Spencer Ruwe

Alto

Judith Becker
Melissa Carter
Michelle Cook
Sonja Coombes
Lori Davis
Beth Gentry-Epley*
Ashley Richerson
Melody Rowell
Cindy Sheppard
Kara Smith

Bass

Steve Ameling
Jason Elam
Jeff Hon
Warren Huffman
Matt Jackson
Joe Johnson
Douglas Maag
Geoff Wilcken
Ruihang Zeng

* not singing this concert

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, *Rehearsal Pianist*

Thank you for attending today's concert! We greatly appreciate your support.

Please consider joining our email list and following us on social media; more information can be found on the back of this program. For more information about Musica Vocale's upcoming events, please visit our website at www.musicavocale.org.

PROGRAM NOTES WITH TEXTS AND TRANSLATIONS

Autumn strikes particularly nostalgic notes in the Northern Hemisphere. Whether the shortening of days or the unmistakable change of seasons is responsible, this time has become the natural time for recollection, recognition, and remembrance. When those weeks on the calendar coincide with the commemoration of composers who celebrate important anniversary years, it seems appropriate to take note! Thus, our first concert of the 2023-2024 season explores composers whose birth or death year coincides with our calendar years, and who we feel ought to be specifically highlighted.

These works, many of them lesser-known, survey both secular and sacred compositions, and are broadly expressive of the human experience. Like the poets and composers who penned them, each work is entirely unique and speaks/sings with its own distinct voice.

Musical style and identity are often wedded together. This union provides some insight into artistic movements and the individuals participating in these movements—especially in a composer’s treatment of art forms with text. This interplay became a proxy battlefield over Anglican religious identity in the 16th century, as one’s religious identity in Tudor England might be patriotic one year, and treasonous the next.

Take Henry VIII’s Reformation as a case in point: it established the Church of England with a regular liturgy that deviated subtly from the Catholic liturgy. The English Reformation expanded significantly after Henry’s death as his only son, Edward VI, took the throne at age nine. The liturgy reformed significantly, and multiple times, during Edward’s brief reign and particularly impacted English composers who developed entirely new canons of liturgical music based upon the 1549 and 1552 Books of Common Prayer. Edward died at the age of fifteen, only six years into his reign, and was succeeded by his sister Mary I, daughter of Henry’s first wife, Catherine of Aragon, and the country returned to Catholicism as Protestantism was outlawed. Composers then resumed writing polyphonic music for the Latin Mass. Mary’s reign was also brief, and the country’s faith shifted back to Protestantism under the reign of Elizabeth I. Composers reverted to writing liturgical music in English in a simpler musical style than that of the florid polyphony of the Catholic liturgy and composers were largely forbidden from writing for the Latin Mass.

The year 2023 marks the 400th anniversary of the death of **William Byrd**, one of the most interesting figures from the English Renaissance. Byrd excelled at writing musical works thoroughly rooted in imitative polyphony, a trait identified as decidedly Catholic. However, Byrd was also keenly adept at expressing textual ideas with great textual and melodic clarity, a trait that was identified with Protestantism. Byrd’s music evidences a fluency in blending both styles so seamlessly that the connotations of them, and their opposition to one another, might be overlooked. Centuries after his death, Byrd’s musical style is a window into an enigmatic and politically astute figure, and he continues to invite speculation and fascination. Contemporary composers James MacMillan, Caroline Shaw, Roxanna Panufik, Nico Muhly and Zachary Wadsworth have all written works that pay deliberate homage to William Byrd.

Ave verum corpus is penitential in tone, a hymn for the Feast of Corpus Christi, one of several feasts suppressed by reformers during Edward’s reign. Byrd’s setting represents a compromise, exhibiting the Reformers’ preference for simplicity, containing little polyphony and largely one-note-per-syllable style text setting.

Ave, verum corpus natum
de Maria Virgine:
vere passum, immolatum
in cruce pro homine:
cuius latus perforatum
fluxit aqua et sanguine:
esto nobis praegustatum,
in mortis examine.
O Jesu dulcis, O Jesu pie,
O Jesu Fili Mariae.
Miserere mei. Amen.

Hail, true body born
To the virgin Mary:
Who truly suffered and was sacrificed
For humanity on the cross:
Whose side was punctured
And flowed with blood and water;
Be a foretaste to us
Of the trials of death.
O sweet Jesus, Merciful Jesus,
Jesus, son of Mary.
Have mercy on us. Amen.

~ *Hymn for the Feast of Corpus Christi*

Audiences and performers are better acquainted with music by **Charles Villiers Stanford's** pupils (including Vaughan Williams and Holst) than with Stanford's own compositions. Stanford held enormous sway as an educator, though his students note his legendary cruelty and impatience alongside his brilliance.

Stanford's sacred music has remained popular, but now his other impressive works are being rediscovered. Each of the works of *Eight Partsongs, Op. 119* sets the poetry of Mary Coleridge, a family friend. Mary's father, Arthur, was an influential patron and impresario in England, founding the Bach Choir in 1875 for the first complete performance of Bach's B Minor Mass outside of Leipzig. Mary Coleridge's poetic gifts for ethereal imagery led to wide acclaim from poets of her generation like Robert Bridges, Christina Rossetti, and Robert Louis Stevenson.

The initial movement of Op. 119, **The Witch**, tells the eerie tale of a young woman knocking at the door of a home seeking shelter from the cold. The first two verses introduce her through her own voice, and she recounts how she has endured the perils of a long winter, though appearing weak and frail. The third verse changes voice to that of the person inside the house, who has been bewitched and overtaken by the helpless woman. Stanford's musical setting is as paradoxical as the characters portrayed in the poem. For instance, the first verse is deceptively simple like a folk tune. The second verse takes the musical material of the first and subtly changes it. The third verse dramatically illustrates both the change of voice and realization of the trap being sprung while still maintaining the melodic material present in the earlier verses.

I have walked a great while over the snow,
And I am not tall nor strong.
My clothes are wet, and my teeth are set,
And the way was hard and long.
I have wandered over the fruitful earth,
But I never came here before.
Oh, lift me over the threshold, and let me in at the door!

The cutting wind is a cruel foe.
I dare not stand in the blast.
My hands are stone, and my voice a groan,
And the worst of death is past.

I am but a little maiden still,
My little white feet are sore.
Oh, lift me over the threshold, and let me in at the door!

Her voice was the voice that women have,
Who plead for their heart's desire.
She came—she came—and the quivering flame
Sunk and died in the fire.
It never was lit again on my hearth
Since I hurried across the floor,
To lift her over the threshold, and let her in at the door.

~ *Mary Elizabeth Coleridge*

The partnering of Coleridge's poetry and Stanford's musical setting is especially poignant in **L'Oiseau Bleu (The Blue Bird)**, a work that has remained in the repertoire. In this impressionistic piece, we're treated to a glimpse of immense beauty stolen from the fragile natural world.

The lake lay blue below the hill.
O'er it, as I looked, there flew
Across the waters, cold and still,
A bird whose wings were palest blue.

The sky above was blue at last,
The sky beneath me blue in blue.
A moment, ere the bird had passed,
It caught his image as he flew.

~ *Mary Elizabeth Coleridge*

The Train is the fourth movement of the cycle and serves as a sort of poetic riddle. It describes the fundamentals of travel by rail, but in unusual ways. The final four lines of the poem describe how the large world is made smaller through the ability to move from place to place via rail. Stanford's musical setting of Mary Coleridge's poem depicts many of the sonic aspects of trains: the rhythmical movement of wheels and cogs, the noise of the train whistle, and more. The final lines of the poem are set in triumphant homophony.

A green eye—and a red—in the dark.
Thunder—smoke—and a spark.

It is there—it is here—flashed by.
Whither will the wild thing fly?

It is rushing, tearing thro' the night,
Rending her gloom in its flight.

It shatters her silence with shrieks,
Where is it the wild thing seeks?

Alas! For it hurries away
Them that are fain to stay.

Hurrah! for it carries home
Lovers and friends that roam.

Where are you, Time and Space?
The world is a little place.

Your reign is over and done,
You are one.

~ *Mary Elizabeth Coleridge*

Anton Bruckner holds much in common with William Byrd: fervent faith, civic loyalty, and a Janus-like ability to incorporate and honor past musical influences while looking to the future. The conductor Hans von Bülow quipped that Bruckner was "...half-man and half-simpleton." History has nearly forgotten Bülow, but Bruckner's music has endured. While his symphonies remain firmly fixed in the Classical canon, his choral works—especially those written for singing societies and small ensembles—are less well-known.

Sacred music was an essential part of Bruckner's musical development, especially works connected with the Priory of St. Florian in Austria. The priory had a notable musical heritage and the library there contained manuscripts by Michael Haydn and associated luminaries. Bruckner spent long periods at the Priory; initially as a choirboy, and later as the organist and musician in residence for over a decade. Even after moving on to other endeavors, Bruckner continued writing for the choir at St. Florian.

Der Herr regieret mich, a setting of Psalm 23, was written during Bruckner's time at St. Florian, and has only recently been published. He composed numerous other settings of the psalm, but this version (WAB 34) is the only one scored for piano accompaniment. Bruckner's piano accompaniment is reminiscent of the Schubertian style, but contains flecks of other earlier composers, including virtuosic passagework like Beethoven. There are also extended sections of counterpoint and chorale-style homophony, reminiscent of Bach, Mendelssohn, and Brahms. Styles of his own time are also present, and omnipresent is a chromatic language that is a characteristic of Bruckner and Wagner.

Der Herr regieret mich, und nichts wird mir
mangeln.

Auf dem Weideplatz, da hat er mich gelagert,
am Wasser der Erquickung mich erzogen.
Meine Seele bekehret, mich geführt auf die
Wege der Gerechtigkeit, um seines Namens
willen.

Denn wenn ich auch wandle mitten im
Todesschatten, so will ich nichts Übles
fürchten, weil du bei mir bist.

Deine Rute und dein Stab, die haben mich
getröstet.

The Lord governs me, and I lack nothing.

In the pasture, I am laid to rest, and restored with
the water of life.

The Lord has turned my soul's direction, leading me
along righteous paths, for his name's sake.

Even when walking in death's shadow, no evil
frightens me,

Because you are there with me.

Your rod and your staff protect me.

Du, du hast einen Tisch vor meinem
Angesichte bereitet wider die, so mich quälen.
Du hast gesalbt mit Öl mein Haupt, und
mein berauscher Becher, wie herrlich
ist er!
Und deine Barmherzigkeit folget mir all die
Tage meines Lebens.
Dass ich wohne im Hause des Herrn auf lange
Zeit.

You, you prepare a table before my face against my
tormentors.
You anoint my head with oil, and my cup is full of
enchantment, the most glorious!
And your mercy follows me all the days of my life.
That I may dwell in the Lord's house for all time.

~ *Psalm 23*

Du bist wie eine Blume is a secular work that sets a poem by Heinrich Heine. While Schumann's solo voice setting from the song cycle *Myrthen* is the best-known setting of the text, Bruckner's setting for 'quartette' is equally worthy. Bruckner's setting is a perfect miniature, showcasing Bruckner's ability to compose smaller-scale works. Chromaticism, verging on what one might hear in a barbershop quartet, creates an illusion of vastness.

Du bist wie eine Blume,
So hold und schön und rein;
Ich schau' dich an und Wemut
Schleicht mir in's Herz heinein.

You are so like a flower,
So dear and beautiful and pure;
I look at you and yearning
Sneaks into my heart.

Mir ist als ob ich die Hände
Aufs Haupt dir legen sollt',
Betend daß Gott dich erhalte,
So rein und schön und hold.

It seems that I should lay my hands
Upon your head,
Praying that God would protect you,
Keeping you so pure and beautiful and dear.

~ *Heinrich Heine*

Giacomo Puccini retains a reputation primarily as an opera composer, but his choral works show his skill at working within smaller and shorter musical forms. His direct ancestors were all employed as serious church musicians in northern Italy, and Puccini's early works were nearly all sacred ones. The expectation that he would pursue a career in sacred music was a given, and there was little early indication that he would enjoy operatic success. Puccini's setting of the first two lines of the **Requiem Aeternam** is scored for three-voice chorus, organ, and viola. Despite these modest forces and a nearly unison choral line, Puccini's expressively chromatic melodic line shines through. The viola solo, first appearing in the work's middle section, creates a haunting dialogue with the vocal ensemble.

Requiem aeternam dona eis, Domine.
Et lux perpetua luceat eis.
Requiescant in pace.

Eternal rest give to them, O Lord,
And let perpetual light shine on them.
Rest in peace.

Amen.

Amen.

~ *from the Requiem Mass*

In instrumental works, Russian composers like Glinka, Rimsky-Korsakov, and Mussorgsky purposefully developed and refined a unique sonic fingerprint—an unmistakable ‘Russian’ musical sound. That musical set of guiding principles endured and informed Soviet-era works by composers like Prokofiev and Shostakovich. There is also a particular ‘Russian’ choral sound, though few of us would be able to name **Alexander Arkhangelsky** as the progenitor of that musical identity.

Unlike sacred choral music in the Western church, the music of the Eastern church underwent little alteration until Arkhangelsky renovated the genre. He skillfully incorporated Western techniques into the sacred music of the Eastern church, while still preserving their chant-like identity. He also expanded the ensemble by incorporating women’s voices at the Imperial church. The resultant “St. Petersburg” style was disseminated to the next generation of Russian Imperial composers and is at the root of our perceptions of what ‘Russian’ sacred choral works sound like. Arkhangelsky’s unique sound was also widely known in Europe via the numerous tours he undertook with his St. Petersburg-based ensemble.

A century after his death, Arkhangelsky’s entire output is neglected. Arkhangelsky’s obscurity results, at least partially, from the turmoil that overran the Russian Empire in the last 20 years of his life. Political instability began in 1905, and culminated in the Russian Civil War (beginning in 1917) and the jarring transition into Communist Russia. Few vestiges of the St. Petersburg Tsarist tradition had a place in the new Moscow-centric Soviet state, and music of the church was totally suppressed. Arkhangelsky, like many who relied upon Tsar Nikolai’s Empire, fled to Prague. While Fauré, Puccini, and even Stanford were widely celebrated after their death, Arkhangelsky died in exile, lamenting the destruction of the liturgy he curated by the Soviet state.

Both of today’s works come from his Vespers service, the reflective evening service of the Orthodox tradition. **Взбранной воеводе победительная** (*Vzbrannoi vovoyedye pobditelnaya*) is a text that comes later in the service, following the Orthodox equivalent of the Ave Maria. *Vzbrannoi* is a kontakion, a hymn commemorating a specific historical event. In this case, the work praises Mary, and commemorates the defense of Constantinople against the invading Slav and Sassanid hordes in 626 AD, which preserved the Eastern empire for nearly another millennium.

Взбранной воеводе победительная,
яко избавльшеся от злых,
благодарственная восписуем
Ти раби Твои, Богородице;
но яко имущая державу непобедимую,
от всяких нас бед свободи,
да зовем Ти: радуйся невесто невестная.

To you we call, victorious triumphant leader of
hosts, who purifies our evil,
To you, Mother of God, we, your servants,
raise hymns of thanksgiving.
You, to whom God has given unconquerable power,
we beg you to deliver us from all troubles.
Rejoice, bride without a bridegroom!

~ from the Vespers service

Свете тихий (*Svetye Tikhy*) is a Slavonic translation of the Greek hymn *Phos Hilaron*, one of the oldest surviving hymns of the early church. In the Orthodox tradition, this hymn accompanies the lighting of evening lamps, a near-universal sacred practice across many faiths and creeds.

Свете тихий, святягы славы,
Безсмертнаго Отца Небеснаго,

Gentle light, immortal glory
of our holy Father in heaven,

Святаго, Блаженнаго, Иисусе Христе!
Пришедше на запад солнца,
видевше свет вечерний.

of holy, blessed, Jesus Christ!
We gather here at sunset,
And see the evening light.

Свете тихий, святяя славы
остоин еси пет быти
гласы преподобными,
Свете тихий, святяя славы
достоин еси во вся времена,
Сыне Божий, живот дай:
темже мир Тя славит.
Поем Отца, Сына
и Святаго Духа, Бога.

Gentle light, holy glory,
worthy of sung praise
by undefiled voices.
Gentle light, holy glory,
worthy at all times,
Son of God, who gives life:
the whole world glorifies You.
Sing to the Father, the Son,
and the Holy Spirit, One God.

~ from the Greek hymn Phos Hilaron

As one considers the ongoing conflicts in the Ukraine and the Levant, these hymns of hope and remembrance—though from a unique tradition—address universal human desires for peace and protection.

An international quartet of important composers died in the years 1923 and 1924: Sir Charles Villiers Stanford, Gabriel Fauré, Giacomo Puccini, and Alexander Arkhangelsky. Fauré and Puccini remain well-known, though their exceptional choral works are often glossed over in favor of their enduringly popular songs and arias.

Gabriel Fauré's melodies, for example, are a feature of any singer's training. In fact, his skill at musical depictions of poetry serve as a sort of measuring stick for later art songs. A handful of his sacred choral works remain in the repertoire, but his secular works deserve greater recognition, including a setting of Victor Hugo's mystic poem, **Les Djinns**. The rhythm of Hugo's poem is echoed in Fauré's musical choices, starting with a two syllables per line in the initial strophes, with a gradual crescendo in poetic intensity and terms of the number of syllables per strophe into a fury of activity as the Djinns (or genies) overtake and decimate a small seaside village. The poem decrescendos as the storm subsides, and the number of syllables per strophe gradually decreases back to two per line of the final strophe, creating an arc with the beginning.

Murs, ville,
Et port,
Asile
De mort,
Mer grise
Où brise
La brise,
Tout dort.

Walls, town, and port, harbor of death. A grey sea
where the breeze breaks; everything sleeps.

Dans la plaine
Naît un bruit.
C'est l'haleine
De la nuit.

On the plains, a noise is born. It's the breath of
night. It moans like a soul a flame always follows.

Elle brame
Comme une âme
Qu'une flamme
Toujours suit!

La voix plus haute
Semble un grelot.
D'un nain qui saute
C'est le galop.
Il fuit, s'élançe,
Puis en cadence
Sur un pied danse
Au bout d'un flot.

La rumeur approche.
L'écho la redit.
C'est comme la cloche
D'un couvent maudit;
Comme un bruit de foule,
Qui tonne et qui roule,
Et tantôt s'écroule,
Et tantôt grandit,

Dieu! la voix sépulcrale
Des Djinns!... Quel bruit ils font!
Fuyons sous la spirale
De l'escalier profond.
Déjà s'éteint ma lampe,
Et l'ombre de la rampe,
Qui le long du mur rampe,
Monte jusqu'au plafond.

C'est l'essaim des Djinns qui passe,
Et tourbillonne en sifflant!
Les ifs, que leur vol fracasse,
Craquent comme un pin brûlant.
Leur troupeau, lourd et rapide,
Volant dans l'espace vide,
Semble un nuage livide
Qui porte un éclair au flanc.

Ils sont tout près! - Tenons fermée
Cette salle, où nous les narguons.
Quel bruit dehors! Hideuse armée
De vampires et de dragons !
La poutre du toit descellée
Ploie ainsi qu'une herbe mouillée,
Et la vieille porte rouillée
Tremble, à déraciner ses gonds!

The loudest voice resembles a little spherical bell. It's the gallop of a jumping dwarf. It flees, rushes forward, then in cadence dances on one foot at the end of a wave.

The rumor approaches. The echo repeats it. It's like the steeple bell of a cursed convent; like the noise of a crowd that thunders and rolls and sometimes collapses and sometimes grows.

God! the sepulchral voice of the Genies! What noise they make! Let's flee under the spiral of the deep staircase. Already my lamp goes out, and the shadow of the banister that creeps up the wall climbs all the way to the ceiling.

The Genie swarm is passing in a whistling whirlwind! The yews, smashed by their flight, crack like a burning pine. Their heavy, rapid troop, flying in the empty space, seems to be a livid cloud that carries lightening in its side.

They're really near! Let's keep this room closed, here where we deride them. What a noise outside! Hideous army of vampire and dragons! The detached roof beam is bending like a damp piece of grass, and the old rusty door is trembling off its hinges!

Cris de l'enfer! voix qui hurle et qui pleure!
L'horrible essaim, poussé par l'aiglon,
Sans doute, ô ciel! s'abat sur ma demeure.
Le mur fléchit sous le noir bataillon.
La maison crie et chancelle penchée,
Et l'on dirait que, du sol arrachée,
Ainsi qu'il chasse une feuille séchée,
Le vent la roule avec leur tourbillon!

Prophète ! si ta main me sauve
De ces impurs démons des soirs,
J'irai prosterner mon front chauve
Devant tes sacrés encensoirs!
Fais que sur ces portes fidèles
Meure leur souffle d'étincelles,
Et qu'en vain l'ongle de leurs ailes
Grince et crie à ces vitraux noirs!

Ils sont passés ! - Leur cohorte
S'envole, et fuit, et leurs pieds
Cessent de battre ma porte
De leurs coups multipliés.
L'air est plein d'un bruit de chaînes,
Et dans les forêts prochaines
Frissonnent tous les grands chênes,
Sous leur vol de feu pliés!

De leurs ailes lointaines
Le battement décroît,
Si confus dans les plaines,
Si faible, que l'on croit
Oùir la sauterelle
Crier d'une voix grêle,
Ou pétiller la grêle
Sur le plomb d'un vieux toit.

D'étranges syllabes
Nous viennent encor;
Ainsi, des arabes
Quand sonne le cor,
Un chant sur la grève
Par instants s'élève,
Et l'enfant qui rêve
Fait des rêves d'or.

Les Djinns funèbres,
Fils du trépas,
Dans les ténèbres
Pressent leurs pas;
Leur essaim gronde:

Cries of hell! Voices that shriek and lament! The
horrible swarm, pushed by the north wind, without a
doubt, oh heavens! is swooping down on my house.
The wall yields before the black battalion. The
leaning house screams and totters; and one would
say that the wind tears the house from the ground,
rolling it with their whirlwind, as it might chase a dry
leaf!

Prophet! If your hand saves me from these impure
demons of the nights, I will prostrate myself before
your sacred censers/altars. Let it be that, before
these faithful doors, their breath dies in sparks, and
that in vain the claws of their wings scratch and
screech at these dark windows!

They've gone! Their cohort flies away, flees; and
their feet have stopped beating on my door with
multiple blows. The air is full of the noise of chains;
and in the nearby forest all the great oaks quiver,
folded beneath their flight of fire!

The beating of their distant wings diminishes: so
confused in the plains, so feeble that one seems to
hear the locust cry in a frail voice, or hail crackle on
an old lead roof.

Strange syllables still come to us; thus does an Arab
chant rise up on the beach when the horn is
sounded; and the child who dreams dreams golden
dreams.

The baneful Genies, sons of death, hurry on into the
shadows; their swarm growls: thus profoundly
murmurs a wave one doesn't see.

Ainsi, profonde,
Murmure une onde
Qu'on ne voit pas.

Ce bruit vague
Qui s'endort,
C'est la vague
Sur le bord;
C'est la plainte,
Presque éteinte,
D'une sainte
Pour un mort.

On doute
La nuit...
J'écoute :
-Tout fuit,
Tout passe
L'espace
Efface
Le bruit.

This vague noise that subsides in sleep is the wave on the shore; it's the moaning, almost faded away, of a saint for someone dead.

We doubt the night... I listen—everything flees, everything passes away, space erases the noise.

~ *Victor Hugo, translated by Marva Barnett*

Fauré started composing **Cantique de Jean Racine** in 1864 when he was still 19 years of age. The piece won first prize in a competition at the École Niedermeyer de Paris, helping establish Fauré's reputation as a composer. Fauré's setting of playwright Jean Racine's text achieves an elegance and clarity that foreshadows his later *Requiem*.

Verbe égal au Très-Haut, notre unique
espérance,
Jour éternel de la terre et des cieux,
De la paisible nuit nous rompons le silence:
Divin Sauveur, jette sur nous les yeux.

Répands sur nous le feu de Ta grâce puissante;
Que tout l'enfer fuie au son de Ta voix;
Dissipe le sommeil d'une âme languissante
Qui la conduit à l'oubli de Tes lois!

Ô Christ! sois favorable à ce peuple fidèle,
Pour Te bénir maintenant rassemblé;
Reçois les chants qu'il offre à Ta gloire
immortelle,
Et de Tes dons qu'il retourne comblé.

Word, equal to the most High, our only hope,
Day eternal, of the earth and the heavens,
Of the peaceful night, we break the silence:
Divine Savior, cast your eyes down upon us!

Spread over us the fire of your powerful grace;
May all evil flee at the sound of your voice;
Dispel the sleep of a languishing spirit
That leads to the forgetting of your laws.

O Christ, bless this faithful people,
Be favorable to those assembled here;
Receive the songs that they offer to your immortal
glory,
And may you return fulfilled with these gifts.

~ *Chant by Jean Racine*

Another popular work by Fauré is **Pavane**, though audiences are accustomed to hearing it as an orchestral work without text. Originally written as a solo piano work, it was later orchestrated, and a choral line was added in a later reworking by Fauré. The text, written by the nephew of Fauré's patron, a countess who dominated Parisian society with her beauty, intellect, and social grace, is a flirtatious Romantic Comedy and warning against overindulgence amongst the French aristocracy.

Frequent revision and reimaginings of this piece have continued in the century after Fauré's death. Numerous arrangements of the piece are recorded: Barbra Streisand, The Bill Evans Trio, and a techno-dubstep remix are all in the public sphere. Employing the registrational possibility of organ allows today's performance to honor all three of Fauré's versions of the work: the original keyboard version, the varying colors of the orchestrated version, and the inclusion of Fauré's choral lines.

C'est Lindor, c'est Tircis et c'est tous nos
vainqueurs!
C'est Myrtille, c'est Lydé! Les reines de nos
coeurs!
Comme ils sont provocants! Comme ils sont
fiers toujours!
Comme on ose régner sur nos sorts et nos
jours!

Faites attention! Observez la mesure!
Ô la mortelle injure!
La cadence est moins lente!
Et la chute plus sûre!

Nous rabattons bien leur caquets!
Nous serons bientôt leurs laquais!
Qu'ils sont laids! Chers minois!
Qu'ils sont fols! (Airs coquets!)

Et c'est toujours de même, et c'est ainsi
toujours!
On s'adore! On se hait!
On maudit ses amours!
Adieu Myrtille, Eglé, Chloé, démons
moqueurs!
Adieu donc et bons jours aux tyrans de nos
coeurs!

It's Lindor! It's Tircis! And it's our conquerors!
It's Myrtis! It's Lydé! The queens of our hearts.
How seductive they are! How proud they always are!
How they dare to reign over our destinies and our
days!

Pay attention! Keep in step!
Oh, the insult!
The pace is not slow!
And the fall is more certain.

We will stifle their gossip!
Soon we will be their lackeys!
They are so ugly! Their dear, sweet faces!
They are so mad (but so coquettish!)

And it is always the same, and thus it is always.
They love themselves! They hate themselves!
They curse their love affairs!
Goodbye Myrtil! Eglé! Chloé! Scoffing demons!
Goodbye and good riddance! Good days!

~ Robert de Montesquieu-Fezensac

Gustav Holst's choral works are often glossed over in favor of his enduringly popular instrumental works like *The Planets*. However, Holst's choral output is vast, and in many cases holds much in common with living composers. Holst, like Vaughan Williams, was a devotee of the Folk Music movement and music of the English Renaissance and Baroque. His unique family

background exposed him to non-Establishment ideas, including Theosophy and Hinduism. These spill over into all his works, even those framed in a European Christian context.

The Evening-Watch is a late work, written for the Three Choirs festival in 1924. Holst chose to set a text by the seventeenth-century poet Henry Vaughan, but not an explicitly Christian text. Instead, Holst seems to have been drawn to Vaughan's poem for its meditation on the cyclical nature of life and death. The composer intended for it to become part of a larger set of pieces, but abandoned that idea following the premiere. In many ways the work looks ahead, and foreshadows new music, both in terms of harmony and subject matter. It was largely ignored until Imogen Holst, the composer's daughter, edited and published the work nearly a half-century after his death.

BODY

Farewell! I go to sleep; but when
The day-star springs, I'll wake again.

SOUL

Go, sleep in peace; and when thou liest
Unnumber'd in thy dust, when all this frame
Is but one dram, and what thou now descriest
In sev'ral parts shall want a name,
Then may his peace be with thee, and each dust
Writ in his book, who ne'er betray'd man's trust!

BODY

Amen! but hark, ere we two stray
How many hours dost think 'till day?

SOUL

Ah go; th'art weak, and sleepy. Heav'n
Is a plain watch, and without figures winds
All ages up; who drew this circle, even
He fills it; days and hours are blinds.
Yet this take with thee. The last gasp of time
Is thy first breath, and man's eternal prime.

~ *Henry Vaughan*

Nunc Dimittis dates from a decade earlier, written for Easter services at London's Catholic Westminster Cathedral. Though well-received, it too was promptly forgotten due to the intensification of the first World War and the demand for men at the trenches in France. In this work, Holst shows his understanding of late Renaissance techniques; modal harmonies, chant-like interpolations, and antiphonal polychoral effects. Following publication in 1978, it has become one of Holst's best known choral works.

Nunc dimittis servum tuum, Domine,
secundum verbum tuum in pace:
Quia viderunt oculi mei salutare tuum
Quod parasti ante faciem omnium populorum:

Lord, now lettest thou thy servant depart in peace
according to thy word.
For mine eyes have seen thy salvation,
Which thou hast prepared before the face of all
people;

Lumen ad revelationem gentium, et gloriam
plebis tuae Israel.

Gloria Patri, et Filio, et Spiritui Sancto,
Sicut erat, nunc, et semper,
et in sæcula sæculorum.
Amen.

To be a light to lighten the Gentiles and to be the
glory of thy people Israel.

Glory be to the Father, and to the Son, and to the
Holy Spirit.
As it was in the beginning, is now, and ever shall be,
world without end.
Amen.

~ for Easter services

Program notes by Jay Carter and Ryan Olsen

JAY CARTER, ARTISTIC DIRECTOR AND CONDUCTOR

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



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

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

RYAN OLSEN, ARTISTIC DIRECTOR AND CONDUCTOR

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

Olsen received his Bachelor of Music Education and Master of Arts in Music with an emphasis in choral music education from



the Conservatory of Music and Dance at the University of Missouri-Kansas City and his Doctor of Musical Arts in Choral Conducting with a cognate in Music Education from Arizona State University. He is an active clinician, conductor, and presenter at state and national conferences for conductors and music educators, has presented sessions on transitioning singers during transgender and adolescent voice change, mindfulness-based instructional strategies, audition for singers and choirs, and numerous other aspects of choral and conducting pedagogy.

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

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

ABOUT MUSICA VOCALE

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

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

Matt Aberle	Arnold Epley, <i>ex officio</i>
Steve Ameling	Douglas Hartwell
Jay Carter, <i>ex officio</i>	Erica Miller
Melissa Carter	Ryan Olsen, <i>ex officio</i>
Sharon Cheers	Nancy Sparlin
Sonja Coombes	

MUSICA VOCALE THANKS THE FOLLOWING:

Sonja Coombes	William Plaschke
Jeremy Dibble, Department of Music, University of Durham	Matthew Sheppard, Te Deum
Joseph Hill, Resurrection Brookside	Thomas Vozella, St. Andrew's Episcopal Church
Jeffrey and Sarah Hon	Geoff Wilcken
Jerry and Joyce Hon	Baker University Department of Music & Theatre
Steve Ameling, program design	William Jewell College Central Services
Rosi Penner Kauffman, Rainbow Mennonite Church	William Jewell College Department of Performing Arts
Vladimir Morosan, Musica Russica	Dr. Anthony Maglione, Director of Choral Studies at William Jewell College
Patrick Neas	

MUSICA VOCALE REPERTOIRE 2009–2023

Chester Alwes	The Gate of the Year The Lord to Me a Shepherd Is Psalms of Ascent The Serenity Prayer	Benjamin Britten	Hymn to St. Cecilia, Op. 27 Rejoice in the Lamb, Festival Cantata, Op. 30 Festival Te Deum, Op. 32 Saint Nicolas, Op. 42 A Wedding Anthem, Amo Ergo Sum, Op. 46 Five Flower Songs, Op. 47 Choral Dances from Gloriana, Op. 53 Cantata Misericordium, Op. 69
Anonymous	Chanson Dessus le marché d'Arras	Anton Bruckner	Ecce sacerdos magnus, WAB 13 Mass No. 2 in E minor, WAB 27
Dominick Argento	Gloria from The Masque of Angels	Dieterich Buxtehude	Membra Jesu nostri patientis sanctissima, BuxWV 75
Johann Christoph Bach	Ich lasse dich nicht, du segnest mich denn, BWV Anh. 159	William Byrd	Bow thine ear, O Lord (1589) Haec Dies Mass for Five Voices O Lord, Make thy servant Elizabeth our Queen
Johann Ludwig Bach	Das ist meine Freude, JLB 28	Francisco Lopez	Aufer a nobis
J. S. Bach	Christ lag in Todes Banden, BWV 4 Du Hirte Israel, höre, BWV 104 O Jesu Christ, meins Lebens Licht, BWV 118 Aus der Tiefe, BWV 131 Gloria in excelsis Deo, BWV 191 Singet dem Herrn ein neues Lied, BWV 225 Der Geist hilft unser Schwachheit auf, BWV 226 Jesu, meine Freude, BWV 227 Fürchte dich nicht, ich bin bei dir, BWV 228 Komm, Jesu, komm, BWV 229 Lobet den Herrn, BWV 230 Mass in F major, BWV 233 Magnificat in D, BWV 243 Christmas Oratorio, BWV 248 Chorale, Dir Jesu, Gottes Sohn, sei Preis, BWV 421 Fuga supra Magnificat, BWV 733	Capillas	Jephte O vos omnes Marizápolos a lo divino, <i>Serafin que con dulce harmonia</i>
Samuel Barber	Reincarnations	Marc-Antoine Charpentier	Salve Regina, H. 24 Te Deum, H. 146 Nisi Dominus, H. 160 Confitebor tibi Domine, H. 200 Le Reniement de St. Pierre, H. 424 Magnificat a 3, H. 73
Leonard Bernstein	Missa Brevis (1988)	Rebecca Clarke	There Is No Rose
Hildegard von Bingen	O ignis spiritus paracliti	Traditional African American Spiritual, arr. Ian David Coleman	The Trumpet Sounds Within-a My Soul
Lili Boulanger	Les Sirènes Hymne au Soleil	Aaron Copland	Four Motets In the Beginning Las Agachadas
Johannes Brahms	Vier Gesänge, Op. 17 Benedictus (Missa Canonica), WoO 18 No. 2 Es ist das Heil uns kommen her, Op. 29 No. 1 Schaffe in mir, Gott, ein rein' Herz, Op. 29 No. 2 Geistliches Lied, Op. 30 Rhapsody, Op. 53 O Heiland, reiss die Himmel auf, Op. 74 No. 2 Warum ist das Licht gegeben dem Mühseligen, Op. 74 No. 1 O Heiland, reiss die Himmel auf, Op. 74 No. 2 Fest- und Gedenkensprüche, Op. 109	Carson Cooman	Canticle: Mosaic in Remembrance & Hope
Frank Bridge	The Bee, H.110	Johann Nepomuk David Hugo Distler	Deutsche Messe Singet dem Herrn ein neues Lied, Op. 12 No. 1 Vorspruch
		Maurice Duruflé	Quatre Motets sur des themes Grègoriens, Op. 10
		Stewart Duncan	Christus est vita Lord, Afford a Spring to Me Within These Walls

Melissa Dunphy	American DREAMers Suite Remebrance What do you think I fought for at Omaha Beach?	Johann Kuhnau	Tristis est anima mea
Edward Elgar	Lux Aeterna, arr. John Cameron They are at rest	Libby Larsen	I Just Lightning
Ēriks Ešēnvalds	Stars	Orlando di Lasso	Chanson Dessus le marché d'Arras Justorum animae in manu Dei Magnificat in the First Tone for six parts
Gabriel Fauré	Cantique de Jean Racine, Op. 11	Morten Lauridsen	O magnum mysterium Madrigali: Six "Fire Songs" on Italian Rnaissance Poems
Frank Ferko	Laus Trinitati, from The Hildegard Motets	Kenneth Leighton	Drop, drop, slow tears from Crucifixus pro nobis, Op. 38
Gaspar Fernández	Tlecantimo choquilia / Jesús de mi gorazón	Antonio Lotti	Crucifixus a 8
Gerald Finzi	Clear and gentle stream In Terra Pax Magnificat My spirit sang all day	Sean MacLean	Pange lingua
Orlando Gibbons	Almighty and Everlasting God Drop, drop, slow tears Magnificat & Nunc dimittis from Short Service in A-flat O Clap Your Hands Together	Sir James MacMillan	Ave maris stella
Alberto Ginastera	Lamentaciones de Jeremias Prophetae, Op. 14	Anthony J. Maglione	The One and the Many Ave maris stella
Claude Goudimel	Ainsi qu'on oit le cerf bruire (Psalm 24) Salve Regina à trois choeurs	Felix Mendelssohn	Ave Maria, Op. 23 No. 2 Elijah, Op. 70, MWV A 25
Francisco Guerrero	Usquequo Domine	Olivier Messiaen	O sacrum convivium
Andreas Hammerschmidt	Alleluja, freut euch ihr Christen alle	Claudio Monteverdi	Ecco mormorar l'onde Lamenti d'Arianna Messa a quattro voci da Cappella (1650) Sfogava con le stelle
G. F. Handel	Dixit Dominus, HWV 232 Ode for the Birthday of Queen Anne, HWV 74 Saul, HWV 53 Te Deum in D major, "Queen Caroline", HWV 280	Phillip Moore	Three Prayers of Dietrich Bonhöffer
William Harris	Bring us, O Lord God Faire is the Heaven	Wolfgang Amadeus Mozart	Venite populi, KV 260 Misericordias Domini, KV 222
William Hawley	In Paradisum	Ronald J. Nelson	God, bring thy sword (1967)
Lupus Hellinck	Mit Fried und Freud ich fahr dahin	Tarik O'Regan	Ave Maria
Michael Hennagin	Walking on the green grass	Juan Gutiérrez de Padilla	Deus in adiutorium meum intende Missa ego flos campi Versa est in luctum
Fanny Mendelssohn Hensel	Gartenlieder, Op. 3	Giovanni Pierluigi da Palestrina	Exultate Deo Missa Brevis Sicut cervus / Sitivit anima mea (Psalm 42)
Felix Mendelssohn	Warum toben die Heiden?	Arvo Pärt	The Deer's Cry
Paul Hindemith	Six Chansons	Stephen Paulus	The Road Home
Gustav Holst	Nunc dimittis, H.127	Plainsong 8th century, edited Steven Plank	Te splendor et virtus Patris
Arthur Honegger	King David	Krzysztof Penderecki	Agnus Dei (1981)
Herbert Howells	Magnificat & Nunc dimittis from St. Paul's Service Requiem	Francis Poulenc	Un soir de neige
Zoltán Kodály	Missa Brevis	Josquin des Prez	Missa L'homme armé Sexti toni Planxit autem David
Anna Krause	The Old Woman Dredges the River	Henry Purcell	Hear My Prayer, O Lord, Z. 15 I was glad when they said unto me, Z. 19 My heart is inditing, Z. 30 Jehova, quam multi sunt hostes mei, Z. 135 Music for the Funeral of Queen Mary, Z. 860
Gail Kubik	Two Choral Scherzos based on Well Known tunes		

Henry Purcell	Now does the glorious day appear, Z. 332 Te Deum Laudamus and Jubilate Deo, for St. Cecilia's Day, Z. 232 Welcome to all the pleasures that delight, Z. 339	Sir Charles Villiers Stanford	The Bluebird Three Motets, Op. 38
Max Reger	O Tod, wie bitter bist du, Op.110 Morgengesang, Op. 138 No. 2 Nachtlied, Op. 138 No. 3	Halsey Stevens Igor Stravinsky Giles Swayne	Go, Lovely Rose Mass Magnificat
Josef Rheinberger	Abendlied, Op. 69 No 3	Jan Pieterszoon Sweelinck	Gaudete omnes
Ned Rorem	From an Unknown Past Sing, my soul, His wondrous love	Joan Szymko Thomas Tallis	Ubi Caritas Loquebantur variis linguis O nata lux de lumine Te lucis ante terminum
John Rutter	What sweeter music	Randall Thompson	Alleluia Fare Well
Antonio de Salazar	Atención, atención Psalm 116:10-16 <i>Credidi</i>	Virgil Thomson	Green Fields (Old Southern Hymn Tune) Fanfare for Peace My Shepherd will supply my need (Psalm 23)
Johann Hermann Schein	Das ist mir lieb, motet on Psalm 116 Die mit Threnen seen	Frank Ticheli	There will be rest
Franz Schubert	Mass No. 2 in G, D. 167	Paula Foley Tillen Michael Tippett	A Prayer for Peace Five Spirituals from A Child of Our Time
Clara Schumann	Drei gemischte Chöre	Christopher Tye Patricia Van Ness	Sanctus from Missa Euge bone Cor meum est templum sacrum
Georg Schumann	Das ist ein köstliches Ding, Op. 52 No. 2	Zachary Wadsworth Ralph Vaughan Williams	War-Dreams Rest
Robert Schumann	Talismane, Op. 141 No. 4	Gwyneth Walker William Walton	God's Grandeur Drop, drop, slow tears Magnificat & Nunc dimittis
William Schuman	Carols of Death	Thomas Weelkes Judith Weir	When David heard Illuminare, Jerusalem
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 Die Himmel erzählen die Ehre Gottes, SWV 386 Selig sind die Toten, SWV 391 Deutsches Magnificat, SWV 426	Geoffrey Wilcken	To See the Earth, Op. 43 No. 2 Life's Symphony, Op. 51 No. 12 Phós, Opus 52 Everyone's Brother, Op. 70 No. 2 (2019) That Promised Land
Joshua Shank	Color Madrigals: Six Songs on Poems by John Keats	Adrian Willaert	Chanson Dessus le marché d'Arras
John Sheppard	Libera nos, salve nos II Salvator mundi, Domine	H. W. Zimmermann	Psalmkonzert (1958)
Williametta Spencer	At the round earth's imagined corners		
Sir John Stainer	God so loved the world, from The Crucifixion		

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

BECOME A MUSICA VOCALE PATRON TODAY!

We rely on the kind and generous support of choral music patrons like you to help us continue to bring beautiful and meaning 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. **THANK YOU!**



Scan this QR code to donate to Musica Vocale through our PayPal Giving Fund. You may also donate by visiting our website at www.musicavocale.org.

Musica Vocale is a 501(c)3 nonprofit organization. All contributions are tax-deductible to the extent allowed by law.

FIND US ON SOCIAL MEDIA AND JOIN OUR EMAIL LIST

Visit our website at www.musicavocale.org to join our email list.

We would love to share news and announcements with you!



[Facebook.com/MusicaVocaleKC](https://www.facebook.com/MusicaVocaleKC)



[Instagram.com/MusicaVocaleKC](https://www.instagram.com/MusicaVocaleKC)

MUSICA VOCALE
P.O Box 22309
Kansas City, MO 64113
info@musicavocale.org
www.musicavocale.org