

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

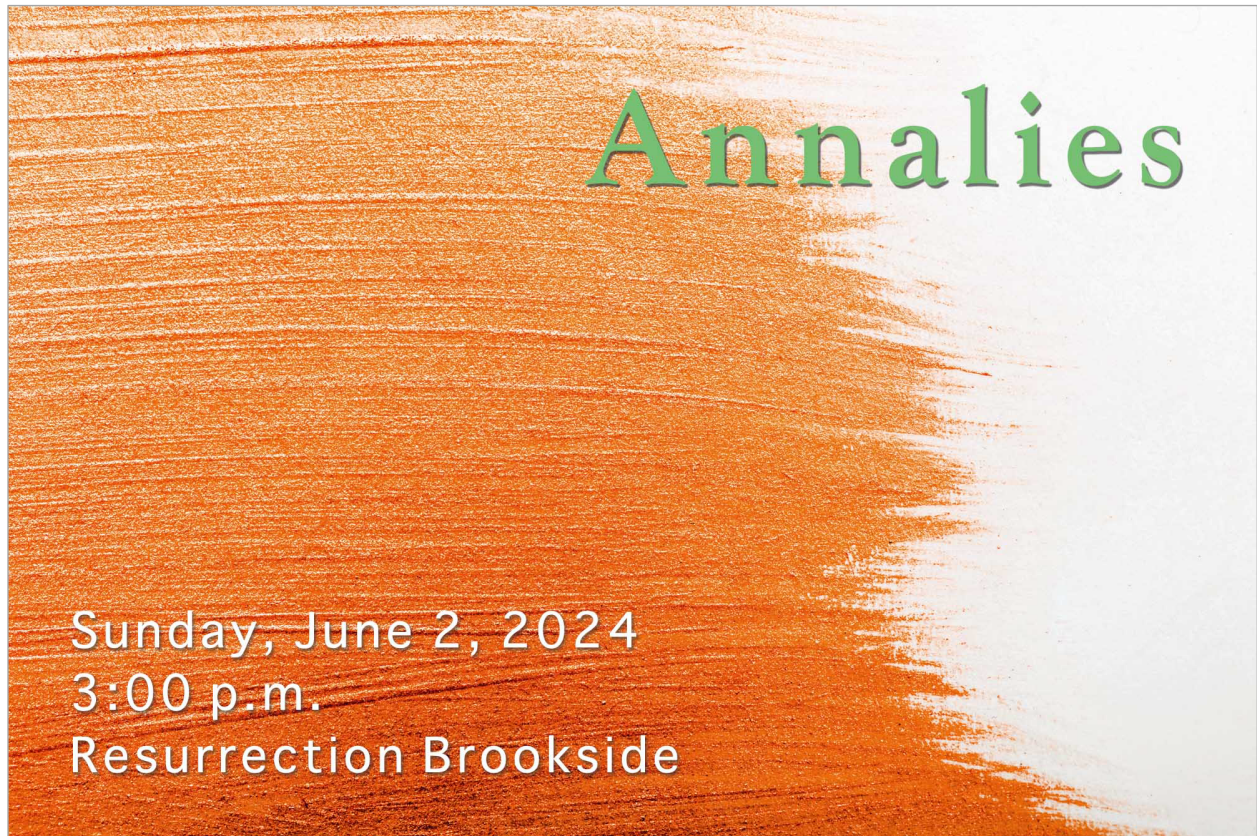
Jay Carter, Conductor

♦ ♦ ♦

*Bridges to Britain
&
Beyond*

St. Andrew's Episcopal Church
Kansas City, Missouri
Sunday, March 17, 2024
3:00 p.m.

SAVE THE DATE!



Sunday, June 2, 2024, 3:00 p.m.

Resurrection Brookside

5144 Oak St, Kansas City, MO

Ryan Olsen, conductor

Annelies is a 75-minute choral work for soprano soloist, choir, and instrumentalists. The libretto is compiled and translated by Melanie Challenger from *The Diary of Anne Frank*. Music is by James Whitbourn. *Annelies* is the full forename of Anne Frank, now commonly referred to by her abbreviated forename, Anne. The piece is divided into fourteen movements.

The world premiere of *Annelies* was given on April 5, 2005 at Cadogan Hall, London. Leonard Slatkin conducted the Royal Philharmonic Orchestra, Choir of Clare College Cambridge, and soprano Louise Kateck. The US premiere was on April 28, 2007 at Westminster Choir College, Princeton, NJ with James Jordan and James Whitbourn conducting the Westminster Williamson Voices, an instrumental ensemble, and soprano Lynn Eustis.

The world premiere of *Annelies* in its completed chamber version was given on June 12, 2009 in the German Church, The Hague, The Netherlands. Violinist Daniel Hope led the ensemble, with the Residentie Chamber Choir, conducted by Jos Vermunt, and soprano Arianna Zukerman.

This is a free concert and no tickets are required.

BRIDGES TO BRITAIN, AND BEYOND

Autumn, H.162

Frank Bridge (1879–1941)

Music, When Soft Voices Die, H.76

The Bee, H. 110

The Modern Man I Sing

Bob Chilcott (b. 1955)

I. The Runner

II. The Last Invocation

II. One's Self I Sing

Two Unaccompanied Partsongs

Frederick Delius (1862–1934)

I. To be sung of a summer night on the water

Songs and Sonnets

George Shearing (1919–2011)

1. Live with me and be my love

2. When daffodils begin to peer

3. It was a lover and his lass

4. Spring

5. Who is Silvia?

6. Fie on sinful fantasy

7. Hey, ho, the wind and the rain

James Albright, Bass

Geoffrey Wilcken, Piano

Fear No More

Geoffrey Wilcken (b. 1972)

From A.M.D.G. (Ad majorem Dei gloriam)

Benjamin Britten (1913–1976)

1. Prayer 1

2. Rosa Mystica

My Love's an Arbutus

Charles Villiers Stanford (1852–1924)

The Coulin

Arr. David Mooney (b. 1964)

Irish Tune from County Derry

Percy Grainger (1882–1961)

MUSICA VOCALE

Soprano

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

Tenor

Matt Aberle
Jay Carter
Douglas Hartwell
Douglas McConnell
Ryan Olsen
Jakson Pennington
Willie 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
JD Daniels
Jason Elam*
Jeff Hon
Warren Huffman
Matt Jackson
Douglas Maag
Geoffrey Wilcken

* 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*

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PROGRAM NOTES WITH TEXTS AND TRANSLATIONS

The United States of America and Britain have shared a fruitful partnership over the years, encompassing social, political, and artistic movements. The growth of economic ties in the late 19th century—and the wars of the first half of the 20th century—led some British musicians to spend time in America. Whether they stayed for a few weeks or spent multiple years in the States, a significant number of British composers participated in a “cross-pollination” with American composers and American musical styles. When these new styles were sent back across the Atlantic, they impacted British music, too. Remarkable choral compositions were the result.

This concert explores some of the most fruitful—and easily overlooked—musical bridges across the Atlantic linking America and the United Kingdom. Each of the works in this program explores this cross-pollination.

Though well-regarded in his time, **Frank Bridge** is little-known to modern audiences except through Benjamin Britten’s 1932 instrumental work *Variations on a Theme by Frank Bridge*. Britten sought out Bridge’s tutelage while still a teenager, becoming the only student Bridge ever formally taught. *Variations* was testament to the five formative years Britten spent as Bridge’s student, and their close relationship which endured until Bridge’s death. Britten pointed to these years of study as profoundly impacting his career as both a performer and composer.

Bridge’s choral works display full mastery of vocal writing, bearing the thumbprint of two profound influences: his Edwardian teacher, Sir Charles Villers Stanford, and Brahms, whom he admired greatly. His writing employs more chromaticism than Stanford or Brahms, and notably features substantial musical epilogues that repeat the final lines of poetry in extended musical depiction.

Autumn is a lament for the passing of seasons set in two near-identical verses. Though the composer repeats the first verse’s musical material verbatim, the second verse is intriguing; Bridge’s expressive style is so unique that one is grateful for a second hearing. *Autumn* closes with a repetition of the final poetic line in a haunting four-voice unison that pushes the final cadence toward a hopeful resolution—perhaps indicating that Spring is on its way.

Autumn: A Dirge

I.

The warm sun is failing, the bleak wind is wailing,
The bare boughs are sighing, the pale flowers are dying,
And the Year
On the earth her death-bed, in a shroud of leaves dead,
Is lying.
Come, Months, come away,
From November to May,
In your saddest array;
Follow the bier
Of the dead cold Year,
And like dim shadows watch by her sepulchre.

II.

The chill rain is falling, the nipped worm is crawling,
The rivers are swelling, the thunder is knelling
For the Year;
The blithe swallows are flown, and the lizards each gone
To his dwelling;
Come, Months, come away;
Put on white, black, and gray;
Let your light sisters play—
Ye, follow the bier
Of the dead cold Year,
And make her grave green with tear on tear.

~ *Percy Bysshe Shelley (1792–1822) (written in 1819)*

Music when soft voices die follows the same clear treatment of poetry, this time with rhythmic techniques that elongate the vocal line. Again, the work becomes rhapsodic at the end, with an arresting, minute-long rumination on the text “...love itself shall slumber on.”

"To—"

Music, when soft voices die,
Vibrates in the memory;
Odours, when sweet violets sicken,
Live within the sense they quicken.
Rose leaves, when the rose is dead,
Are heap'd for the beloved's bed;
And so thy thoughts, when thou art gone,
Love itself shall slumber on.

~ *Percy Bysshe Shelley (1792–1822) (written in 1821)*

The Bee is a cheeky setting of Tennyson's poetry, musically illustrating the busyness of bees, and youthful love, at all seasons of the year. The light-hearted work passes by in a flash.

MARIAN (sings):

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 Lord Tennyson (1809–1892) from The Foresters or, Robin Hood and Maid Marian (written in 1892)*

Following the Great War, Bridge changed focus to instrumental works that have a thorny, elegiac quality, which Britten credited to Bridge’s reaction to the horrors of the conflict. At the start of World War II, Bridge implored Britten to flee Europe and seek out safety in America. In 1939, Bridge gave Britten his viola as a gift and wished him a good trip. Though they corresponded frequently after Britten’s departure for America, they never saw one another again. Bridge died in 1941, a year before Britten returned to England. Britten repeatedly credited Bridge as the fundamental influence of his career, writing in 1961 that he was still striving to ‘...come up to the technical standards...’ set for him by his teacher.

Bob Chilcott is one of the most important members of the modern British choral tradition, having worked extensively as a singer, arranger, and composer. American audiences may know him best for his long tenure with the King’s Singers, or perhaps as a guest conductor or commissioned composer for many important American musical institutions.

The Modern Man I Sing is a triptych of poems by American poet Walt Whitman, and was penned by Chilcott in 1990. **The Runner** perfectly depicts Whitman’s four lines from Whitman’s collection *Leaves of Grass (1867)*, as an observer watches a running man passing by. Non-sung breaths and sung phrases contribute to the overall effect.

The Runner

On a flat road runs the well-train'd runner;
He is lean and sinewy, with muscular legs;
He is thinly clothed—he leans forward as he runs,
With lightly closed fists, and arms partially rais'd.

~ *Walt Whitman (1819–1892), from “Leaves of Grass”*

The Last Invocation is divided into three sections, like many solo songs. The outer sections use the same melodic material, an ethereal soprano melody accompanied by supportive choral harmonies from the lower voices. The contrasting middle section uses only the lower three voices in blurred tone clusters and asymmetrical rhythms that mirror spoken text, rather than a lyrical tune.

The Last Invocation

At the last, tenderly,
From the walls of the powerful fortress'd house,
From the clasp of the knitted locks, from the keep of the well-closed doors,
Let me be wafted.

Let me glide noiselessly forth;
With the key of softness unlock the locks—with a whisper,
Set open the doors, my soul.

Tenderly—be not impatient,
(Strong is your hold, O mortal flesh,
Strong is your hold O, love.)

~ *Written by Walt Whitman as part of the 'Whispers of Heavenly Death' section from "Leaves of Grass"*

The final movement, **One's self I sing**, relies upon a sturdy structure to express Whitman's poetry. Repeated musical gestures are gradually layered and expanded to other voice parts as the work proceeds and becomes more complex—though the basic ingredients are quite simple. The music reaches a musical pinnacle highlighting the text "...the Female, equally with the Male, I sing." Then, the work essentially resets, reintroducing the simple pattern first heard at the work's beginning. A second apex soon follows with a jubilant series of expressive florid gestures corresponding with the text "...modern man, I sing."

One's Self I Sing

One's-Self I sing, a simple separate person,
Yet utter the word Democratic, the word En-Masse.

Of physiology from top to toe I sing,
Not physiognomy alone nor brain alone is worthy for the Muse,
I say the Form complete is worthier far,
The Female equally with the Male I sing.

Of Life immense in passion, pulse, and power,
Cheerful, for freest action form'd under the laws divine,
The Modern Man I sing.

~ *Written by Walt Whitman in 1867 as part of the 'Inscriptions' section from "Leaves of Grass"*

Frederick Delius was born in Northern England to prosperous wool merchants who had emigrated from Germany just before his birth. His wealthy family hosted many European musicians, but encounters with American music were equally important influences upon Delius. We know he heard the Fisk Jubilee Singers at least twice in the 1870s, something he spoke often about in his final years. While his family were proud patrons of artists and musicians, they were unsupportive of Delius' pursuit of an artistic career.

In 1884, Delius was sent to the family's orange plantation near Jacksonville, Florida. His family expected he would find Jacksonville musically barren and would fully focus his energies on business matters, but his time in Florida was musically impactful. Delius was keenly struck by what he heard sung throughout the busy port city, especially music sung by black laborers. William Randel, an historian and English professor at Florida State University, wrote that "...it is hard to imagine conditions less conducive to cultivating oranges—or more conducive to composing." Numerous works are rooted in Delius' American experiences, including an

opera, *Koanga* (1897), that addresses race and class issues in New Orleans and is firmly rooted in African American musical traditions.

In 1886, with the support of Edvard Greig, Delius' family allowed him to pursue formal musical training in Leipzig. There, Delius was largely annoyed by the curricular dominance of Beethoven and early Classical composers, but had meaningful encounters with then-living composers, including Tchaikovsky, Mahler, and Brahms.

The early 20th century was a successful time for Delius. He gained many admirers, including Edward Elgar, Béla Bartók, and Zoltán Kodály—though he seldom reciprocated that admiration. The particular admiration from Percy Grainger bloomed into a friendship that endured through the agonizing final decade of Delius' life. Delius was blind, paralyzed, and in constant pain from tertiary syphilis, but was productive through the work of Eric Fenby (1906-1997), who volunteered five years of his life to helping Delius compose.

The relationship between Delius and Fenby was often difficult; Delius sang poorly and was impatient with the process. Delius was especially derisive of Fenby's devout Catholicism. Their work progressed, but was often interrupted by Delius' health and Fenby's nervous breakdowns. Fenby's 1936 memoir *Delius As I Knew Him* chronicles this period and was dramatized in the 1968 British film *Song of Summer*, the title of one of Delius' most acclaimed orchestral works. The film had a profound effect on a generation of British musicians, including the popular musician Kate Bush, who released a song and music video in 1980 in tribute to Russell's film.

Delius' music defies easy classification. His rhapsodic and freely-expressive tone poems do not conform to standard Classical structure. His harmonies are intensely chromatic and endlessly wandering, a feature of the Wagnerian influence. They are also topographically expressive of the natural world, part of the influence of Grieg's distinctive orchestral writing. A number of Delius' works were adapted as film scores, including *The Yearling* (1946) starring Gregory Peck and Jane Wyman.

At the heart of Delius' vocal music are the influences of American music (especially music of the Black tradition), replete with free treatment and ornamentation of melodic gestures. His **Two Unaccompanied Partsongs** are intensely difficult works, and are untexted. While the short tunes included in both movements are easily sung and instantly memorable, the endlessly wandering harmonies that accompany them, though logical, never settle until the final cadence of each song. Each movement was titled **To be sung of a summer night upon the water...** and is likely rooted in what Delius heard in the American South.

George Shearing shares many traits with Delius: British birth, extensive time in America, blindness, and a career that blended Classical music with other non-Classical influences. Unlike Delius, who was exclusively a composer, Shearing spent his primary energies as a performer. Equally comfortable playing a Bach Concerto or improvising on a Jazz standard, Shearing seamlessly married Classical elements and structures with popular and folk forms—a hallmark of his ensemble The George Shearing Quintet.

When he retired from performing in 2004, he had collaborated with virtually all of the Jazz greats of his extensive career. Among these are Dizzy Gillespie, Count Basie, Charlie Parker, Duke Ellington, Ella Fitzgerald, Sarah Vaughan, Mel Torme, Nat King Cole, and Tito

Puente. Shearing's influence was even chronicled by Jack Keruoac in his novel *On the Road*: “[Shearing] played innumerable choruses with amazing chords that mounted higher and higher till the sweat splashed all over the piano and everybody listened in awe and fright.”

In fact, Shearing's playing brought him to Kansas City several times. In addition to numerous appearances in Kansas City's Jazz venues, he also appeared as a soloist with Classical orchestras, including a 1981 appearance with the Kansas City Philharmonic (now the Kansas City Symphony) in Bach's D Minor Keyboard Concerto, BWV 1052.

His cycle of choral works, **Songs and Sonnets**, is a showcase for Shearing's expansive musical acumen. Above all, *Songs* never eschews or obscures melody, and keeps the tune deliberately at the fore. Memorable melodic lines are given extensive, but subtle and sophisticated, reharmonization in subsequent verses, including Shearing's signature block piano chords. Throughout the cycle, he quotes well-known musical themes by other composers, including Franz Schubert and Thomas Morley. Shearing spoke often about this penchant for quotation: “I don't like being pigeonholed—I mean, what's a Jazz musician doing playing a Scarlatti sonata that moves into ‘My favorite things’. It's got nothing to do with Jazz at all; it has a lot to do with music.”

Songs makes use of a number of well-known Renaissance texts, generally from Shakespeare's dramatic works. While each passage is stable enough to stand on its own merits, framing the movements around their original context invites an additional layer of understanding and engagement. **Live with me and be my love...** contains text of both Christopher Marlowe's “The Passionate Shepherd to His Love” and Sir Walter Raleigh's “The Nymph's Reply to the Shepherd.” As a playful dialogue between two young lovers, it acts as a sort of subtext in each subsequent movement.

Live with me, and be my love
And we will all the pleasures prove
That hills and valleys, dales and field
And all the craggy mountains yield.

There will we sit upon the rocks
And see the shepherds feed their flocks
By shallow rivers by whose falls
Melodious birds sing madrigals.

There will I make thee a bed of roses
With a thousand fragrant posies,
A cap of flowers, and a kirtle
Embroider'd all with leaves of myrtle;

A belt of straw and ivy buds
With coral clasps and amber studs;
And if these pleasures may thee move
Then live with me, and be my love

If all the world and love were young
And truth in every Shepherd's tongue
These pretty pleasures might me move
To live with thee, and be thy love

If that the world and love were young
And truth in every Shepherd's tongue,
These pretty pleasures might me move
To live with thee, and be thy love

~ Utilizes stanzas 2, 3, and 5 from Christopher Marlow's (1564–1593) "The Passionate Shepherd to His Love", and then uses the first stanza from Sir Walter Raleigh's (1584–1587) "The Nymph's Reply to the Shepherd" to close out the song.

The second movement, **When daffodils begin to peer...** is a sung monologue from *The Winter's Tale*, in which Autolycus, a thief, ruminates on the first flowers and birds of spring as an invitation for larceny.

When daffodils begin to peer
With heigh! the doxy, over the dale,
Why, then comes in the sweet o' the year;
For the red blood reigns in the winter's pale.

The white sheet bleaching on the hedge,
With heigh! the sweet birds, O, how they sing!
Doth set my pugging tooth on edge;
For a quart of ale is a dish for a king.

The lark, that tirra-lira chants
With heigh! with heigh! the thrush and the jay
Are summer songs for me and my aunts,
While we lie tumbling in the hay.

~ From Shakespeare's "The Winter's Tale" (Act 4 Scene 2), written circa 1610

It was a lover... (from *As You Like It*), concerns a young pair's private activities during springtime away from prying eyes of authority figures.

It was a lover and his lass,
With a hey, and a ho, and a hey nonino,
That o'er the green cornfield did pass,
*In the springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.*

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that a life was but a flower
*In the springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.*
And therefore take the present time,
With a hey, and a ho, and a hey nonino,
For love is crownèd with the prime
In the springtime, the only pretty ring time,

*When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.*

~ From Shakespeare's "As You Like It" (Act 5 Scene 3), written circa 1599

Spring (from *Love's Labour's Lost*) is told from a female perspective. This piece serves as a partner to "When daffodils...", both celebrating the duplicitousness of one sex or the other!

When daisies pied and violets blue
And lady-smocks all silver-white
And cuckoo-buds of yellow hue
Do paint the meadows with delight,
The cuckoo then, on every tree,
Mocks married men; for thus sings he:
"Cuckoo;
Cuckoo, cuckoo!" O, word of fear,
Unpleasing to a married ear!

When shepherds pipe on oaten straws,
And merry larks are ploughmen's clocks,
When turtles tread, and rooks, and daws,
And maidens bleach their summer smocks,
The cuckoo then, on every tree,
Mocks married men; for thus sings he,
"Cuckoo;
Cuckoo, cuckoo!" O, word of fear,
Unpleasing to a married ear!

~ From Shakespeare's "Love's Labor's Lost" (Act 5 Scene 2), written circa 1592

Who is Sylvia? (from *Two Gentlemen of Verona*) is at the heart of Shearing's cycle, portraying a healthier balance between men and women. The entire movement is based upon Shearing's reharmonization of Schubert's famous setting of the same piece.

Who is Silvia? what is she,
That all our swains commend her?
Holy, fair, and wise is she;
The heaven such grace did lend her,
That she might admirèd be.

Is she kind as she is fair?
For beauty lives with kindness.
Love doth to her eyes repair,
To help him of his blindness;
And, being helped, inhabits there.

Then to Silvia let us sing,
That Silvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling;
To her let us garlands bring

~ From Shakespeare's "Two Gentlemen of Verona" (Act 4 Scene 2), written circa 1590

The final two movements are both comedic depictions. **Fie on sinful fantasy**, from the comedy *The Merry Wives of Windsor*, ridicules John Falstaff, whose antics become a literary trope in four of Shakespeare's works.

Fie on sinful fantasy!
Fie on lust and luxury!
Lust is but a bloody fire
Kindled with unchaste desire.

Fed in heart, whose flames aspire
As thoughts do blow them, higher and higher
Pinch him, fairies, mutually;
Pinch him for his villany;
Pinch him, and burn him, and turn him about
Till candles and starlight and moonshine be out.

~ From Shakespeare's "*The Merry Wives of Windsor*" (Act 5 Scene 2), written circa 1600

The final movement, **Hey, ho, the wind and the rain** from Shakespeare's *Twelfth Night*, serves as a closing fable reminding the audience that despite hardships, life continues.

When that I was and a little tiny boy,
With hey, ho, the wind and the rain;
A foolish thing was but a toy,
For the rain it raineth every day.

But when I came to man's estate,
With hey, ho, the wind and the rain;
'Gainst knaves and thieves men shut their gates,
For the rain it raineth every day.

But when I came, alas! to wive,
With hey, ho, the wind and the rain;
By swaggering could I never thrive,
For the rain it raineth every day.

But when I came unto my beds,
With hey, ho, the wind and the rain;
With toss-pots still had drunken heads,
For the rain it raineth every day.

A great while ago the world begun,
With hey, ho, the wind and the rain
But that's all one, our play is done,
And we'll strive to please you every day.

~ From Shakespeare's "*Twelfth Night*" (Act 5 Scene 2), written circa 1601

In Shakespeare's late play *Cymbeline*, Guiderius and Arviragus have decided to bury the supposedly dead Fidele (who is actually their sister, Imogen) by laying flowers on him. They take turns reciting pieces of their lament.

The passage as a whole comments on the harshness of the working world and the inevitability of death. However, at the time this play was staged, 'golden lad' and 'chimney-sweeper' were common nicknames for 'dandelion.' The 'dust' in the song, then, could represent not only the dust we all return to, but also the promise of rebirth, as the 'dust' of the dandelion's seed scatters in the wind.

Geoffrey Wilcken's setting of this poem is neither wholly despondent nor wholly optimistic. Rather, through rich harmony and chromatic—yet clear—melodic lines, the piece seems to understand how it is possible to hold death in one hand and rebirth in another.

Wilcken's **Fear No More** fits right in with Shakespeare's "Cymbeline," a play set in ancient Britain in the first years of the common era, mere decades before history's most famous resurrection. As such, it's an apt bridge to the next piece on the program, Benjamin Britten's choral cycle *A.M.D.G. (Ad Majorem Dei Gloria)*.

Fear No More the Heat of the Sun

Guiderius:

Fear no more the heat of the sun,
Nor the furious winter's rages;
Thou thy worldly task hast done,
Home art gone, and taken thy wages:
Golden lads and girls all must,
As chimney-sweepers, come to dust.

Arviragus:

Fear no more the frown of the great;
Thou art past the tyrant's stroke;
Care no more to clothe and eat;
To thee the reed is as the oak:
The scepter, learning, physic, must
All follow this, and come to dust.

Guiderius: Fear no more the lightning flash,
Arviragus: Nor the all-dreaded thunder stone;
Guiderius: Fear not slander, censure rash;
Arviragus: Thou hast finished joy and moan:
Both: All lovers young, all lovers must
Consign to this, and come to dust.

~ From Shakespeare's "Cymbeline" (Act 4 Scene 2) (written circa 1610)

Benjamin Britten's A.M.D.G. (Ad Majorem Dei Gloria) was written during his time in America (1939-1942). The piece shows evidence of the more turgid style that characterizes Britten's own post-Great War instrumental works. Britten's unique gift for setting English text, and an expanded harmonic language, are excellent vehicles for Gerard Manley Hopkins' (1844-1889) rhythmically charged and inventive poetry. Though performances of A.M.D.G. were scheduled, the works were withdrawn, and the draft versions were shelved without explanation. Britten never returned to the pieces, and they were not performed until after Britten's death. Peter Pears, Britten's partner and the original commissioner of the piece, edited the works for a first performance in 1984, and they were subsequently published in 1990. It is interesting that these works from so early in Britten's career that are so typical of his style were the last of his works to receive a premier and publication.

While often performed as a complete set of works, each movement is a standalone piece. We are excerpting two movements: *Prayer I* and *Rosa Mystica*, two works in the set that did not require significant editorial extrapolation from Britten's sketches.

Prayer I is organized around a beautiful chromatic melodic line, first sung by the sopranos, and then taken up by the tenors later in the piece. Anchoring this melody are accompanying harmonies that feature surprising shifts, eventually vaulting into new key areas throughout the work. After a climactic gesture addressing the Holy Spirit, Britten simplifies the final bars of the movement into a haunting unison on the text "...to the Glory of the Father" (the English translation of the cycle's title: A.M.D.G.)

Prayer 1

Jesu that dost in Mary dwell,
Be in thy servants' hearts as well,
In the spirit of thy holiness,
In the fulness of thy force and stress,
In the very ways that thy life goes,
And virtues that thy pattern shows,
In the sharing of thy mysteries;
And every power in us that is
Against thy power put under feet
In the Holy Ghost the Paraclete
To the glory of the Father. Amen.

~ Gerard Manley Hopkins (1844–1889)

Rosa Mystica features another lyrical melodic line, but rather than supporting it with interesting harmony, Britten employs repeated vocal interjections anchored on the pitch 'a'. Textually, the work functions like a riddle, with the answer highlighted when all voices come together on insistent unisons at the text "Christ Jesus, our Lord, her God and her Son."

The Rose in a mystery, where is it found?
Is it anything true? Does it grow upon ground?
It was made of earth's mould,
but it went from men's eyes,

And its place is a secret and shut in the skies.

*In the Gardens of God, in the daylight Divine,
Find me a place by thee, Mother of mine.*

But where was it formerly? Which is the spot
That was blest in it once, though now it is not?
It is Galilee's growth: it grew at God's Will
And broke into bloom upon Nazareth Hill.

*In the Gardens of God, in the daylight Divine,
I shall keep time with thee, Mother of mine.*

Tell me the name now, tell me its name.
The heart guesses easily: is it the same?
Mary the Virgin, well the heart knows,
She is the Mystery, she is that Rose.

*In the Gardens of God, in the daylight Divine,
I shall come home to thee, Mother of mine.*

Is Mary that Rose, then? Mary, the tree?
But the blossom, the blossom there, who can it be? —
Who can her Rose be? It could be but One:
Christ Jesus our Lord, her God and her Son.

*In the Gardens of God, in the daylight Divine,
Show me thy Son, Mother, Mother of mine.*

Does it smell sweet, too, in that holy place?
Sweet unto God and the sweetness is grace:
The Breath of it bathes great Heaven above,
In grace that is charity, grace that is love.
To thy breast, to thy glory Divine,
Draw me by charity,
Mother of mine.

~ Gerard Manley Hopkins

Today marks the feast of St. Patrick, a day where all things Irish are celebrated, even by those of us with no Hibernian heritage. Despite changing political landscapes—and more than a half-millennium of conflict—Irishness is an important part of both British identity and American identity. While Irish immigrants have contributed to the melting-pot since Colonial times, the Great Famine (1845–1852) saw an enormous influx of Irish seeking a better life in America. As with prior Irish waves of immigration in the 17th century, many were desperately poor, bringing little with them to the New World except for a change of clothes and a powerful sense of identity buttressed by a rich musical tradition. Just as music from the African Diaspora has become an essential part of American musical identity, music of the Irish Diaspora has similarly influenced our shared music. The popularity of American bluegrass in Ireland and Scotland today must surely be partly due to a wealth of shared musical inheritance.

Charles Villiers Stanford is someone generally identified as a member of the English choral tradition, but he was a decided outsider—an Irishman deeply proud of his heritage. **My Love's an Arbutus** is a single excerpt from an enormous body of unapologetically Irish music from Stanford's complete body of work. Stanford preserves the original melody and text, but harmonizes it with a beautiful and resonant choral texture that owes much to the structure of Bach and the expressiveness of Brahms that Stanford himself encouraged in his students' work, and mastered in his own compositions.

My Love's an Arbutus

My love's an arbutus by the borders of Lene,
So slender and shapely in her girdle of green
And I measure the pleasure of her eye's sapphire sheen
By the blue skies that sparkle thro' the soft branching screen.

But tho' ruddy the berry and snowy the flow'r,
That brighten together the arbutus bow'r,
Perfuming and blooming through sunshine and show'r,
Give me her bright lips and her laugh's pearly dow'r.

Alas, fruit and blossom shall be dead on the lea,
And Time's jealous fingers dim your young charms, Machree
But unchanging, unchanging, you'll still cling to me
Like the evergreen leaf to the arbutus tree.

~ *A. P. Graves (1846–1931), written in 1880*

The richness of Irish music remains undiminished a century after Stanford's death, and the numerous arrangements and compositions by **David Mooney** are evidence that the tradition will continue for much longer. **The Coulin** is a mournful work partnering Thomas Moore's 19th century Irish lament with a much older tune. The text addresses Ireland personified as a youth with long flowing hair, from whom the speaker is alienated. The attributes of the youth, Erin (a synonym for Ireland), are mementos of a better day, and the prospect of a better day in the future. Yearning for the homeland found in Irish music, and striving for the Promised Land in African American spirituals, are surely rooted in the same human desire: the desire for belonging and remembrance.

The Coulin – Traditional Irish Melody, arr. David Mooney

Tho' the last glimpse of Erin with sorrow I see,
Yet wherever thou art shall seem Erin to me;
In exile thy bosom shall still be my home,
And thine eyes make my climate wherever we roam.

So gaze on thy gold hair as graceful it wreathes,
And hangs o'er thy soft harp as wildly it breathes;
Nor dread that the cold-hearted Saxon will tear
One chord from that harp, or one lock from that hair.

~ *Thomas Moore (1779–1852), written in 1810, first published in his "Irish Melodies Part 1"*

The Australian-born composer **Percy Aldrich Grainger** has become synonymous with Irish music through his arrangements of folk music. His writing for symphonic bands is still an important part of musical training and Americans know him best in that vein. However, Grainger led a distinguished career as a composer of works in every genre.

Grainger lived most of his life in the United States, becoming a naturalized citizen in 1918. He was quickly recognized as a solo pianist of great potential, and he was tirelessly active in the early years of the 20th century. His solo career afforded him opportunities to meet many of his musical heroes, including Grieg and Delius, both of whom he befriended while still a young man.

In the peaceful years between the two World Wars, Grainger declined appointments as a conductor (including an appointment with the Saint Louis Symphony in 1919), preferring to continue appearing as a concert pianist and working as a music educator, recording artist, and composer. At the outbreak of World War II he moved to Springfield, Missouri, convinced that an inland location would be safe in the event of an invasion by the Germans on the Atlantic coast or the Japanese on the Pacific coast. His fear of invasion did not prevent him from traveling and appearing in nearly 300 concerts for the US Army in both the Asian and European theater.

Grainger's relentless activity came at a heavy price. Utterly exhausted, he ceased composing from 1950 onward. He continued to make occasional appearances as a soloist, despite his poor health. He died in 1961, reportedly feeling as though he had not achieved all that he had hoped. Despite the universal popularity of his instrumental compositions, Grainger considered himself primarily a composer of choral works. During his life, only his settings based upon Rudyard Kipling's *Jungle Book* became popular. Folksongs were a significant influence, and his **Irish Tune from County Derry** was first written as a wordless unaccompanied choral work. Numerous other harmonizations and re-arrangements of the tune for instrumental ensembles were created by the composer. Unfortunately, these have overshadowed the original, and very artful, choral setting of the work. Regardless of how one knows the tune, the texted "O Danny boy..." is likely the best known, and most loved, tune from the Irish folk tradition in the United States.

Program notes by Jay Carter and Willie Plaschke

JAY CARTER, ARTISTIC DIRECTOR AND CONDUCTOR

Jay Carter has earned a reputation as one of America's finest countertenors, and as a leading interpreter of Baroque repertoire. Carter has appeared as a soloist with acclaimed conductors and organizations that specialize in Baroque music including Maasaki Suzuki and the Bach Collegium Japan; Nicholas McGegan and the Philharmonia Baroque Orchestra; John Scott and the Choir of Men and Boys, St. Thomas Church. He has also frequently appeared with modern orchestras



presenting Baroque and Contemporary repertoire, including The Cleveland Orchestra, The National Symphony Orchestra, Houston Symphony, and the Saint Louis Symphony. In summers he is a member of the Bach Virtuosi, a summer festival in Maine made up of leading Bach performers from America and Germany. This season he will appear as a soloist at the Leipzig Bach Fest with Bach Collegium San Diego.

As a recitalist, Carter frequently presents programs that feature Art Song repertoire from outside the standard countertenor repertoire by composers like Butterworth, Finzi, Hahn, and Wolf. He is also an avid ensemble collaborator and conductor, having led Kantorei (Westminster Choir College), and he currently leads the Kansas City-based chamber ensemble Musica Vocale. He holds degrees in music from William Jewell College, Yale School of Music, and the University of Missouri Kansas City, Conservatory of Music. He has held academic appointments on the voice faculty of William Jewell College and Westminster Choir College, and currently maintains a studio at the Conservatory of Music, Theatre, and Dance at the University of Missouri Kansas City. 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, audiation for singers and choirs, and numerous other aspects of choral and conducting pedagogy.

Olsen is passionate about the use of medieval and Renaissance polyphony as sight-reading and performance repertoire for young singers and has edited and arranged numerous examples of early polyphony that can be found on his website, www.ryanolsen.com. 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	Willie Plaschke
Jeremy Dibble, Department of Music, University of Durham	Matthew Sheppard, Te Deum
Dr. Jennifer Flory, Georgia College	Thomas Vozella, St. Andrew's Episcopal Church
Joseph Hill and Kelly Sisney, Resurrection Brookside	Geoffrey Wilcken
Jeffrey and Sarah Hon	Baker University Department of Music & Theatre Resurrection Brookside
Jerry and Joyce Hon	Dr. Cynthia Sheppard, Central Presbyterian Church
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Dr. Anthony Maglione, Director of Choral Studies at William Jewell College	William Jewell College Department of Performing Arts
Vladimir Morosan, Musica Russica	Don Youngberg, Yale Institute of Sacred Music
Patrick Neas	

MUSICA VOCALE REPERTOIRE 2009–2024

Chester Alwes	The Gate of the Year The Lord to Me a Shepherd Is Psalms of Ascent The Serenity Prayer	Johannes Brahms	Fest -und Gedenkensprüche, Op. 109
Anonymous	Chanson Dessus le marché d'Arras	(cont.)	The Bee, H.110
Aleksander	Svyete Tikhiy	Frank Bridge	Hymn to St. Cecilia, Op. 27
Arcahngelsky	Vzbrannoi voyevodye pobditelnaya	Benjamin Britten	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 Psalm 23, WAB 34 Du bist wie eine Blume, WAB 64
Johann Christoph Bach	Ich lasse dich nicht, du segnest mich denn, BWV Anh. 159	Dieterich	Membra Jesu nostri patientis sanctissima, BuxWV 75
Johann Ludwig Bach	Das ist meine Freude, JLB 28	Buxtehude	Ave verum corpus Bow thine ear, O Lord (1589) Haec Dies 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	William Byrd	Aufer a nobis
Samuel Barber	Reincarnations	Francisco Lopez	Capillas
Leonard Bernstein	Missa Brevis (1988)	Giacomo Carissimi	Jephte
Hildegard von Bingen	O ignis spiritus paracliti	Pablo Casals	O vos omnes
Lili Boulanger	Les Sirènes Hymne au Soleil	Joan Cererols	Marizápolos a lo divino, <i>Serafin que con dulce harmonia</i>
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	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 There Is No Rose The Trumpet Sounds Within-a My Soul
		Rebecca Clarke	Four Motets In the Beginning Las Agachadas
		Traditional African American Spiritual, arr. Ian David Coleman	Canticle: Mosaic in Remembrance & Hope
		Aaron Copland	Deutsche Messe
		Carson Cooman	Singet dem Herrn ein neues Lied, Op. 12 No. 1 Vorspruch
		Johann Nepomuk David	
		Hugo Distler	

Maurice Duruflé	Quatre Motets sur des themes Grègoriens, Op. 10	Arthur Honegger	King David
Stewart Duncan	Christus est vita Lord, Afford a Spring to Me Within These Walls	Herbert Howells	Magnificat & Nunc dimittis from St. Paul's Service Requiem
Melissa Dunphy	American DREAMers Suite Remebrance What do you think I fought for at Omaha Beach?	Zoltán Kodály	Missa Brevis
Edward Elgar	Lux Aeterna, arr. John Cameron They are at rest	Anna Krause	The Old Woman Dredges the River
Ēriks Ešenvalds	Stars	Gail Kubik	Two Choral Scherzos based on Well Known tunes
Gabriel Fauré	Cantique de Jean Racine, Op. 11 Les Djinnns, Op. 12 Pavane, Op. 50	Johann Kuhnau	Tristis est anima mea
Frank Ferko	Laus Trinitati, from The Hildegard Motets	Libby Larsen	I Just Lightning
Gaspar Fernández	Tlecantimo choquilia / Jesús de mi gorazón	Orlando di Lasso	Chanson Dessus le marché d'Arras Justorum animae in manu Dei Magnificat in the First Tone for six parts
Gerald Finzi	Clear and gentle stream In Terra Pax Magnificat My spirit sang all day	Morten Lauridsen	O magnum mysterium Madrigali: Six "Fire Songs" on Italian Rnaissance Poems
Orlando Gibbons	Almighty and Everlasting God Drop, drop, slow tears Magnificat & Nunc dimittis from Short Service in A-flat O Clap Your Hands Together	Kenneth Leighton	Drop, drop, slow tears from Crucifixus pro nobis, Op. 38
Alberto Ginastera	Lamentaciones de Jeremias Prophetae, Op. 14	Antonio Lotti	Crucifixus a 8
Claude Goudimel	Ainsi qu'on oit le cerf bruire (Psalm 24) Salve Regina à trois choeurs	Sean MacLean	Pange lingua
Francisco Guerrero	Usquequo Domine	Sir James MacMillan	Ave maris stella
Andreas Hammerschmidt	Alleluja, freut euch ihr Christen alle	Anthony J. Maglione	The One and the Many Ave maris stella
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	Felix Mendelssohn	Ave Maria, Op. 23 No. 2 Elijah, Op. 70, MWV A 25
William Harris	Bring us, O Lord God Faire is the Heaven	Olivier Messiaen	O sacrum convivium
William Hawley	In Paradisum	Claudio Monteverdi	Ecco mormorar l'onde Lamenti d'Arianna Messa a quattro voci da Cappella (1650) Sfogava con le stelle
Lupus Hellinck	Mit Fried und Freud ich fahr dahin	Phillip Moore	Three Prayers of Dietrich Bonhöffer
Michael Hennagin	Walking on the green grass	Wolfgang Amadeus Mozart	Venite populi, KV 260 Misericordias Domini, KV 222
Fanny Mendelssohn Hensel	Gartenlieder, Op. 3	Ronald J. Nelson	God, bring thy sword (1967)
Felix Mendelssohn	Warum toben die Heiden?	Tarik O'Regan	Ave Maria
Paul Hindemith	Six Chansons	Juan Gutiérrez de Padilla	Deus in adjutorium meum intende Missa ego flos campi Versa est in luctum
Gustav Holst	Nunc dimittis, H.127 The Evening-Watch from <i>Two Motets (1924)</i>	Giovanni Pierluigi da Palestrina	Exultate Deo Missa Brevis Sicut cervus / Sitivit anima mea (Psalm 42)
		Arvo Pärt	The Deer's Cry
		Stephen Paulus	The Road Home
		Plainsong 8th century, edited Steven Plank	Te splendor et virtus Patris
		Krzysztof Penderecki	Agnus Dei (1981)
		Francis Poulenc	Un soir de neige
		Giacomo Puccini	Requiem Aeternam, SC 76

Josquin des Prez	Missa L'homme armé Sexti toni Planxit autem David	Williametta Spencer	At the round earth's imagined corners
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	Sir John Stainer	God so loved the world, from The Crucifixion
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 Eight Partsongs, Op. 119
Max Reger	O Tod, wie bitter bist du, Op.110 Morgengesang, Op. 138 No. 2 Nachtlied, Op. 138 No. 3	Halsey Stevens	Go, Lovely Rose
Josef Rheinberger	Abendlied, Op. 69 No 3	Igor Stravinsky	Mass
Ned Rorem	From an Unknown Past Sing, my soul, His wondrous love	Giles Swayne	Magnificat
John Rutter	What sweeter music	Jan Pieterszoon Sweelinck	Gaudete omnes
Antonio de Salazar	Atención, atención Psalm 116:10-16 <i>Credidi</i>	Joan Szymko	Ubi Caritas
Johann Hermann Schein	Das ist mir lieb, motet on Psalm 116 Die mit Threnen seen	Thomas Tallis	Loquebantur variis linguis O nata lux de lumine Te lucis ante terminum
Franz Schubert	Mass No. 2 in G, D. 167	Randall Thompson	Alleluia Fare Well
Clara Schumann	Drei gemischte Chöre	Virgil Thomson	Green Fields (Old Southern Hymn Tune) Fanfare for Peace My Shepherd will supply my need (Psalm 23)
Georg Schumann	Das ist ein köstliches Ding, Op. 52 No. 2	Frank Ticheli	There will be rest
Robert Schumann	Talismane, Op. 141 No. 4	Paula Foley Tillen	A Prayer for Peace
William Schuman	Carols of Death	Michael Tippett	Five Spirituals from A Child of Our Time
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	Christopher Tye	Sanctus from Missa Euge bone
Joshua Shank	Color Madrigals: Six Songs on Poems by John Keats	Patricia Van Ness	Cor meum est templum sacrum
John Sheppard	Libera nos, salve nos II Salvator mundi, Domine	Zachary Wadsworth	War-Dreams
		Ralph Vaughan Williams	Rest
		Gwyneth Walker	God's Grandeur
		William Walton	Drop, drop, slow tears Magnificat & Nunc dimittis
		Thomas Weelkes	When David heard
		Judith Weir	Illuminare, Jerusalem
		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
		Adrian Willaert	Chanson Dessus le marché d'Arras
		H. W. Zimmermann	Psalmkonzert (1958)

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