

m u s i c a  o c a l e

Jay Carter, Conductor



Brave New World:

Music from Puebla de los Angeles

Grace & Holy Trinity Cathedral

Kansas City, Missouri

Sunday, March 12, 2023

3:00 p.m.

MUSIC FROM THE CATHEDRAL DE LOS ÁNGELES: PUEBLA

Usquequo Domine Francisco Guerrero (1528 – 1599)

Deus in adjutorium meum intende Juan Gutiérrez de Padilla (1590 – 1664)

Missa ego flos campi Padilla

Kyrie

Gloria

Psalm 116:10-16 *Credidi* Antonio de Salazar (1650 – 1715)

Missa: *Credo* Padilla

Atención, atención Salazar

Roslinde Rivera, soprano

Versa est in luctum Padilla

Missa: *Sanctus* Padilla

Marizápolos a lo divino, *Serafin que con dulce harmonia* Joan Cererols (1618 – 1680)

Megan Moore, Soprano

Missa: *Agnus* Padilla

Aufer a nobis Francisco Lopez Capillas (1608 – 1674)

Tlecantimo choquilia / Jesús de mi gorazón Gaspar Fernández (1566 – 1629)

Kaeli Whitener, Soprano

Kara Smith, Alto

Spencer Ruwe, Tenor

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Megan Moore
Roslinde Rivera
Amy Waldron
Kaeli Whitener
Sarah Young

Tenor

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Jason Elam*
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Alto

Megan Bryde
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Molly Day
Beth Gentry-Epley
Crista Pinkston
Ashley Richerson
Melody Rowell
Kara Smith

Bass

Steve Ameling
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Arnold Epley
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Jeff Hon
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* not singing this concert

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UP NEXT!

MUSICA VOCALE PRESENTS: MODERN MADRIGALS
RYAN OLSEN, CONDUCTOR



Musica Vocale continues to reimagine ancient and modern choral music with a series of modern madrigals by composers from the 20th and 21st century inspired by the traditions of Renaissance Italy and England.

Morten Lauridsen, Professor of Composition at the University of Southern California Thornton School of Music, is renowned for his choral part-songs and motets which are performed worldwide. *Madrigali. Six 'Fire Songs' on Italian Renaissance Poems* premiered in 1988 in Los Angeles and have become a staple in the modern choral repertoire.

Melissa Dunphy's *Suite Remembrance* features a cycle of four contrasting "memorial dances" in dance forms that were popular in the late Renaissance and early Baroque Eras: saltarello, gavotte, sarabande, and a gigue in the Venetian double chorus style. Musica Vocale proudly performed her multimovement *AmericanDREAMers* in 2018.

Finally, Joshua Shank's *Color Madrigals* are settings of six poems by John Keats, each featuring a different color from the spectrum and various musical "colors" commonly found in Renaissance madrigals. These three song cycles capture various aspects that characterize Renaissance madrigals utilizing modern harmonies and tonal structures, rhythmic and metrical figurations, as well as other modern compositional techniques.

This is a free concert for the community! Donations welcome.

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PROGRAM NOTES

Puebla and Novohispanic Mexico

The indigenous cultures ‘discovered’ by the Spanish in the 15th century were highly developed and culturally rich. Indigenous societies drew on a historical and cultural tradition inherited from the Toltecs. Visual art, music, faith, commerce, religion, and governance were finely organized and suavely executed. The cities that the Spanish encountered in 1519 were larger and more organized than any city in Europe, except Paris. At the time of their arrival, Moctezuma Xocoyotzin ruled the Mexica Empire from the opulent city of Tenochtitlan, with a population of over 200,000. The city’s temples, palaces, and pyramids linked by canals, bridges, and boulevards floating atop Lake Texcoco may have reminded the Europeans of Venice.

Cortez had no chance of subduing the Mexica capital without assistance. The Spanish fomented rebellion against Tenochtitlan with other indigenous peoples but to limited effect. European diseases, to which the Americans had no immunity, ultimately led to Spanish conquest. In 1520, smallpox reduced the population of Tenochtitlan by 80,000 people. A year later, disease halved the remaining population. The surviving Mexica split into small, factionalized bands – with Moctezuma a puppet of the Spanish. By 1521 Moctezuma was dead, and the remaining Americans (even those previously allied with Spain) were unable to mount any resistance to the Spanish. Cortez implemented the *encomienda*, a ruthless forced labor system, upon the surviving indigenous Americans.

The European occupiers studied and chronicled the culture they enslaved, creating an extensive record in works like the Florentine Codex. Understanding and documenting the indigenous culture and their religion aided the Spanish in converting the native population to Catholicism in the Spanish model. Other surviving records indicate the enormous difficulties the Spanish endured in their efforts to build a new city on top of the recently conquered Tenochtitlan. It took over a century to fully drain Lake Texcoco and build Mexico City on top of the ruins of the Mexica capital city.

In the interim, Puebla de los Ángeles was founded in 1531, as an unofficial proxy capital for the Europeans. Located near twin volcanoes, indigenous peoples called the area Cuertlaxcoapan, and used it for occasional ritual warfare. While divine inspiration was cited as the location for Puebla’s founding, it was also ideal for establishing a secure supply route between the port city of Veracruz and the defeated Tenochtitlan. Puebla’s founders eschewed the *encomienda* system, but their desire to build a European-style city required a workforce of enslaved indigenous Americans and Africans. Like New Orleans, Puebla became a cultural incubator, incorporating a *mélange* of stylistic cultural influences.

For musical endeavors, the Herrerian-style Cathedral became a primary venue for unique musical styles, even while still under construction. Musicians of varied backgrounds and ethnicities were trained and initially performed works imported from Europe, though new works composed locally in Puebla soon dominated. In less than a generation, musicians of mixed ancestry anchored prominent postings in the Cathedral’s choir. Today the Cathedral archives, and the associated Palafoxiana library (named for an influential bishop of the same period), remain important sources of art, music, and documentation from the period. In some cases, European works survive now only because they were imported and preserved in Puebla.

The music of 16th and 17th century Puebla

Today's program explores sacred musical works from Puebla's Cathedral, where three styles are dominant. There are works in the contrapuntal style of Guerrero and Victoria, with richly laminated overlapping melodies dating from the late 16th century. Baroque innovations like the polychoral style, were incorporated from the early 17th century onward. Spanish musical forms, especially the secular villancico, had auxiliary use, especially on feast days. European forms and textures met with those already extant in the New World or adapted from Afro-Caribbean practice and a uniquely Pueblan musical style evolved.

A work by the Spaniard Francisco Guerrero (1528 – 1599), *Usquequo Domine* is representative of Spanish style of polyphony that dominated the Renaissance and early-Baroque era. Guerrero's works were widely distributed and served as the model for Catholic style – especially imitative and florid polyphony. Guerrero's six-voice counterpoint is flawless viewed through an analytical lens, but the work also serves as a moving musical illumination of the psalmist's queries to God. Guerrero's influence is seen in other later polyphonic works in the program like Padilla's *Versa est in Luctum* and Capillas' *Aufer a nobis*.

Juan Gutierrez de Padilla was a Spanish-born musician from Malaga, but spent his musically productive years the New World, nearly all at the cathedral in Puebla. His works written for Puebla's cathedral, including his setting of *Deus in adiutorium meum intende* show awareness of the polychoral style then becoming fashionable in Spain and Venice. Like Monteverdi's Venetian works, the works are uniquely suited to the architecture of the Cathedral's divided choirs.

Padilla's *Missa ego flos campi* is scored for two choirs in dialogue. The first section of the Kirie sounds like many other works in the style, but the Christe introduces a jaunty refrain. In the second Kyrie, this theme is emulated by both choirs in dialogue with one another. In the Gloria the refrain punctuates the whole movement with repeated texts 'bonae voluntatis' (good will to those God favors) and 'miserere nobis' (be merciful to us). In the Credo, the central belief statement of Catholicism, repeated statements of 'Credo' (I believe...) and 'Confiteor' (I confess) partner with each of the theological statements. The Credo is the most highly climactic part of Padilla's *Mass*, and the subsequent movements are more reflective and focus attention upon the communion service – though the use of mantra like text repetition of the catchy refrain is continues in both the Sanctus and Agnus Dei.

Nested between the movements of the mass, and loosely mimicking the liturgical arrangement, are works in Latin, Spanish, and Nahuatl. The works in Latin are in the Renaissance style but are not anachronisms; the New World continued use Renaissance-style polyphony long after Old World musicians had embraced other styles. Works in Spanish and Nahuatl are adjunct works emulating the villancico. In Novohispanic territories these works were interspersed with in the liturgy between readings, chant, and polyphonic works in Latin, in contravention of then-accepted Catholic practice. In practice the term villancico evolved to refer to any devotional song in the vernacular.

Antonio de Salazar, a native Poblano, was a colleague and successor of Padilla's at the cathedral. He is represented with both a psalm, *Credidi*, and a villancico, *Atención*. The psalm uses the polychoral style; one soloist and two choirs in dialogue. The villancico is a textbook example of the form, containing a choral refrain (estribillo) alternating with solo verses (coplas) that are textually and rhythmically ambiguous in their meaning. Salazar would eventually rise to the level of becoming the "Master of the Choirs" at the newly finished Cathedral in Mexico City after 1651.

Joan de Cererols was a European Spaniard writing in the half century after Padilla. While Cererols spent his entire life in Europe his works were, like Guerrero's, well represented in the New World.

Serafin que con dulce armonía is a sacred work with secular overtones. Cererols borrows the harmonic sequence from a well-known racy secular song, *Marizápalos*, that was popular throughout Spain and the New World. The intertextuality between *Marizápalos*, with its secular narrative of reunited lovers, and Cererols' sacred version addressing Christ's incarnation would have been impactful on audiences.

Composing at roughly the same time, Francisco Lopez de Capillas is widely regarded to be the first truly 'American' composer of note. Born to a Spaniard father and native-Trinidadian mother, he is first mentioned in sources as a bajón player (a type of early bassoon) at the Cathedral. He would later serve as Padilla's assistant and later appointed Master of the Cathedral (chapel mater) in Mexico City before Antonio de Salazar. His surviving works, including *Aufer a nobis*, evidence a balanced approach to polyphony, with occasional lapses into hymn-like homophony, but with a New World influenced triple time. Sadly, a Mass setting written for the dedication of the Cathedral in Mexico City is now lost. The work was written for four choirs, indicating that Capillas was a master of more than just the contrapuntal style.

Gaspar Fernández is the earliest Puebla-based composer featured in the program and was Padilla's direct predecessor at the Cathedral. Fernández was born in Guatemala but spent his entire career as a musician in the Novohispanic west, with cathedral appointments at Antigua (Guatemala) and Puebla. His works from his earlier time in Guatemala are in the older Spanish contrapuntal style. Puebla he was exposed to the broader musical stylings present there and composed the largest surviving body of villancicos that survive from the period. Many included indigenous American language alongside African dialects as well as Spanish. *Tlecantimo choquiliya* is a villancico that combines Spanish and Nahuatl words. The Spanish text is more narrative, while the Nahuatl words are reserved as titles and nouns of address for Christ. Also present in the piece is an Afro-Caribbean syncopated triple time meter, perhaps showing the broadest mixture of musical influences of all the pieces in the program.

-Program notes by Jay Carter, DMA

Usquequo Domine

Usquequo Domine?
Oblivisceris me in finem?

Usquequo avertis faciem tuam a me?

Quamdiu ponam consilia in anima mea
Dolorem in corde meo per diem?

Usquequo exaltabitur
inimicus meus super me?

Respice et exaudi me
Domine Deus meus.

Deus in adiutorium meum intende

Deus in adiutorium meum intende.
Domine ad adiuvandum me festina.

Gloria Patri, et Filio,
et Spiritui Sancto.

Sicut erat in principio
et nunc et semper.
Et in secula seculorum. Amen.

Missa ego flos campi: Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Gloria in excelsis Deo

Et in terra pax
hominibus bonae voluntatis.

Laudamus te,
Benedicimus te,
Adoramus te
Glorificamus te,
Gratias agimus tibi
propter magnam gloriam tuam,
Domine deus, Rex caelestis,
Deus Pater omnipotens.

Domine fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei, filius Patris;
Qui tollis peccata mundi,
miserere nobis;

Francisco Guerrero

How long, O Lord?
Will you forget me forever?

How long will you turn your face away from me?

For how long will my soul seek advice,
As long as my heart is sorrowful?

For How long will the praise
of my enemy continue over me?

Hearken and hear me
O Lord, my God.

~Psalm 12

Padilla

O Lord, make speed to save me.
O Lord, make haste to help me.

Glory to the Father, and the Son,
and the Holy Ghost.

As it was in the beginning,
is now and ever shall be.
World without end, Amen.

~Psalm 70 versicle from the Daily Office

Padilla

Lord, have mercy.
Christ have mercy.
Lord, have mercy.

And on Earth, peace,
Goodwill toward humanity.

We praise thee,
We bless thee,
We adore thee,
We glorify thee,
We give thanks to thee
for thy great glory,
Lord God, King of Heaven,
Almighty God and Father.

Only son of the Father, Jesus Christ,
Lord God, Lamb of God, son of the Father;
Who takes away the sin of the world,
have mercy on us:

Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.

Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus,
Jesu Christe,
cum Sancto Spiritu:
in gloria Dei Patris. Amen.

Who takes away sin of the world,
hear our prayer
Who sits at God's right hand,
have mercy on us.

Only you are the Holy one,
Only you are the Lord,
Only you are the most High,
Jesus Christ
With the Holy Spirit;
In the Glory of God the Father. Amen

~Ordinary of the Mass

Credidi

Credidi propter quod locutus sum
Ego autem humiliatus sum nimis.

Ego dixi in excess meo
Omnis homo mendax.

Quid retribuam Domino
Pro omnibus quae retribuit mihi?

Calicem salutarius accipiam
Et nomen Domini invocabo.

Vota mea Domino
Reddam coram omni populo ejus.

Pretiosa in conspectus Domini
Mors sanctorum ejus.

O Domine, quia ego servus tuus
Et filius ancillae tuae;
Disrupisti vincula mea.

Tibi sacrificabo hostiam laudis
Et nomen Domini invocabo.

Reddam in conspectus
omnis populi ejus;

In atriis domus Domini
in medio tui, Jerusalem.

Antonio de Salazar

I believed, and so I spoke;
"I am exceedingly troubled."

I said in my haste:
"All humanity is deceitful."

What tribute can I give to the Lord
For all the good he has given me?

I will take up the cup of salvation,
And call upon the name of the Lord.

I will swear oaths to the Lord
In the sight of all God's people.

Precious in the Lord's sight
Is the death of one of the holy ones.

O Lord, I am your servant
And the child of your handmaiden;
You who break the chains of slavery.

I will offer you sacrifice of praise,
And call upon the Lord's name.

I will satisfy my promise to the Lord
In the sight of all God's people:

In the courts of the Lord's house,
In the middle of you all, Jerusalem.

~Psalm 116: 10-16

Missa ego flos campi: Credo

Padilla

Credo in unum Deum,
Patrem omnipotentem,
Factorem caeli et terrae,
visibilium omnium et invisibilium.

I believe in one God,
The Father Almighty,
Maker of heaven and earth,
Of all things visible and invisible.

Et in unum Dominum, Jesum Christum,
Filiu Deu unigenitum,
et ex Patre natum ante omni saecula.

And in one Lord, Jesus Christ
Only begotten of the Father.
Born of the Father before all time.

Deum de Deo, lumen de Lumine,
Deum verum de Deo vero,
Gentium non factum,
consubstantialem Patri:
Per quem omnia facta sunt.

God from God, Light from Light
True God of True God.
Begotten, not made,
Of one being with the father.
Through whom all things were made.

Qui propter nos homines
et propter nostrum salutem
descendit de caelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine, et homo factus est.

Who for us, and for our salvation
Came down from heaven.
And became incarnate
By the Holy Spirit of the virgin Mary
And was made man.

Crucifixus etiam pro nobis
sub Pontio Pilato
passus et sepultus est.

Who was crucified for us
Suffered under Pontius Pilate
And was buried.

Et resurrexit tertia
die secundum Scripturas,
Et ascendit in caelum
sedet ad dexteram Patris.
Et iterum venturus est cum gloria
judicare vivos et mortuos,
Cujus regni non erit finis.

And on the third day rose again
According to the Scriptures.
He ascended into heaven
And sits the Father right side.
He will come again in glory
To judge the living and the dead
And his kingdom will have no end.

Et in Spiritum Sanctum
Dominum et vivificantem,
Qui ex Patre Filioque procedit.
Qui cum Patre et Filio
simul adoratur et conglorificatur;
Qui locutus est per prophetas.

And in the Holy Spirit,
The Lord and giver of life,
Who proceeds from Father and Son
with together with them
is worshiped and glorified,
Who spoke through the Prophets.

Et unam sanctam catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum,
Et vitam venire saeculi. Amen.

And in one holy catholic
apostolic church.
I confess in one baptism
For the forgiveness of sin
And wait for the resurrection of the dead
And the life of the world to come. Amen

~Ordinary of the Mass

Atención, atención

Estríbillo:

Atención, atención, atención,
Que si copia la pluma
La mano es de un Dios.
Atención, atención, atención,
La mano es de un Dios
La que quiso copiar
el retrato mayor.

Coplas:

El aparejo invisible
Se aparejo d'esta e chura,
Aun antes que hibiera mundo
Ni que fuse cosa alguna.

El dibujo fu en prophetas
Ya en enigmas ya en figuras
El pintarse fue un instante
En que se consibe pura.

[Refrain]

El traslado fue inocultis
En una manta que anuda.
A su cuelio un indio pobre
Que por incapaz recusan.

Disponela en ademán
Las manos altas y juntas
De resevir siendo en quien alli
El pinsel executa.

[Refrain]

Versa est in luctum

Versa est in luctum
Cithara mea,
Et organum meum
In vocem flentium.
Parce mihi Domine
Nihil enim sunt dies mei.

Missa ego flos campi: Sanctus

Sanctus, sanctus, sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra
gloria tua,
Osanna in excelsis.

Benedictus qui venit
In nomine Domini.
Osanna in excelsis.

Salazar

Refrain:

Attention, attention, attention!
When you copy what the pen writes
Your hand is that of God.
Attention, attention, attention!
The hand is like that of God
Mimicking that of
A larger portrait.

Verse/Burden:

The invisible material
Was used in this way,
Even before there was a world
Or things in it.

God sketched prophets on the portrait,
Already enigmatic, already evident,
Painting instantly
All that is pure.

[Refrain]

This transfer can be seen easily,
Swaddled in a knotted blanket
Taken from around a man's neck
Who, unworthy, welcomed it.

Display it in the gesture
Of hands together and raised up,
Receiving the finished manuscript
Directly from the painter's hands.

[Refrain]

Padilla

Turned to morning
Is my harp,
And my flute
To the voices of weeping.
Spare me, Lord,
For my days are as nothing.

Padilla

Holy, Holy, Holy
Lord, God of Sabaoth.
Heaven and Earth are full
Of the majesty of your glory.
Hosanna in the highest.

Blessed is the one who comes
In the name of the Lord.
Hosanna in the highest.

Marizapolos a lo Divino, *Serafin que con dulce armonia*

Joan Cererols

Refrain:

Serafin que con dulce armonía
la vida que nace requiebrando estas:
Cantale glorias mirandole en penas
Que amante y quehoso
Su alivio es un ¡ay!

Tan fragrantés, lucientes y bellas
En cielo y en tierra distantes se ven
Las estrellas vestir de colores,
Las flores brillar y las selvas arder.

En albergue, aunque pobre dischoso
En nuevos afectos se mira esta vez
Una luna que alumbra el empireo
Y un sol que de aljofar guarnece su pies.
[Refrain: ¡Ay!]

En los brazos del alma mas pura,
Picado de amore un hermoso clavel
Desabrocha el color encarnado
del nacar precioso qu quiere verter.

¡Oh! Mil veces dichosa la cupla,
En cuya sentencias ha llegado a tener
Por descargo un Tesoro infinito:
Un Dios por padrino y un Niño por juez.

Llora el sol y la aurora se alegra,
La pena y el gozo en sus ojos se ven:
Que es afecto muy propio del alma
Llorar y reir al amanecer.

Un jazmin entre espinas y abrojos
Nos da testimonio en metafora fiel,
Que entre humanos y graves pesares
Hay Escondido un divino placer.
[Refrain]

Hoy el hombre suspenso y absorto
Ignora, colbarde, lo mismo qu ve:
Pues mirar tan divino lo humano
Es cosa que apenas se puede entender.

Una noche de siglos tan largos
Dobladas las luces Habra menester,
Y por eso amanecen dos soles
Que bañan de luz el portal de Belén.

Refrain:

Seraphs, with your sweet harmonies
Honor the newborn child,
Sing of his glories, and see his suffering
For the sake of love
His only relief is an 'Ah'!

So fragrant, gleaming, and beautiful
are Heaven and Earth seen from afar.
The stars dressed in color,
Flowers shine and forests gleam.

On a stable, though poor and shabby
They look down with newly kindled love;
A moon lights the realm
And the sun decorates his feet with pearls.
[Refrain: "Ay!"]

In the arms of the purest soul
Is lovingly pinned a beautiful carnation.
Loosen its crimson color to flood
The purest and whitest mother of pearl.

A thousand blessings upon guilt
That causes a treasure to be found;
A God for our guardian,
A child for our judge.
[Refrain]

The sun cries, and the dawn celebrates,
Sorrow and joy is in them.
It is right and beloved for souls
To laugh and cry in the new day.

Like jasmine nestled in thorns and thistles,
This metaphor of faith speaks to us;
For among humanity and sinfulness
Is hidden divinity.
[Refrain]

Now wavering and self-absorbed humanity
Ignores, like a coward, what is easy to see;
To look at humanity in the manner of God
Is completely incomprehensible.

A centuries-long night
Gifts us two sources of light.
Two suns dawn there
And bathe Bethlehem with illumination.

Missa ego flos campi: *Agnus Dei*

Padilla

Agnus Dei,
qui tollis peccata mundi,
Miserere nobis.

Lamb of God,
who takes away the world's sin,
Have mercy upon us.

Agnus Dei,
qui tollis peccata mundi,
Dona nobis pacem.

Lamb of God,
who takes away the world's sin,
Give us peace.

Aufer a nobis
Iniquitates nostras,
Ut digni canamus
Tibi gloriae melos.

Take away from us
All our sins,
So that justified we may sing
A song of glory unto you.

Quibus indigni omni laude
Dignissimam collaudamus.

We unworthy ones with all praise
Praise you, most worth one.

~Ordinary of the Mass

Jesús de mi gorazón

Gaspar Fernández

Refrain:
Tleycantimo choquilia
mis prasedes, mi apission.
Aleloya, aleloya.

We sing to you, little flower,
my delight, my affection.
Alleluia, alleluia.

De jalto el llando crecida
Miralto el multo y el guey
Jimoyolali, mi rey,
Tlein miztolinia me vida.

Leave off of your crying,
Behold the mule and oxen.
Be comforted, my king.
What bothers you, beloved one?

Jesús de mi gorazón,
no lloréis, mi bantasía.
[Refrain]

Jesus of my heart,
do not cry, my fantasy.
[Refrain]

No se porque denies pena,
Tan linto cara de rosa.
Noepi holloczin, niño hermosa
Nochalchi hunla soasessena.

I don't know what pains you
With your beautiful rosy face,
Noble Lord, dear child,
My gem, white feathered bird.

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 routinely 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 Malafronte, and James Taylor. He received his undergraduate degree from William Jewell College where he studied with Arnold Epley. He serves on the faculty of Westminster Choir College in Princeton, NJ, where he teaches voice. 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.

ARNOLD EPLEY, ARTISTIC ADVISOR



In 2009 Arnold Epley formed Musica Vocale, a chamber choir of thirty-two singers and orchestra, which could also present itself as a smaller ensemble appropriate for early music or an expanded oratorio-sized chorus of sixty for larger works.

Arnold Epley is Emeritus Professor of Music and Director of Choral Studies at William Jewell College. During his 27-year tenure, he led the William Jewell Choir in 26 American concert tours and to England and Scotland nine times, the last in 2009. He began one of the region's most anticipated Christmas events, The City Come Again, an annual standing-room-only noonday service at Grace and Holy Trinity Cathedral, with college president Gordon Kingsley. His students from William Jewell College, Louisiana College, Kentucky Southern College, and the University of Louisville have distinguished themselves around the country as university and college professors, secondary and elementary school choral teachers, church musicians, voice teachers, choral singers, and as professional singers and conductors.

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

For its five seasons Epley was conductor of Chorale Francis Poulenc, a chamber choir of singers from many of Kansas City's best choral ensembles dedicated to the performance of Poulenc's difficult and rewarding choral works. For five years he joined the Independence Messiah Choir as resident conductor to prepare the choir for their annual performances of Handel's Messiah, concluding with his appearance as conductor of their 89th annual presentation. During this time the Kansas City Symphony joined with the Messiah Choir as co-sponsor, involving both the Symphony Chorus and the Kansas City Symphony.

Dr. Epley's peers honored him with the Luther T. Spayde Award, the Missouri Choral Directors Association's highest honor, in 1997. He received the Carl F. Willard Distinguished Teaching Award and was elected Professor of the Year in 1999.

After a long career as a baritone soloist for symphonic, oratorio and recital performances, especially focusing on the choral works of J. S. Bach, he continues his work as a teacher of singing, his studio made up of some of the area's leading singers.

ABOUT MUSICA VOCALE

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

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

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

MUSICA VOCALE THANKS THE FOLLOWING:

Steve Ameling, program design	William Plaschke
Dr. Ileri Chavez-Barcenas, Bowdoin College	Craig Russell, California Polytechnic State University
Sonja Coombes	Jordan Šrámek, The Rose Ensemble
Jeffrey and Sarah Hon	Dr. Ruben Valenzuela, Bach Collegium San Diego
Jerry and Joyce Hon	Geoff Wilcken
Immanuel Lutheran Church (Westport)	William Jewell College Central Services
Dr. Paul Meier, Grace and Holy Trinity Cathedral	William Jewell College Department of Performing Arts
Martyn Imrie, Mapa Mundi, Ltd.	Dr. Anthony Maglione, Director of Choral Studies
Patrick Neas	

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MUSICA VOCALE REPERTOIRE 2009–2023

- | | |
|---|--|
| <p>Chester Alwes
The Gate of the Year
The Lord to Me a Shepherd Is
Psalms of Ascent
The Serenity Prayer</p> <p>Anonymous
Chanson Dessus le marché d'Arras</p> <p>Dominick Argento
Gloria from The Masque of Angels</p> <p>Johann Christoph Bach
Ich lasse dich nicht, du segnest
mich denn, BWV Anh. 159</p> <p>Johann Ludwig Bach
Das ist meine Freude, JLB 28</p> <p>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</p> <p>Samuel Barber
Reincarnations</p> <p>Leonard Bernstein
Missa Brevis (1988)</p> <p>Hildegard von Bingen
O ignis spiritus paracliti</p> <p>Lili Boulanger
Les Sirènes
Hymne au Soleil</p> <p>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</p> <p>Frank Bridge
The Bee, H.110</p> | <p>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</p> <p>Anton Bruckner
Ecce sacerdos magnus, WAB 13
Mass No. 2 in E minor, WAB 27</p> <p>Dieterich
Buxtehude
Membra Jesu nostri patientis
sanctissima, BuxWV 75</p> <p>William Byrd
Bow thine ear, O Lord (1589)
Haec Dies
Mass for Five Voices
O Lord, Make thy servant
Elizabeth our Queen</p> <p>Giacomo Carissimi
Jephte</p> <p>Pablo Casals
O vos omnes</p> <p>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</p> <p>Rebecca Clarke
There Is No Rose</p> <p>Traditional African-
American Spiritual,
arr. Ian David
Coleman
The Trumpet Sounds Within-a
My Soul</p> <p>Aaron Copland
Four Motets
In the Beginning
Las Agachadas</p> <p>Carson Cooman
Canticle: Mosaic in Rembrance &
Hope</p> <p>Johann Nepomuk
David
Deutsche Messe</p> <p>Hugo Distler
Singet dem Herrn ein neues Lied,
Op. 12 No. 1
Vorspruch</p> <p>Maurice Duruflé
Quatre Motets sur des themes
Grégoriens, Op. 10</p> <p>Stewart Duncan
Christus est vita
Lord, Afford a Spring to Me
Within These Walls</p> <p>Melissa Dunphy
American DREAMers
What do you think I fought for
at Omaha Beach?</p> |
|---|--|

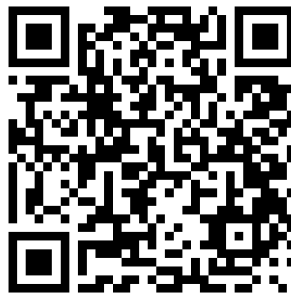
Edward Elgar	Lux Aeterna, arr. John Cameron They are at rest	Kenneth Leighton	Drop, drop, slow tears from Crucifixus pro nobis, Op. 38
Ēriks Ešenvalds	Stars	Antonio Lotti	Crucifixus a 8
Gabriel Fauré	Cantique de Jean Racine, Op. 11	Sean MacLean	Pange lingua
Frank Ferko	Laus Trinitati, from The Hildegard Motets	Sir James MacMillan	Ave maris stella
Gerald Finzi	Clear and gentle stream In Terra Pax Magnificat My spirit sang all day	Anthony J. Maglione	The One and the Many Ave maris stella
Orlando Gibbons	Almighty and Everlasting God Drop, drop, slow tears Magnificat & Nunc dimittis from Short Service in A-flat O Clap Your Hands Together	Felix Mendelssohn	Ave Maria, Op. 23 No. 2 Elijah, Op. 70, MWV A 25
Alberto Ginastera	Lamentaciones de Jeremias Prophetae, Op. 14	Olivier Messiaen	O sacrum convivium
Claude Goudimel	Ainsi qu'on oit le cerf bruire (Psalm 24) Salve Regina à trois choeurs	Claudio Monteverdi	Ecco mormorar l'onde Lamenti d'Arianna Messa a quattro voci da Cappella (1650) Sfogava con le stelle
Andreas Hammerschmidt	Alleluja, freut euch ihr Christen alle	Phillip Moore	Three Prayers of Dietrich Bonhöffer
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	Wolfgang Amadeus Mozart	Venite populi, KV 260 Misericordias Domini, KV 222
William Harris	Bring us, O Lord God Faire is the Heaven	Ronald J. Nelson	God, bring thy sword (1967)
William Hawley	In Paradisum	Tarik O'Regan	Ave Maria
Lupus Hellinck	Mit Fried und Freud ich fahr dahin	Giovanni Pierluigi da Palestrina	Exultate Deo Missa Brevis Sicut cervus / Sitivit anima mea (Psalm 42)
Michael Hennagin	Walking on the green grass	Arvo Pärt	The Deer's Cry
Fanny Mendelssohn Hensel	Gartenlieder, Op. 3	Stephen Paulus	The Road Home
Felix Mendelssohn	Warum toben die Heiden?	Plainsong 8th Century, edited Steven Plank	Te splendor et virtus Patris
Paul Hindemith	Six Chansons	Krzysztof Penderecki	Agnus Dei (1981)
Gustav Holst	Nunc dimittis, H.127	Francis Poulenc	Un soir de neige
Arthur Honegger	King David	Josquin des Prez	Missa L'homme armé Sexti toni Planxit autem David
Herbert Howells	Magnificat & Nunc dimittis from St. Paul's Service Requiem	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 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
Zoltán Kodály	Missa Brevis	Max Reger	O Tod, wie bitter bist du, Op.110 Morgengesang, Op. 138 No. 2 Nachtlied, Op. 138 No. 3
Anna Krause	The Old Woman Dredges the River	Josef Rheinberger	Abendlied, Op. 69 No 3
Gail Kubik	Two Choral Scherzos based on Well Known tunes	Ned Rorem	From an Unknown Past Sing, my soul, His wondrous love
Johann Kuhnau	Tristis est anima mea		
Libby Larsen	I Just Lightning		
Orlando di Lasso	Chanson Dessus le marché d'Arras Justorum animae in manu Dei Magnificat in the First Tone for six parts		
Morten Lauridsen	O magnum mysterium		

John Rutter	What sweeter music	Thomas Tallis	Loquebantur variis linguis O nata lux de lumine Te lucis ante terminum
Johann Hermann Schein	Das ist mir lieb, motet on Psalm 116 Die mit Threnen seen	Randall Thompson	Alleluia Fare Well
Franz Schubert	Mass No. 2 in G, D. 167	Virgil Thomson	Green Fields (Old Southern Hymn Tune) Fanfare for Peace My Shepherd will supply my need (Psalm 23)
Clara Schumann	Drei gemischte Chöre	Frank Ticheli	There will be rest
Georg Schumann	Das ist ein köstliches Ding, Op. 52 No. 2	Paula Foley Tillen	A Prayer for Peace
Robert Schumann	Talismane, Op. 141 No. 4	Michael Tippett	Five Spirituals from A Child of Our Time
William Schuman	Carols of Death	Christopher Tye	Sanctus from Missa Euge bone
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	Patricia Van Ness	Cor meum est templum sacrum
John Sheppard	Libera nos, salve nos II Salvator mundi, Domine	Zachary Wadsworth	War-Dreams
Williametta Spencer	At the round earth's imagined corners	Ralph Vaughan Williams	Rest
Sir John Stainer	God so loved the world, from The Crucifixion	Gwyneth Walker	God's Grandeur
Sir Charles Villiers Stanford	The Bluebird Three Motets, Op. 38	William Walton	Drop, drop, slow tears Magnificat & Nunc dimittis
Halsey Stevens	Go, Lovely Rose	Thomas Weelkes	When David heard
Igor Stravinsky	Mass	Judith Weir	Illuminare, Jerusalem
Giles Swayne	Magnificat	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
Jan Pieterszoon Sweelinck	Gaudete omnes	Adrian Willaert	Chanson Dessus le marché d'Arras
Joan Szymko	Ubi Caritas	H. W. Zimmermann	Psalmkonzert (1958)

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