

INNOVATION *and* INNOVATORS

PROGRAM FEATURING

Soprano:	Dee Bielenberg · Andrea Boothby Elena Hamilton · Jane Hards Gretchen Piston Ogden
Alto:	Laura Buxbaum · Dee Clark Cheryl Cosby · Margaret Coyne
Tenor:	Joseph Mooney · Gregory Moore Matt Smith · Kenelm Winslow
Bass:	John Arrison · John Gass · Charlie Grey Dominic Paul Mercadante · Morten Moesswilde

PRESENTED BY



WEDNESDAY, JULY 6, 2011 | Pascal Hall, Rockport
SATURDAY, JULY 9, 2011 | Belfast Armory, Belfast
SUNDAY, JULY 10, 2011 | Irish Heritage Center, Portland

Hosanna to the Son of David

Led by Matt Smith

Thomas Weelkes (c. 1575-1623)

Carmina Chromatico (Prophetiae Sibyllarum)

Led by Matt Smith

Orlando di Lassus (c.1532-1594)

O Vos Omnes

Led by Gregory Moore

Carlo Gesualdo (1561-1613)

Christus Factus Est

Led by Matt Smith

Anton Bruckner (1824-1896)

Messe du Tournai***Kyrie & Agnus Dei***Dee Bielenberg, Andrea Boothby, Dee Clark, Margaret Coyne, Jane Hards,
John Gass, Charlie Grey, Morten Moesswilde, Gregory Moore (leader), Matt Smith

Anonymous (c. 1349)

O Padua, Sidus Præclarum

Andrea Boothby, Dominic Paul Mercadante, Gregory Moore (leader)

Johannes Ciconia (c.1370-1412)

The Lamb

Led by Gregory Moore

Sir John Tavener (1944-)

Magnificat

Soloists: Dee Bielenberg, Elena Hamilton, Gretchen Piston Ogden

Led by Charlie Grey

Arvo Pärt (1935-)
Painter: David Estey**INTERMISSION*****O Virtus Sapientiae***

Led by Elena Hamilton

Hildegard von Bingen (1098-1179)

Le Chant des OyseauxJohn Arrison, Laura Buxbaum, Cheryl Cosby, Elena Hamilton (leader),
Joe Mooney, Dominic Paul Mercadante, Gretchen Piston Ogden, Kenelm Winslow

Clement Janequin (c.1485-1558)

Cruda Amarilli

Dee Bielenberg, Margaret Coyne, Elena Hamilton, Dominic Paul Mercadante, Matt Smith

Led by Charlie Grey

Claudio Monteverdi (1567-1643)

Ubi Caritas

Led by Elena Hamilton

Maurice Duruflé (1902-1986)

Tota Pulchra Es

Led by Charlie Grey

Maurice Duruflé (1902-1986)

Jesu, meine Freude (BWV 227)Chorale no. 1: *Jesu meine Freude*
Chorus no. 2: *Es ist nun nichts Verdamm*
Chorale no. 6: *Weicht, ihr Trauergeiste*
Led by Charlie GreyJohann Sebastian Bach (1685-1750)
Dancer: Joan Proudman***Sleep***

Led by Matt Smith

Eric Whitacre (1970-)

Hosanna to the Son of David

Thomas Weelkes (c.1575-1623)

Although *Hosanna to the Son of David* was written as an anthem for the Anglican Church, Weelkes was best known as a madrigalist. He did not push the boundaries of music as far as some of his contemporaries, but he took the English madrigal school to its peak with his originality and use of imagery. The composer mostly wrote for the choristers of Chichester Cathedral and was not able to break into the London music scene, possibly due to his drunken habits. By 1616 he was “noted and famed for a common drunkard and notorious swearer and blasphemer,” and in 1619 it was noted that he had “Very often come so disguised eyther from the Taverne or Ale house into the quire as is much to be lamented, for in these humoures he will bothe curse and sweare most dreadfully.” Hence, *Hosanna* was most probably written in Chichester. It features the exuberant polyphony found in much of Weelkes’s music and makes a stirring start to our program.

*Hosanna to the Son of David,
Blessed be the King that cometh*

*In the name of the Lord, Hosanna.
Thou that sittest in the highest heav’ns,*

Hosanna in excelsis Deo.

Carmina Chromatico (Prophetiae Sibyllarum)

Orlando di Lassus (c.1532-1594)

Orlando di Lassus was born in Belgium and, due to his musical talent and beautiful voice, was abducted three times in his childhood. The final time, his parents did not require him to return home and he embarked upon a phenomenally successful and productive career as a composer, spending time in Rome, Antwerp, and finally Munich, where *Carmina Chromatico* was composed. Even by 20th-century standards, the chromatic chord-progressions in this piece can sound jarring, and were typical of *Musica Reservata*, a style of *a cappella* music that was prevalent in the second half of the 16th century in Italy and Germany. It is this innovative harmonic treatment that gave *Carmina Chromatico* a place on our program; the work’s surprising harmonic style is similar to Gesualdo’s *O Vos Omnes*.

*Carmina chromatico quae audis modulata tenore
Haec sunt illa quibus nostrae olim arcana salutis
Bis senae intrepido cecinerunt ore Sibyllae.*

*These verses which you hear, set in a chromatic style
Are those which, long ago, were uttered by clear voices
Of the twelve sibyls, proclaiming the mysteries of our salvation*

O Vos Omnes

Carlo Gesualdo (c. 1561-1613)

Carlo Gesualdo, the Prince of Venosa, achieved a notorious reputation early on: by his 30th birthday he had committed a double murder. Grand-nephew to the Pope himself and nephew of the most powerful Cardinal at the Council of Trent, Gesualdo discovered his wife and her lover in bed and slew them both in a fit of rage. Afterward, he retired to his family home and undertook religious projects to atone for his crimes. He founded a monastery and two chapels and wrote three volumes of sacred music. His style in these pieces—two collections of general motets and a complete set of liturgical Responsories for Holy Week—often betrays the man’s deep personal devotion and pain. His two related settings of the text “O vos omnes” offer the clearest evidence of his grief. The one we perform today was composed in 1603. It takes the misery of its text quite seriously, and in its harmonies Gesualdo forces us to wander a highly unusual and chromatic path (even Stravinsky was astonished by this piece).

*O vos omnes qui transitis per viam: attendite et videte
si est dolor sicut dolor meus.*

*O all ye that pass by the way, attend and see
if there be any sorrow like to my sorrow.*

Christus Factus Est

Anton Bruckner (1824-1896)

The Austrian composer Josef Anton Bruckner studied organ, piano, and music theory at church school before studying harmony and counterpoint at the Vienna Conservatory. Bruckner was a devout Catholic and while praying, he would allegedly repeat words or phrases several times to emphasize their significance. In this work, an impassioned and dramatic sacred motet probably written on a trip to Prague, we hear such repetition on the word “obediens.” Bruckner often used modal chords and Gregorian-chant-like lines in his motets, combining these with harmonic shifts and compositional techniques that sit squarely in the Romantic era. Yet his use of dissonance, unexpected modulations, and roving harmonies helped to push music forward from the Romantic era. Note the numerous occasions where he slowly builds harmonic tension, then, after a final moment of high drama, his piece quiets into nothingness.

*Christus factus est pro nobis obediens
usque ad mortem mortem autem crucis.
Propter quod et Deus exaltavit illum:
et dedit illi nomen quod est super omne nomen.*

Christ became obedient for us unto death,
even to the death of the cross.
For which cause God also exalted Him
and hath given Him a Name which is above all names.

Messe du Tournai *“Kyrie” & “Agnus Dei”*

Anonymous (c. 1349)

Preserved in the library of the Cathedral of Tournai in Belgium and dating from 1349, the Tournai Mass is the oldest complete polyphonic mass to survive intact. Unlike *Le Messe de Notre Dame*, the earliest complete mass written by an individual composer (Guillaume de Machaut), the Tournai Mass is a compilation, believed to have been composed by several musicians over a period of 50 or more years. The sections are anonymous and originate from different places and periods. Compiled and copied by one scribe, the cohesion of the pieces is limited to the three-part homophonic writing common to all but the final motet. The work belongs to the *Ars Nova*, a period of great upheaval in musical style and compositional technique.

*Kyrie eleyson
Christe eleyson
Kyrie eleyson*

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

*Agnus dei
qui tollis peccata mundi
Miserere nobis
Dona nobis pacem
Amen.*

Lamb of God
who took away the sins of the world
have mercy on us
grant us peace
Amen.



O Padua, Sidus Præclarum

Johannes Ciconia (1373–1411)

Born in Liège, present-day Belgium, Ciconia was a late medieval composer and music theorist. Papal records suggest that in 1391 he was in Rome in the employ of Pope Boniface IX who pardoned Ciconia's illegitimate birth. Ciconia's music demonstrates a commingling of styles: straddling traditional medieval forms and newer melodic patterns associated with the Renaissance. He penned treatises on music as well. The liner notes of a recent CD sing his praises: "Ciconia's sheer originality is founded not only on his paradigmatic format clarity, but also on the boldness of its transgression. He is now regarded by musicologists as an omnifaceted genius, an archaistic madrigalist, a fashionable lyrical composer, a distinguished theorist, and a master of liturgical polyphony."

*O Padua sidus præclarum
hocce nissa fulgido
virtutum regula morum
serto refulgens florido.
Te laudat juris sanction philosophiæ veritas,
et artistarum concio, poematum sublimitas.*

O Padua, brightest shining star
of this gleaming flowery garland,
shining rule of moral virtues.
You are praised by the sanction of law, the truth
of philosophy, the debates of intellectuals,
and lofty flights of poetry.

*Tu Anthenoris genere regis sumpsisti exordium quo proles
tua muneris genus habet egregium.
Frugum opum fecunditas telluris orte spacio tibi servit
jocunditas fertilitas, ocio.
Te plena montes flumina te castra jura florida decorant,
templi culmina, edes et pontes, balnea.*

Your beginnings lie in the line of King Antenor, and so your
offspring have been given a higher duty.
Fertility of the land, of fruits and riches, born by the earth,
you are served by joy, and fruitfulness favors your peace.
The full rivers, the mountains, the castles and flourishing
countryside are your adornment, like the cupolas of the
church buildings and bridges, the spas.

*Tuae laudis preconia per orbem fama memorat,
que Johannes Ciconia cantore fido resonat.
Amen.*

Your reputation sings the praises of your glory throughout
the world. Johannes Ciconia makes that praise sound
harmoniously. Amen.

The Lamb

Sir John Tavener (1944-)

A contemporary English composer, John Tavener first rose to prominence in 1968 with his dramatic cantata of the story of Jonah and the whale. In 1977 he became intrigued by Orthodox theology and liturgical traditions. Later he left Orthodox Christianity to explore a number of other different religious traditions, including Hinduism and Islam. He was knighted in 2000 for his service to music. One of Tavener's most popular and frequently performed works is his choral setting of William Blake's poem "The Lamb," written for his nephew's birthday. There are hints of organum in the setting's parallel thirds, and baroque tricks are employed, such as repeating the deceptively simple melody upside down (inversion) and backwards (retrograde).

Little Lamb, who made thee?
Dost thou know who made thee?
Gave thee life, and bid thee feed
By the stream and o'er the mead;
Gave thee clothing of delight,
Softest clothing, woolly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?

Little Lamb, I'll tell thee,
He is called by thy name,
For he calls himself a Lamb.
He is meek, and he is mild,
He became a little child.
I, a child, and thou a lamb,
We are called by his name.
Little lamb, God bless thee!

—William Blake (1757-1827)

Magnificat

Arvo Pärt (1935-)

Arvo Pärt is a contemporary composer who was born in Estonia and now lives in Berlin. He is well known for his pioneering work in *Tintinnabuli*: music characterized by simple harmonies, often single unadorned notes, or triad chords reminiscent of bells. Using a traditional text, this piece evolved from his study of plainsong and early polyphony; its harmonies, while not complex, are a bit of a stretch even for our “modern” ears. *Magnificat* is a vespers canticle, the text of which is taken from Luke 1: 46-55.

David Estey is an award-winning painter in Belfast, with degrees from the Rhode Island School of Design and George Washington University. He has lived, taught, and exhibited around Baltimore, Maryland; Philadelphia, Pennsylvania; Charlotte, North Carolina; and mid-coast Maine. Estey is known primarily for his abstract paintings and prints and his strong, expressive, figure drawings. The original abstract painting in acrylics that he will create during this piece will be a spontaneous response to our performance—we can’t wait to see the result.

*Magnificat anima mea Dominum
Et exultavit spiritus meus in Deo salutari meo.*

Quia respexit humilitatem ancillæ suæ:

Ecce enim ex hoc beatam

me dicent omnes generationes.

Quia fecit mihi magna qui potens est,

et sanctum nomen eius.

Et misericordia eius a progenie

in progenies timentibus eum.

Fecit potentiam in brachio suo,

dispersit superbos mente cordis sui.

Deposuit potentes de sede

et exaltavit humiles.

Esurientes implevit bonis

et divites dimisit inanes.

Suscepit Israel puerum suum recordatus misericordiæ suæ,

Sicut locutus est ad patres nostros,

Abraham et semini eius in sæcula.

Gloria Patri, et Filio, et Spiritui Sancto:

Sicut erat in principio, et nunc, et semper,

et in sæcula sæculorum.

My soul doth magnify the Lord
and my spirit hath rejoiced in God my Savior.
For he hath regarded: the lowliness of his handmaiden.

For behold, from henceforth:

all generations shall call me blessed.

For he that is mighty hath magnified me:

and holy is his Name.

And his mercy is on them that fear him:

throughout all generations.

He hath showed strength with his arm:

he hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seat:

and hath exalted the humble and meek.

He hath filled the hungry with good things:

and the rich he hath sent empty away.

He remembering his mercy hath holpen his servant Israel:

as he promised to our forefathers,

Abraham and his seed, for ever.

Glory be 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.

INTERMISSION



O Virtus Sapientiae

Hildegard von Bingen (1098-1179)

A 12th-century abbess and mystic who experienced visions from childhood, von Bingen composed theological music at a level unparalleled by any woman of her day or centuries thereafter although she received no formal musical training. She wrote, "I composed and chanted plainsong in praise of God and the saints even though I had never studied either musical notation or singing." A true innovator, she wrote 77 chants and the first musical drama in history entitled *The Ritual of Virtues*. In addition, she founded two monasteries and was a medical practitioner, a poet, and an advisor to kings and popes. Her antiphon for the Holy Trinity weaves poetic text imbued with imagery as she praises Wisdom in the form of a three-winged bird.

*O virtus Sapientiae, quae circuiens circuiisti
comprehendendo omnia in una via, quae habet vitam,
tres alas habens, quarum una in altum volat,
et altera de terra sudat, et tertia undique volat.
Laus tibi sit, sicut te decet, O Sapientia.*

O strength of Wisdom, who, circling, circled,
enclosing all, in one lifegiving path,
three wings you have: one soars to the heights,
one distills its essence upon the earth, and the third is
everywhere. Praise to you, as is fitting, O Wisdom.

Le Chant des Oyseaux

Clément Janequin (c.1485-1558)

Janequin worked as a singer and choirmaster before enrolling at the Paris Conservatoire and eventually entering the service of the King of France. He was ordained as a priest and published two masses, but he is best known as a master of the French chanson. His works are especially noteworthy for the inclusion of sounds rather than words, in this case bird sounds formed using nonsense syllables. *Le Chant des Oyseaux* was composed in 1537 and contains a mixture of text and birdsong in a rondeau form, with different birds being identified with different characters (usually unsavory) at court.

*Réveillez vous, cueurs endormis, Le dieu d'amours vous sonne.
A ce premier jour de May, Oyseaulx feront merveilles,
Pour vous mettre hors d'esmay
Destoupez vos oreilles. Et farirariron, ferely joli.*

*Vous serez tous en joiemis, Car la saison est bonne.
Vous orrez, à mon advis, Une douce musique
Que fera le roi mauvis, D'une voix autentique
(Le merle aussi, Lestournel sera parmi):
Ti, ti, piti, chou, chou, etc...*

*Le petit sansonnet de Paris, Le petit mignon.
Qu'est la bas, passe vilain! Saige, courtoise, et bien apris.
Sainte teste Dieu! Quio, quio, le petit mignon,
Tost, tost, tost au sermon. It est temps d'aller boire.
Au sermon, ma maistresse. Sus, ma dame, a la messe
Sainte Caquette qui caquette. A Saint Trotin Voir saint Robin,
Monstrer le tetin, Le doulx musequin!*

*Rire et gaudir c'est mon devis, Chacun s'i habandonne.
Rossignol du bois joli, A qui la voix resonance,
Pour vous mettre hors d'ennuy Vostre gorge jargonne:
Frian, frian, frian, tar, tar, tar, etc....*

*Finez (fuiiez), regrets, pleurs et souci, Car la saison l'ordonne.
Arriere, maitre coucou, Sortez de no(tre) chapitre.
Chacun vous est mal tenu, Car vous n'estes q'un traître.
Coucou! Par traison, en chacun nid, Pondez sans qu'on vous sonne.*

Wake up, sleepy hearts, The god of love summons you.
On this first day in May, The birds will do their miracles
To rouse you from your stupor.
Take the wool out of your ears. And farirariron, ferely prettily.

You will all be filled with joy, For the season is fair.
At my command you will give forth a sweet music pitched
in the true voice of the royal thrush,
(the starling also will be among you):
Ti, ti, piti, chou, chou, etc....

Little starling of Paris, The little darling.
Let her pass, villain! Demure, genteel, and fine.
Holy body of Christ! Quio, the lovely thing,
Quick, to the sermon. It's time for all to drink.
To the sermon, mistress. Quick, my lady, to the mass of
St. Prattle who prattles. To St. Trotin To see St. Robin,
Bare your breast, The sweet minstrel!

To laugh and be merry is my command. Each one joins in.
Pretty nightingale, Whose voice resounds,
Lift up your heart and Throat with utterance:
Frian, frian, frian, tar, tar, tar, etc....

Away, regrets, tears, and cares, For the season commands it.
Back, Master Cuckoo! Leave our guild;
Everyone holds you in contempt, For you are a traitor.
Cuckoo! For treason, lay eggs, unwanted in every nest.

Cruda Amarilli

Claudio Monteverdi (1567-1643)

The madrigal is a genre of secular music that developed in Italy in the 1500s and reached its peak there around the turn of the 17th century. The main stylistic trait is its use of word painting: the musical illustration or representation of the text. Monteverdi created nine books of madrigals, each of which stretched the limits of music and the genre further. *Cruda Amarilli* is the first in the Fifth book of Madrigals of 1605. The text comes from one of his favorite poems: “Il Pastor fido,” an extremely complicated tragi-comic pastoral drama. The setting is Arcadia in ancient Greece and the main characters are Amarilli (a lovely maid) and Silvio, both descended from gods, and Mirtillo. An oracle has promised that an ancestral scourge can be solved by the marriage of two descendents of Gods and the intervention of a shepherd. So, Amarilli is engaged to Silvio. Silvio, however, thinks only of hunting and his dog, to the exclusion of sex; and Amarilli really loves Mirtillo. Mirtillo loves her in return, but out of propriety Amarilli does not protest the engagement. “Cruda Amarilli” is spoken by Mirtillo on his first entrance and expresses his hopeless love for Amarilli. The name Amarilli derives from “Amar” which means “bitter” and is related to “amor” meaning “love.” Various musical motives are assigned to various parts of the text in order to palpably represent Mirtillo’s angst. This is particularly apparent at the phrase “Ahi, lasso”, in which Mirtillo’s sensual desire and extreme emotion are made musically audible in heights of dissonance.

*Cruda Amarilli che col nome ancora
D'amar, ahi lasso, amaramente insegna.
Amarilli del candido ligustro,
Più candida e più bella,
Ma dell'aspido sordo
E più sorda e più fera e più fugace.
Poi che col dir t'offendo
I mi morò tacendo.*

Cruel Amaryllis, who with your name
to love, alas, bitterly you teach.
Amaryllis, more than the white privet
pure, and more beautiful,
but deaf as the asp,
and fiercer and more elusive.
Since telling I offended you,
I shall die in silence.



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Ubi Caritas

Maurice Duruflé (1902-1986)

Duruflé encountered the music of the Catholic liturgy as a choirboy at Rouen Cathedral and began a life-long fascination with the roots of Catholic music in Gregorian chant. In his early years, he studied piano and organ and then graduated from the *Conservatoire de Paris* with first prizes in organ, harmony, piano accompaniment and composition. As a composer, Duruflé was extremely self-critical. He only published a handful of works and often continued to edit and change pieces after publication. *Ubi Caritas*, composed in 1960, was one of four motets he composed for his “Quatre Motets sur des Themes Gregoriens,” which also included *Tota Pulchra Es*, *Tu Es Petrus*, and *Tantum Ergo*, each of which is rooted in particular services from the liturgical year and is based on famous and traditional melodies from the Catholic liturgy. *Ubi Caritas* is taken from the antiphons sung during the ceremony of the Washing of the Feet at the Mass of the Last Supper on Holy Thursday.

*Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exultemus, et in ipso jucundemur.
Timeamus, et amemus Deum vivum.
Et ex corde diligamus nos sincero.*

*Where charity and love are, God is there.
Christ's love has gathered us into one.
Let us rejoice and be pleased in Him.
Let us fear, and let us love the living God.
And may we love each other with a sincere heart.*

Tota Pulchra Es

Maurice Duruflé (1902-1986)

This piece adopts its text from a composite set of Marian antiphons. These verses, with their associated plainchants, had served the Virgin's Feast for centuries. Duruflé took the text and melody of the first three (Song of Songs 4:7 and 6:9, and Judith 15:10) and set them in three parts for three women's voices. The opening chant appears clearly in the initial soprano melody and serves as a refrain throughout the motet. He used the remaining chant melodies more or less faithfully, weaving rich modal harmonies around them and exploiting the ethereal qualities of the higher women's vocal ranges. Duruflé suffered severe injuries in a car accident on May 29, 1975, and as a result gave up performing; indeed he was largely confined to his apartment. He died in Louveciennes near Paris in 1986, aged 84.

*Tota pulchra es, Maria,
et macula originalis non est in te.
Vestimentum tuum candidum quasi nix,
et facies tua sicut sol.
Tota pulchra es, Maria,
et macula originalis non est in te.
Tu gloria Jerusalem, tu laetitia Israel,
tu honorificentia populi nostri.
Tota pulchra es, Maria.*

*You are all beautiful, Mary,
and the original stain [of sin] is not in you.
Your clothing is white as snow, and your
face is like the sun.
You are all beautiful, Mary,
and the original stain [of sin] is not in you.
You are the glory of Jerusalem, you are the joy of Israel,
you give honour to our people.
You are all beautiful, Mary.*

Jesu Meine Freude (BWV 227)

Johann Sebastian Bach (1685-1750)

Chorale no. 1: Jesu meine Freude. Chorus no. 2: Es ist nun nichts Verdam.

Chorale no. 6: Weicht, ihr Trauergeiste.

There are six authenticated funeral motets (BWV 225-230) written by J.S. Bach for St. Thomas's Church in Leipzig between 1723-1727. *Jesu Meine Freude* is the earliest, longest, most musically complex, and most popular of the six, and was written in 1723 for the funeral of Johanna Maria Käsin, the wife of Leipzig's postmaster. The chorale melody on which it is based was by Johann Crüger. The German text is by Johann Franck, and dates from c. 1650. The chorale text is from the believer's point of view and praises the gifts of Jesus Christ as well as longing for his comforting spirit. It also abounds with stark contrasts between images of heaven and hell, often within a single section. Bach's vivid setting of the words heightens these dramatic contrasts, resulting in a motet with an uncommonly wide dramatic range. Characteristic of the chorale motets was a homophonic beginning. This was in keeping with the Lutheran tradition of using the chorale as a means of edification for the congregation who were exposed to the chorale in a simple style that made it easily recognizable. The eleven sections of the motet are an alternating pattern of chorale stanza and scripture verse.

Joan Proudman is a trained classical dancer and fine art illustrator. She has performed with the Boston Ballet Company and as a dancer in *La Manon* with the Lyric Opera Company of Chicago. When Proudman moved to Maine, she joined the Portland Ballet Company as a soloist and became a full-time member of the Ram Island Dance Company. More recently, she has performed at local venues including Women's Works of Belfast, and at the Belfast Poetry Festival, which is where we first saw her in motion.

*Jesu, meine Freude
Meines Herzens Weide,
Jesu meine Zier.
Ach, wie lang, ach lange
Ist dem Herzen bange,
Und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
Ausser dir soll mir auf Erden
Nichts sonst liebers werde.*

*Es ist nun nichts, nichts,
nichts Verdammliches an denen,
die in Christo Jesu sind,
die nicht nach dem Fleische wandeln,
sondern nach dem Geist.*

*Weicht, ihr Trauergeister,
denn mein Freudenmeister,
Jesu tritt herein.
Denen, die Gott lieben,
muss auch ihr Betreuben
Lauter Zucker sein.
Duld ich schon hier Spott und Hohn,
Dennoch bleibst du auch im Leide,
Jesu, meine Freude.*

Jesus, my joy,
The food of my heart,
Jesus my Honor,
Ah, how long, how long
will my heart be anxious
And longing for Thee!
Lamb of God, my bridegroom,
Apart from you, Could nothing on earth
be dear for me.

There is therefore now
no condemnation to them
who are in Christ Jesus,
who walk not after the flesh,
but after the Spirit

Give way, you spirits of sadness,
to my Master of joy,
Jesus, who enters in.
For those who love God,
must their afflictions
become pure delight.
No doubt, here I suffer mockery and scorn,
Yet you also endure suffering,
Jesus, my joy.

Sleep

Eric Whitacre (1970-)

While Eric Whitacre is the youngest composer on our program, he is one of the most popular and performed composers of his generation. His first choral experience was singing in his Las Vegas college choir, and he completed his first concert work, *Go, Lovely, Rose*, at the age of 21. He went on to Juilliard, where he earned a Master of Music degree. *Sleep* can be counted as one of his better-known pieces. It was originally written to Robert Frost's poem "Stopping by Woods on a Snowy Evening." However, after the work was written and premiered, Robert Frost's estate denied use of his poems until they enter the public domain in 2038. Whitacre then asked his friend and poet Charles Anthony Silvestri (who also wrote the words to Whitacre's *Lux Arumque*), to write a poem with exactly the same structure as the Frost poem and with similar key words, particularly the word "sleep." Whitacre is included in this program of innovation on two levels. First, as a representative of a new wave of composers who are writing interesting and popular choral music. Second, and perhaps more ground-breaking, is Whitacre's "Virtual Choir" concept, in which millions of singers around the world record their voices and share them via YouTube. The recordings are edited together to create a performance of the piece by hundreds of singers from dozens of countries. *Sleep* has received this treatment; it is well worth going online to see and hear the results. If you look closely you might see the members of VoXX who participated.

*The evening hangs beneath the moon,
A silver thread on darkened dune.
With closing eyes and resting head
I know that sleep is coming soon.*

*Upon my pillow, safe in bed,
A thousand pictures fill my head,
I cannot sleep, my mind's a-flight;
And yet my limbs seem made of lead.*

*If there are noises in the night,
A frightening shadow, flickering light;
Then I surrender unto sleep,
Where clouds of dream give second sight.*

*What dreams may come, both dark and deep,
Of flying wings and soaring leap
As I surrender unto sleep,
As I surrender unto sleep.*

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