



O MYSTICAL JOURNEY: PROGRAM NOTES
December 13 & 14, 2014

Musica animam tangens

Joshua Shank (b. 1980)

Vuelie

Frode Fjellheim (b. 1959)/Christophe Beck (b. 1972)

Heimr Árnadalr

Christophe Beck, arr. Roger Emerson (b. 1950)

Let Us Gather Hand in Hand *from Three Mystical Carols* Conrad Susa (1935-2013)

Nancy Watson-Baker, Kim Williams, Matthew Shurts, George Aronson

Please allow the O Antiphon collages to flow without interruption

O ADONAI

O Come, O Come, Emmanuel: Hymnal #56, verse 3 (organ, audience)

Chant: men *Ken Short, cantor*

O Adonai *from Great O Antiphons*

Healey Willan (1880-1968)

O Adonai *from Advent Antiphons*

Bob Chilcott (b. 1955)

O Adonai *from O Antiphons*

Peter R. Hallock (1924-2014)

O Adonai (men)

Arvo Pärt (b. 1935)

from Sieben Magnificat-Antiphonen

Response: Hashkiveinu No. 2

David Nowakowsky (1848-1921)

Murray Spiegel

O RADIX JESSE

O Come, O Come, Emmanuel: Hymnal #56, verse 4 (organ, audience)

Chant: women *Mickey McGrath, cantor*

O Radix Jesse *from Great O Antiphons*

Willan

O Radix Jesse *from Advent Antiphons*

Chilcott

O Radix Jesse *from O Antiphons*

Hallock

O Sproß aus Isaias Wurzel (women)

Pärt

from Sieben Magnificat-Antiphonen

Response: Radix Jesse

Jacob Handl (1550-1591)

Virga Jesse

Anton Bruckner (1824-1896)

O CLAVIS DAVID

O Come, O Come, Emmanuel: Hymnal #56, verse 5 (organ, audience)

Chant: all *Mickey McGrath, cantor*

O Clavis David *from Great O Antiphons*

Willan

O Clavis David *from Advent Antiphons*

Chilcott

O Clavis David *from Antiennes O de l'Avent* Marc-Antoine Charpentier (1643-1704)

Jake Sachs, David Green, Devin McGuire

O Clavis David *from O Antiphons*

Hallock

O Schlüssel Davids (all)

Pärt

from Sieben Magnificat-Antiphonen

Response: This Night

David Biedenbender (b. 1984)

Tomorrow Shall Be My Dancing Day

John Gardner (1917-2011)

INTERMISSION

Ich freue mich im Herrn

Gottfried A. Homilius (1714-1785)

Niño de Rosas

Steven Sametz (b. 1954)

Beth Shirley

Village Wedding

John Tavener (1944-2013)

Emilie Bishop, George Aronson, Holland Jancaitis, PJ Livesey,

Matthew Onigman, Jake Sachs, Ken Short, Ted Roper, John Lamb

Chamber Singers

Se Zhenih griadet

Alexandre Gretchaninoff (1864-1956)

River Snow

Ying Zhang (b. 1939)

Adam Aguanno; Grace Van Cleef, speaker

Song of the Pines

Abbie Betinis (b. 1980)

Mercedes Pesceovich

Two Burt Carols *from Set III:*

Alfred Burt (1920-1954)

Christ in the Stranger's Guise/Come, Dear Children

What Is This Lovely Fragrance?

arr. John Ferguson (b. 1941)

A Soalin'

arr. Ronald Staheli (b. 1947)

Instrumentalists: Kris Lamb, flute/ba wu; Joshua Stafford, organ

Max Calbick, guitar; Joe Keefe, Michael Sutcliffe, percussion

There is something about the turning of the year that makes us long for the mystical. A minor key, a bell, a transporting motet, candlelight in the darkness—it all helps us feel that there is more to humanity than the here and now, an unutterable longing for connection to centuries past and future. Today's concert explores the connections between the ages, as we visit different composers' settings of the same ancient texts, different countries, different languages, even family traditions.

Our first piece we are repeating from last spring as an audience favorite, and to experience it in the amazing acoustic that is St. Peter's Church. **Joshua Shank's *Musica animam tangens*** (written at age 20) was the winner of the 2003 ACDA Raymond W. Brock Student Composition Award. It has elements of an orchestra tuning up, exploits the overtone series and works well with a large ensemble in a large space. About the text by fellow Luther College graduate Ryan Newstrom, Shank wrote: "From the moment I read this text, I knew I would eventually set it to music because it expresses something inexpressible that any musician knows to be true—that music puts us in touch with a higher power, something inexpressible and infinitely beautiful."

Musica animam tangens

Music touching the soul:

Maria vitae effundens

Mary pours forth

Flumina cor liberantia

rivers freeing the heart,

Omnes amore amantia

caring for all with love.

Musica sonans resonans

Music sounding, resounding,

Implens meam essentiam
Meam inundat animam
Velut fluctibus montem submersum
Ut tangam Deum.

filling my essence:
it overwhelms my soul
like a mountain submerged in the waves,
so that I might touch God.

We will process in to *Vuelie*, which is a Norwegian (Saami) yoik (rhythmic chant), followed by *Heimr Árnadalr*, a motet in ancient Norse, paying homage to the traditional choral literature of Egil Hovland and Kurt Nystedt. These works were inspired by the Norwegian young women's choir Cantus, and adapted by **Christophe Beck**, **Frode Fjellheim**, **Roger Emerson** and Christine Hals for the popular Walt Disney Animation Studios film *Frozen*.

Verðug dróttning stór
Hjarta af guli skína
Kronum þik með vonum, ást og trú
Fagra grýttur land heimr Árnadalr
Fylgið dróttning ljósins

Worthy queen of greatness,
the heart of gold shines.
We crown thee with hope, love, and faith.
Beautiful, stony land, home Arendelle.
Follow the queen of light.

American composer **Conrad Susa** graduated from Carnegie Institute of Technology *cum laude*, became staff pianist with the Pittsburgh Symphony, and then studied at Juilliard where his teachers were William Bergsma, Vincent Persichetti, and P.D.Q. Bach (his words). He won a number of awards including a Ford Foundation Fellowship. In 1988, he joined the faculty of the San Francisco Conservatory of Music as Chair of the Composition Department. Susa is especially known for his operas, and also wrote for theater, film, television, band, orchestra and chorus. His *Carols and Lullabies-Christmas in the Southwest* is a winter staple of choruses, and was performed by Harmonium in 2011 (CD available). His *Three Mystical Carols* from 1969 set a George Herbert text (#1), an anonymous 15th century text (#2), and this third one, *Let Us Gather Hand in Hand*, an anonymous 14th century medieval English text. Its musical language hearkens back to a lively medieval dance, full of cross rhythms and hemiolas.

Refrain:

Let us gather hand in hand
And sing of bliss without an end:
The Devil has fled from earthly land,
And Son of God is made our friend.
Alleluia.

A child is born in man's abode,
And in that child no blemish show'd.
That child was God, that child was man,
And in that child our life began.

Refrain

Be blithe and merry, sinful man,
For your marriage peace began
When Christ was born.
Come to Christ; your peace is due
He shed his blood for you
Who were forlorn.
Refrain

Sinful man, be blithe¹ and bold,
For heaven is both bought and sold
Through and through.

Come to Christ, and peace foretold:
His life he gave a hundredfold
To succor² you.

Refrain

1- without worry
2- help

The Great “O” Antiphons originated in the Middle Ages as antiphons to the *Magnificat* on the seven days preceding Christmas Eve. If you have ever sung all the verses of “O Come, O Come, Emmanuel” you have sung a paraphrase of all of these. Each is a title for the Messiah, and each one refers to the prophecy of Isaiah. Many composers have set them to music, some as complete works, and some are meant to be sung one movement at a time, on each of the appropriate days. They are called “O” antiphons because they all start with the word “O.” The first letter of the seven titles (Sapientia, Adonai, Radix Jesse, Clavis David, Oriens, Rex Gentium, Emmanuel), taken backwards, form an acrostic read as “ero cras,” Latin for “tomorrow I will be here” (i.e. Christ's birth). I thought it would be interesting to perform different composers’ settings of three of these antiphons, but rather than a composer at a time, a setting at a time.

Neo-romantic, stylistically conservative **Healey Willan** is best known for his liturgical music, though his output of more than 800 works includes opera, symphony, chamber, organ, piano, band, incidental scores, song, folk-song arrangements, and much more. Over half of his works are Anglican church music. Born in England, he migrated to Canada and there became probably the most influential composer of liturgical music of his time. His influence spread across North America, spilling over into the musical traditions of most major denominations. His *Great O Antiphons* are modal, tuneful and useful, with a short SATB setting following each opening chant.

O Adonai

O Adonai, and ruler of the house of Israel,
who appeared to Moses in the burning bush,
and gave him the law on Sinai:
come with an outstretched arm and redeem us.

O Radix Jesse

O Root of Jesse,
standing as an ensign before the peoples,
before whom all kings are mute,
to whom the nations will do homage:
come quickly to deliver us.

O Clavis David

O Key of David
and scepter of the House of Israel,
you open and no one can close,
you close and no one can open:
come and rescue the prisoners
who are in darkness and the shadow of death.

Robert “Bob” Chilcott is a British choral composer, conductor, and singer based in Oxford, England. He sang in the Choir of King's College, Cambridge, both as a boy and as a university student. In 1985, he joined the King's Singers, singing tenor for 12 years. Chilcott is well known for his compositions for children’s choirs, the most famous of which is arguably *Can You Hear Me?* He has written larger works as well, and has worked with

choirs all around the globe. Chilcott was the conductor of the chorus at the Royal College of Music in London for 7 years, and is Principal Guest Conductor of the BBC Singers. Bob Chilcott's double choir setting called *Advent Antiphons* was written in 2004 for the Cathedral Choir in Reykjavik. Each movement is based on the plainsong melody. *O Adonai* is a harmonized setting with a lot of duples against triples, evoking the freedom of plainsong. *O Radix Jesse* uses aleatoric interjections by the women over a more straightforward setting in the men. *O Clavis David* includes layers and layers of canonic echo.

O Adonai

O Adonai, et Dux domus Israel,
qui Moysi in igne flammae
rubi apparuisti,
et ei in Sina legem dedisti:
veni ad redimendum nos
in brachio extento.

O God, and ruler of the House of Israel,
who appeared to Moses in the fire
of the burning bush;
and gave him the law on Sinai:
come and redeem us
with an outstretched arm.

O Radix Jesse

O Radix Jesse,
qui stas in signum populorum,
super quem continebunt reges os suum,
quem Gentes deprecabuntur:
veni ad liberandum nos, jam noli tardare.

O Root of Jesse,
standing as a sign among the peoples;
before you kings will close their mouths,
to you the nations will make their prayer:
come and deliver us, and delay no longer.

O Clavis David

O Clavis David,
et sceptrum domus Israel;
qui aperis, et nemo claudit;
claudis, et nemo aperit:
veni, et educ vinctum
de domo carceris,
sedentem in tenebris,
et umbra mortis.

O Key of David
and scepter of the House of Israel;
you open and no one can shut;
you shut and no one can open:
come and lead the prisoners
from the prison house,
those who dwell in darkness,
and the shadow of death.

In his recent obituary, **Peter R. Hallock** was described as “mystic, solitary, composer, organist, liturgist, and countertenor forever linked to Saint Mark’s Episcopal Cathedral, Seattle...Among his many contributions to local and national church music traditions are the introduction of countless audiences in the United States, and the Pacific Northwest in particular, to the countertenor voice, and founding the chant study group that eventually became known as the Compline Choir, an ensemble that has led to a resurgence of interest in the Office of Compline.” Few musicians have been more important to modern Episcopal church music. During his 40 years at Saint Mark’s, Hallock produced a huge number of compositions, from motets to large-scale anthems with instrumental accompaniment, and a popular three-year cycle of psalm settings (The Ionian Psalter) widely used in both Episcopal and Lutheran churches. His musical accomplishments have been recognized by numerous degrees and honors, including being the first lay person in the Episcopal Church to be given the title of Canon Precentor. Says biographer Jason Anderson: “It is that ‘Holy Box’ (Saint Mark’s) that provides both a physical space and musical landscape in which to hear, process, and intuit Hallock’s music.” For the Advent Processions there, he wrote two settings of *O Antiphons*, one with organ and bells, and this one, which is a *cappella* (1986). The text is set macaronically, that is, both in Latin and English in the same setting.

O Adonai

O Adonai, ruler of the house of Israel,
you appeared to Moses in the fire of the burning bush;
on Mount Sinai you gave him your law:
with outstretched arm, come and redeem us.

O Radix Jesse

O Radix Jesse (O Root of Jesse),
you stand as an ensign to the peoples;
before you kings shall keep silence,
all nations bow in worship:
come and save us, and do not delay.

O Clavis David

O Clavis David (O Key of David),
scepter of the House of Israel;
you open and no one closes;
you close and no one opens:
come and deliver us from the chains of prison,
we who sit in darkness and in the shadow of death.

Estonian composer **Arvo Pärt's** music is sometimes referred to as "mystic minimalism" or "holy minimalism." "I have discovered that it is enough when a single note is beautifully played. This one note, or a silent beat, or a moment of silence, comforts me. I work with very few elements - with one voice, two voices. I build with primitive materials - with the triad, with one specific tonality. The three notes of a triad are like bells and that is why I call it tintinnabulation." Thus, composer Arvo Pärt describes the technique he invented, which he calls tintinnabuli (from the Latin, "little bells"), the sound-style of the *Sieben Magnificat-Antiphonen*. Although his career began with the influences of Prokofiev and Stravinsky and then moved through a period of twelve-tone serialism, he stopped composing for a while in the late 1960s to study Franco-Flemish Renaissance choral music. Pärt's 1976 transformation was so radical, it made his previous music almost unrecognizable as that of the same composer. The *Antiphonen* were composed in 1988-1991 for the Rias Chamber Choir.

O Adonai

O Adonai, der Herr und Führer des Hauses Israel, im flammender Dornbusch bist du dem Moses erschienen, und hast ihm auf dem Berg das Gesetz gegeben. O komm und befreie uns mit deinem straken Arm.	O God, the Lord and leader of the house of Israel, in the burning bush hast thou appeared unto Moses, and given him the law upon the mountain: O come and deliver us with thy powerful arm.
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O Radix Jesse

O Sproß aus Isais Wurzel, gesetzt zum Zeichen für die Völker, vor dir verstummen die Herrscher der Erde, dich flehen an die Völker: o komm und errette uns, erhebe dich, säume nicht länger.	O Scion of Isaiah's Line, predestined to be a sign for the nations, the rulers of the earth fall silent before thee, the Nations cry unto thee: O come and save us, bestir thyself, delay no longer.
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O Clavis David

O Schlüssel Davids, Zepter des Hauses Israel, du öffnest, und niemand kann schließen, du schließt, und keine Macht vermag zu öffnen: o komm und öffne den Kerker der Finsternis und die Fessel des Todes.	O David's key, scepter of the house of Israel, that which thou openest, none can secure, that which thou securest, no power may open; O come and unlock the prison of darkness and the fetters of death.
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As I planned this concert, I envisioned breaking up each O Antiphon setting with a work that was somehow connected, a *response* as it were. After the antiphon asking the Lord (Hebrew-Adonai) to ransom and save us, this prayer for rest, peace, and blessing from the Sabbath Evening Service, *Hashkiveinu No. 2*, seems appropriate. **David Nowakowsky** was Choirmaster and Composer at the famed Brody Synagogue in Odessa, Ukraine for over 50 years. Following the Communist Revolution and World War II, his voluminous music compositions were lost for almost two generations. This setting of the text demonstrates the influence of the Russian choral style by giving the melody almost exclusively to the bass voice, which was highly prized for its warmth and strength. The publication and promotion of Nowakowsky's work by the Nowakowsky Foundation in itself represents a new age of accessibility and rediscovery of Russian choral music, although these editions are now in Hebrew rather than the original Ashkenazic text employed during his lifetime.

הַשְׁכִּיבֵנוּ יְיָ אֱלֹהֵינוּ לְשָׁלוֹם וְהַעֲמִידֵנוּ מִלְּפָנֶיךָ לְחַיִּים. וּפְרוֹשׁ עָלֵינוּ סִפְתָּ שְׁלוֹמְךָ וְתִקְנֵנוּ בְּעֶצֶה טוֹבָה מִלְּפָנֶיךָ וְהוֹשִׁיעֵנוּ לְמַעַן שְׁמֶךָ וְהִגֵּן בְּעַדְנוּ. וְהִסֵּר מֵעָלֵינוּ אוֹיֵב דָּבָר וְחָרָב וְרָעַב וְיָגוֹן וְהִסֵּר שָׁטָן מִלְּפָנֵינוּ וּמֵאַחֲרֵינוּ וּבָצַל כְּנֶפְיֶךָ תַּסְתִּירֵנוּ כִּי אֵל שׁוֹמְרָנוּ וּלְשָׁלוֹם מַעֲתָה וְעַד עוֹלָם. בְּרוּךְ אַתָּה יְיָ הַפּוֹרֵשׁ סִפְתָּ שְׁלוֹם עָלֵינוּ וְעַל כָּל עַמּוֹ יִשְׂרָאֵל וְעַל יְרוּשָׁלַיִם.

Grant that we may lie down in peace, Eternal God, and awaken us to life.
 Shelter us with Your tent of peace and guide us with Your good counsel.
 Shield us from hatred, plague and destruction.
 Keep us from warm famine and anguish.
 Help us to deny our inclination to evil.
 God of peace, may we always feel protected because You are our Guardian and Helper.
 Give us refuge in the shadow of Your wings.
 Guard our going forth and our coming in and bless us with life and peace.
 Blessed are You, Eternal God, whose shelter of peace is spread over us,
 over all Your people Israel, and over Jerusalem.

Some early music settings of the antiphons show another perspective. **Jacob Handl**, also known as Jacobus Gallus, was the most famous musician serving the Counter-Reformation in Bohemia, a devout Catholic and friend of the Jesuits. His *Radix Jesse* is a typical Renaissance motet with points of imitation.

Radix Jesse, qui exurget judicare gentes: in eum gentes sperabunt. Et erit nomen eius benedictum in saecula saeculorum.	The Root of Jesse, who will rise up to judge the nations: in him the Gentiles will hope. And his name shall be blessed for ever and ever.
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Austrian Romantic composer **Anton Bruckner's** *a cappella* motets are intense masterpieces that pay homage to Renaissance masters, which he studied with care. "Bruckner's thirty-odd motets are often ignored, but they are a crucial part of his compositional output. They express his devout Roman Catholic beliefs, using the modal chords and long, Gregorian chant-like lines of the Renaissance masters. But the harmonic shifts and compositional techniques display a clearly Romantic sensibility, and the blocks of contrasting sound display Bruckner's roots as an organ improviser." (Dr. James C.S. Liu, for the Back Bay Chorale) Biographer Ernst Kurth called the motet *Virga Jesse* "the crown of Bruckner's shorter choral works" and related it to the Eighth Symphony. The medieval text is from the antiphon to the *Alleluia* for the Feast of the Annunciation—relating the conception of Jesus in Mary back to the prophecy of Isaiah.

Virga Jesse floruit: Virgo Deum et hominem genuit: pacem Deus reddidit, in se reconcilians ima summis. Alleluja.	The rod of Jesse hath blossomed: a Virgin hath brought forth God and man: God hath restored peace, reconciling in Himself the lowest with the highest. Alleluia.
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A favorite of Louis XIV, **Marc-Antoine Charpentier** was overshadowed by his contemporary Jean Baptiste Lully on the secular front, and so devoted himself to sacred music. He held prominent church jobs at the Jesuit Chapel in Paris, the convent of Port-Royal, and Sainte-Chapelle. His best known work today is his large scale *Messe de Minuit* (Midnight Mass), but he wrote numerous shorter no less wonderful cantatas and oratorios, such as his setting of the *Antienne O de l'Avent*. Most of the sections of this multi-movement work are for an alto-tenor-bass trio of soloists, with charming instrumental carol interludes, but the middle section presented here is for SATB.

O Clavis David,
et sceptrum domus Israel;
qui aperis, et nemo claudit;
claudis, et nemo aperit:
veni, et educ vincitum
de domo carceris,
sedentem in tenebris,
et umbra mortis.

O Key of David
and scepter of the House of Israel;
you open and no one can shut;
you shut and no one can open:
come and lead the prisoners
from the prison house,
those who dwell in darkness,
and the shadow of death.

David Biedenbender has written music for the concert stage as well as for dance and multimedia collaborations. His work is influenced by his diverse musical experiences in rock and jazz bands as an electric bassist; in wind, jazz, and New Orleans-style brass bands as a euphonium, bass trombone, and tuba player; and by his study of Indian Carnatic Music. He is Assistant Professor of Music Theory and Composition at Boise State University and is on the faculty of the Music in the Mountains Conservatory. He holds the Doctor of Musical Arts and Master of Music degrees in composition from the University of Michigan. *This Night* won VocalEssence's 2012 Welcome Christmas Carol Contest for creation of a new carol for chorus and flute. It was premiered in December 2012 in Minneapolis by Philip Brunelle and the ensemble. Biedenbender explains:

This Night is a setting of the text *Dies ist die Nacht, da mir erschienen* ("This Night a Wondrous Revelation"), which was written in 1683 by Caspar Friedrich Nachtenhöfer. I have used an English translation of the original German poem by Anna B. Hoppe from 1922, which also serves as the text for the Christmas hymn of the same name. I chose this text because of the beautifully vivid imagery and metaphors for light in the poetry, and because I really enjoy the simple, common rhyme and phrase structure that encouraged me to write simple, clear music.

This night a wondrous revelation
Makes known to me God's love and grace;
The Child that merits adoration
Brings light to our benighted¹ race;
And though a thousand suns did shine,
Still brighter were that Light divine.

The Sun of Grace for thee is beaming;
Rejoice, my soul, in Jesus' birth!
The light from yonder manger streaming
Sends forth its rays o'er all the earth.
It drives the night of sin away
And turns our darkness into day.

This Light, which all thy gloom can banish,
The bliss of heaven glorifies;
When sun and moon and stars shall vanish,
Its rays shall still illumine the skies.
This light through all eternity
Thy heaven and all to thee shall be.

1- overtaken by darkness; unenlightened

Tomorrow Shall Be My Dancing Day is a traditional English carol text in which the manifestation of God's love for the world is depicted as a dance, and the events in the life of Christ are steps in that dance, a sort of mystical mythological folktale. After graduating from Oxford, **John Gardner** worked as music master at Repton School, and then began to compose more and more. After the War, he considered it a fresh start, and began numbering his works from opus 1. They range from concertos, cantatas and symphonies to choral works, the best known of which are probably *Five Hymns in Popular Style*, Op. 54 (1962), and the carol *Tomorrow Shall Be My Dancing Day*, which was written for St. Paul's, London. He was made an Honorary Member of the Royal Academy of Music (Hon. RAM) in 1959, a Commander of the Order of the British Empire (CBE) in 1976 and an Honorary Member of the Royal Philharmonic Society in 1997, the year of his eightieth birthday.

Tomorrow shall be my dancing day;
I would my true love did so chance
To see the legend of my play,
To call my true love to my dance:

Refrain:
Sing, O my love,
O my love, my love, my love;
This have I done for my true love.

Then was I born of a virgin pure,
Of her I took fleshly substance;
Thus was I knit to man's nature,
To call my true love to my dance:

Refrain

In a manger laid and wrapped I was
So very poor, this was my chance,
Betwixt an ox and a silly poor ass,
To call my true love to my dance:

Refrain

Then afterwards baptized I was;
The Holy Ghost on me did glance,
My Father's voice heard from above,
To call my true love to my dance:

Refrain

Gottfried August Homilius, a German composer, cantor and organist who worked mostly in Dresden, was considered one of the most important successors of J. S. Bach. Born in Saxony, the son of a Lutheran pastor, and educated in Dresden, he then studied law at Leipzig University and the organ under Johann Sebastian Bach. He wrote more than ten passions, two oratorios (Christmas and Easter), over 60 motets, and 150 cantatas. The joyful, melismatic *Ich freue mich im Herrn*, a section of the *Magnificat*, also employs a German chorale tune (*Nun danket*) in the tenors.

Ich freue mich im Herrn,
und meine Seele ist fröhlich in meinem Gott.

I will rejoice in the Lord,
and my soul shall be joyful in my God.

Ich freue mich in dir Herrn,
und heiÙe dich willkommen.

I will rejoice in the Lord,
and bid you welcome.

Composer-conductor **Steven Sametz** is Professor of Music and Director of Choral Activities at Lehigh University and also serves as artistic director for the elite *a cappella* ensemble, The Princeton Singers. He is Founding Director of the Lehigh University Choral Union and the Lehigh University-American Choral Directors Association Summer Choral Composers' Forum. Dr. Sametz holds degrees from Yale University, the Frankfurt Hochschule für Musik und Darstellende Kunst and the University of Wisconsin-Madison. He provides the following notes for *Niño de Rosas*, the first of an *a cappella* set written in 2010 called *Three Mystical Choruses*: "*Niño de Rosas* is about individual transformation...the gypsy girl is so taken into the world of the infant Christ that, as she tells his fortune, it is she who finds her spiritual savior. *Three Mystical Choruses* points us towards commonality in all religion, where sacredness arises that is beyond words but which is—mystically and wondrously—frequently accessed in the art of choral singing."

Dame una limosnita, niño bendito;
si me das la mano, infante divino,
la buenaventura verás que te digo.

Give me alms, blessed child;
if you would give me your hand, divine infant,
you'll see the fortune that I'll tell you.

Niño de rosas,
dale a la gitanita paga de glorias.

Child of roses,
give this little gypsy girl glory as payment.

Miro aquí la raya,
que muestra que aunque niño,
verterás tu sangre, baño a mis delitos.

I read here on your palm
the line that says, "although you are a child,
you will shed your blood, which cleanses my sins."

Serás de tres reyes
rey reconocido,
y a este mismo tiempo
de un rey perseguido.

By three kings
you will be venerated as a king,
and at the same time
by a king you shall be persecuted.

Miro es otra raya,
¡oh con qué prodigios!
A los treinta y tres,
dejarás la vida, de amores rendido.

I see in another line:
O, what wonders!
At the age of thirty-three,
you will give up your life, exhausted by love.

¡Mi niño de rosas!

My child of roses!

Like Pärt, English composer **John Tavener** shifted towards a "holy minimalism" after converting to Russian Orthodox Christianity in 1977 and began traveling frequently to Greece. He often referred to his own music as "icons in sound." He is famous for the exotic Eastern Orthodox mysticism that infused his many choral works; his *Song for Athene* was sung at the funeral of Princess Diana. He died a year ago at the age of 69. Composer John Rutter described Tavener as having the "very rare gift" of being able to "bring an audience to a deep silence." Tavener provided the following notes on *Village Wedding*, which was commissioned by the Vale of Glamorgan Festival and premiered by the Hilliard Ensemble in August 1992: "*Village Wedding* is a series of musical and verbal images describing a village wedding in Greece. My insertion of Isaiah's Dance (the moment in the Orthodox wedding ceremony when the couple are three times led solemnly around the Holy Table by the Celebrant), and the whole tone of Sikelianos' poetry, however, show that everything in the natural and visible world, when rightly perceived, is an expression of a supernatural and invisible order of reality."

To my beloved, who breaks my heart.

Refrain: O Isaiah, dance for joy, for the Virgin is with child.
Do you listen within your veil, silent, God-quicken heart?

O depth and stillness of virginity! Follow your man.
 Let them throw white rice like a spring shower.
 Like a spring cloud, let her now tenderly spread her bridal veil.
 O the peace of the bridal dawn.
 And he listens, and he listens.
 And, as in front of a fount of crystal water,
 Let the girls pass in front of the bride,
 Observing her look from the corner of their eyes,
 As though balancing pitchers on their heads.
 O, like Leto giving birth to Apollo,
 Do you listen within your veil?
 When standing, her hands slight and pale,
 (Let them throw white rice...)
 She clasped the ethereal palm tree on Delos,
 Like a spring cloud.
 May you her mystical image...
 O the peace of the bridal dawn.
 Held by your husband's strong heart,
 And he listens.
 Bring into the world with a single cry your child,
 As the poet brings forth his creation.

Now we turn to true Russian Orthodox music in the work by **Alexandre Tikhonovich Gretchaninoff**. As a student at the Moscow and St. Petersburg Conservatories, he studied composition with Rimsky-Korsakov. He collaborated with various choral groups including the Moscow Synodal Choir. This influential group led the movement to return Russian church music to its roots in ancient ecclesiastical chant and the choral folk song. Gretchaninoff frequently devised new chant-like melodies, using a rich palette of choral textures ranging from stark unison (sometimes doubled in two or three octaves, reminiscent of Old Believers' singing) to "choral symphonism" in eight to twelve diverse parts. All of this is present in *Se Zhenih griadet* – No. 1 from a cycle of hymns from Passion Week, op. 58, which was premiered in Moscow, 1911. The hymn is the proper troparion (theme song) of the matins service of Holy Monday, Tuesday and Wednesday, known as the "Bridegroom Matins" because of the reference to the parable of the wise and foolish virgins. The music is based on a paraphrase of a Kievan chant melody. (Notes condensed from Vladimir Morosan for Musica Russica)

Alliluiya, alliluiya, alliluiya.
 Se Zhenih griadet f polunoshchi,
 i blazhen rab,
 yegozhe obriashchet bdiashcha;
 nedostoin zhe paki,
 yegozhe obriashchet univayushcha.
 Bliudi ubo, dushe moya,
 ne snom otiagotisia,
 da ne smerti predana budeshi,
 i Tsarstviya vne zatvorishasia;
 no vospriani zovushchi:
 "Sviat, sviat, sviat yesi, Bozhe.
 Bogoroditseyu pomiluy nas!"

Alleluia, alleluia, alleluia.
 Behold, the Bridegroom comes at midnight,
 and blessed is the servant
 whom He shall find watching;
 and again, unworthy is the servant
 whom He shall find heedless.
 Beware, therefore, O my soul,
 do not be weighed down with sleep,
 lest you be given up to death
 and lest you be shut out of the Kingdom.
 But rouse yourself, crying:
 "Holy, holy, holy, art Thou, O our God.
 Through the Theotokos¹, have mercy on us!"

1- Mary, Mother of God

As a boy of twelve, **Ying Zhang** heard traveling flute master Liu Guan-Yeh give a concert. Entranced by the sound of the bamboo flute, he begged to be accepted as a student. Forty-one years later, Zhang won China's highest national art award, the Wen Hua Prize, for his compositions in the classical Chinese style. Honored with

the title of First Class Composer, Zhang was recognized as one of the musicians who make Chinese musical traditions extend to the present. His 300-some compositions, which include the soundtracks for two movies, have won over 40 awards in China. Since moving to the U.S. in 1993, Zhang has received the 1995 McKnight Composer's Fellowship and many commissions, including from the Minnesota Composer's Forum. *River Snow*, commissioned by the Dale Warland Singers in 1998, was inspired by the Tang Dynasty poet Liu Tsung-Yuan (773-819).

千山鳥飛絕	Birds soar and vanish into endless mountains.
萬徑人蹤滅	All human traces dissolve from countless paths.
孤舟蓑笠翁	A lonely boat bearing an old man in his straw cape and hat.
獨釣寒江雪	Alone the old man fishes in the snow-cold river.

Reviewed as “most audacious ... edgy and thrilling,” the music of **Abbie Burt Betinis** has been heard in some of the finest concert halls in the United States, and is enjoying growing acclaim abroad. She has been commissioned by more than 40 music organizations including the American Suzuki Foundation, Cantus, The Dale Warland Singers, and The Schubert Club. She holds degrees from St. Olaf College and the University of Minnesota, and has done post-graduate work at the European American Musical Alliance in Paris, where she studied harmony and counterpoint in the tradition of Nadia Boulanger. A McKnight Artist Fellow, Betinis has also received grants and awards from the American Composers Forum, ASCAP, The Jerome Foundation, and The Minnesota Music Educators Association. She has been Composer-in-Residence for The Schubert Club in Saint Paul since 2005, and has also held residencies with The Singers—Minnesota Choral Artists and The Rose Ensemble. A three-time cancer survivor, Abbie lives in Saint Paul, MN. Abbie explains:

My Christmas carols are written as a continuation of a family tradition. In 1922, my great-grandfather, Bates Burt, began writing original carols and sending them annually to friends and family in his Christmas cards. His son, Alfred Burt, carried on the tradition, writing 15 now famous carols which include “Caroling, Caroling,” “Some Children See Him,” and “This is Christmas.” In 2001, when I restarted this family tradition, it caught the eye of Minnesota Public Radio, who now donates recording space and airtime to my carols annually, in the form of a broadcast premiere and interview. I collect a few other singers and we have a great time chatting with the MPR hosts and singing into nice microphones. The inspiration for this fifth annual Burt family carol, *Song of the Pines*, came this year (2005) from my mother, Emily Burt Betinis, a visual artist who designs our annual card. She came up with the design while I was still searching for a text for the carol. For the card, she has placed a simple pinecone image on white and silver paper mounted on dappled light blue cardstock. The theme is most appropriate: The shores of Lake Superior, where Bates Burt built his home and raised his family, are covered with pine groves, and I myself have many childhood memories of walking alone among the trees during Christmas, while visiting my grandparents.

Night, and the world asleep,
 All the silver pines are still,
 Here the moonlit earth lies bleak and chill,
*Mirabile Mysterium*¹, a child is born...

Now, a celestial song
 Shiv'ring down from lofty cones,
 Drops bough by bending bough in whispered tones:
Mirabile Mysterium, a child is born...

Blow! You great Northwind,
 Carry this song of long ago,
 And on your way redeem us all in snow,

Mirabile Mysterium, a child is born...

Lo! How immortal hymns
Fall from the lips of wakened souls,
Hail! Arise and greet the babe the choir extols,
Mirabile Mysterium, a child is born...

Night, and the world asleep,
But for the song of the snowy pine,
O! Yet here is God's own evidence divine,
Mirabile Mysterium, a child is born.

1- "wondrous mystery"

I thought this was most appropriate for this concert with its refrain of "*Mirabile Mysterium*." We follow it with two **Alfred Burt** Carols from *Set III*, ***Christ in the Stranger's Guise***, which draws parallels between many religions' treatment of the guest, and ***Come, Dear Children***, a joyful celebration of the "mighty scurrying" of holiday preparation.

Christ in the Stranger's Guise

I met a stranger yest'er'en¹.
I put food in the eating place,
drink in the drinking place,
music in the listening place,
and in the name of the Triune²,
He blessed myself and my house.
My cattle and my loved ones.
And the lark sang in His song:
Often, often, often goes
the Christ in the stranger's guise.

1- last night

2- Trinity

Come, Dear Children

Come, dear children, don't be dallying,
all the fam'ly now is rallying,
not a moment now to spare,
joyful haste is in the air.
There are nuts to crack and candies to make,
and birds to stuff, and cookies to bake.
There's many and many a thing to do,
which we have done before.
For Christmas, blessed Christmas
is here once more!

Now begins a mighty scurrying,
each to do his task is hurrying,
all to finish he contrives,
ere the glorious day arrives.
There are gifts to wrap and cards to write,
and secrets kept with great delight,
there's many and many a mystery

behind each closet door.
For Christmas, blessed Christmas
is here once more!

Was there ever such a jolly day?
Fam'lies gather'd for the holiday.
Home is fill'd with dancing eyes,
laughter, love and glad surprise.
There are friends to see and prayers to say,
and songs to sing in roundelay¹,
There's many a lovely memory
of Christmastides of yore.
For Christmas, blessed Christmas
is here once more!

1- song with a regularly recurring refrain

Following the Minnesota/St. Olaf connection, **John Ferguson** retired in 2012 as the Elliot and Klara Stockdal Johnson Professor of Organ and Church Music at St. Olaf College in Northfield, MN. He earned a B.M. from Oberlin, an M.M. from Kent State University, and a D.M.A. from The Eastman School of Music, where he studied with Russell Saunders. His responsibilities included directing the church music-organ program, teaching organ and conducting the St. Olaf Cantorei. He is respected as a fine teacher and performer, and his skill as improviser and leader of congregational song has received national acclaim. ***What Is This Lovely Fragrance?*** is a French carol, arranged in 2010 as commissioned by a Texas church, but performed soon after for the legendary Christmas Festival at St. Olaf. The depiction of the sacred as a lovely smell is yet another way of trying to describe the ineffable, and the bells and flute add to the otherworldliness of the setting.

What is this lovely fragrance stealing;
shepherds, what fills the winter air?
Never was sweetness so appealing,
never were flow'rs of spring so fair.

What is this light, so fair, so tender,
breaking upon our wond'ring eyes?
Never the morning star so radiant
followed his course o'er eastern skies.

What is this wonder all around us
filling the air with music light?
Shepherds! Some magic here has found us!
Never mine ears knew such delight!

What is this lovely fragrance stealing?
Shepherds! It sets my heart astir!
Never was sweetness so appealing,
never were flow'rs of spring so fair.

At Brigham Young University, **Ronald Staheli** is the Choral and Conducting Division Coordinator and the Director of Graduate Studies in Choral Music. He also appears regularly as conductor in performances involving the combined choirs and orchestra of the university. He has traveled widely as a clinician and guest conductor, and has become known for what a colleague calls a profound sense of phrasing and articulation, which informs all his work. His choirs have travelled the world to acclaim. Harmonium currently includes three

BYU choir alumni! Staheli's arrangement of *A Soalin'* is a lively pastiche of the round *Hey Ho, Nobody Home*, the English Wassail carols *Soal Cake* and *Here We Come A-Wassailing*, and *God Rest Ye Merry Gentlemen*.

Hey ho, nobody home,
Meat nor drink nor money have I none,
Yet shall we be merry.

Soal, a soal, a soal cake¹,
Please, good missus, a soal cake.
An apple, a pear, a plum, a cherry,
any good thing to make us all merry.
One for Peter, two for Paul,
three for Him who made us all.

God bless the master of this house, and the mistress also,
and all the little children that round your table grow.
The cattle in your stable, the dog by your front door,
and all that dwell within your gates we wish you ten times more.

Here we come a-wassailing among the leaves so green.
Here we come a-wand'ring so fair to be seen.
Love and joy come to you, and to you your wassail too;
and God bless you and send you a Happy New Year,
and God send you a Happy New Year.

Go down into the cellar and see what you can find.
If the barrels are not empty we hope you will be kind.
We hope you will be kind with your apple and strawberr',
for we'll come no more a-soalin' till this time next year.

Now to the Lord sing praises all you within this place,
and with true love and brotherhood each other now embrace.
This holy tide of Christmas, of beauty and of grace,
Oh tidings of comfort and joy!

God rest ye merry Gentlemen, let nothing you dismay.
Remember Christ our Savior was born on Christmas Day
to save us all.

From God our Father the blessed angels came,
and unto certain shepherds brought tidings of the same.
That there was born in Bethlehem the Son of God by name:
Oh tidings of comfort and joy!

The streets are very dirty, my shoes are very thin,
I have a little pocket to put a penny in.
If you haven't got a penny, a ha'penny² will do,
If you haven't got a ha'penny then God bless you!

1- a soal (soul) cake is a small round cake , traditionally made for All Souls' Day to celebrate the dead.

2- half-penny