



VESPERS: CELEBRATING DUSK
MARCH 9 & 10, 2024

All Night I Could Not Sleep <i>CHAMBER SINGERS</i>	Laurel Luke Christensen (b. 1988)
Grace Before Sleep	Susan LaBarr (b. 1981)
My Soul Hath Found a Refuge in Thee <i>Austin Kurbandsade, Brandon Johnson-Douglas</i>	Evelyn Simpson-Curenton (b. 1953)
Denn Er hat seinen Engeln befohlen	Felix Mendelssohn (1809-1847)
Nunc Dimittis	Jessica French (b. 1984)
Abendlied	Josef Rheinberger (1839-1901)
La Nuit <i>Lizzie Engelberth</i>	Jean-Philippe Rameau (1683-1764) arr. Joseph Noyon (1888-1962)
Aftonen	Hugo Alfvén (1872-1960)
Mata del ánima sola <i>Matthew Onigman</i>	Antonio Estévez (1916-1988)
Iam Sol Recedit	Ola Gjeilo (b. 1978)
A Prophecy of Dawn	Bob Chilcott (b. 1955)

INTERMISSION

Vesperae solennes de confessore (K. 339)	Wolfgang Amadeus Mozart (1756-1792)
Dixit <i>Lianna Johnson, Sarah Murray, Joe Keefe, Tom Howell</i>	
Confitebor <i>Caitlin Sweet, Sarah Murray, Joe Keefe, Tom Howell</i>	
Beatus vir <i>Caitlin Sweet, Sarah Murray, Jeremy Nielsen, Ben Schroeder</i>	
Laudate pueri	
Laudate Dominum <i>Leslie Adler</i>	
Magnificat <i>Reggie Ramekar, Sarah Murray, Jeremy Nielsen, Ben Schroeder</i>	

Tzū-Yeh, a courtesan of the Jin Dynasty era (c. 400 BC), was also known as Lady Night or Lady Midnight.

All night I could not sleep
Because of the moonlight on my bed.
I kept on hearing a voice calling: Out of Nowhere,
Nothing answered “yes.”

Susan LaBarr is a composer and choral editor living and working in Springfield, MO. She received a BA in music and a MM in music theory from Missouri State University. Susan has been commissioned by Seraphic Fire, the National ACDA Women's Choir Consortium, the Texas Choral Director's Association's Director's Chorus, and many other groups. She has also sung professionally. Central to Susan's musical vocabulary is the knowledge she gained from studying with Alice Parker (1925-2023) at her home in Hawley, MA, where she attended the Composer's Workshop and Melody Studies Workshop in 2012 and 2013, respectively. Her *Grace Before Sleep* is a lush setting of a beautiful poem by Sara Teasdale (1884-1933), which we will present in surround sound.

How can our minds and bodies be
Grateful enough that we have spent
Here in this gen'rous room,
This evening of content?
Each one of us has walked through storm
And fled the wolves along the road;
But here the hearth is wide and warm,
And for this shelter and this light
Accept, O Lord, our thanks tonight.

My Soul Hath Found Refuge in Thee is an under-performed double choir setting of Psalm 91 composed by **Evelyn Simpson-Curenton**. At age two, Evelyn Simpson-Curenton began to play the piano; at five, she began formal piano lessons; by age nine, she was accompanying her renowned musical family, The Singing Simpsons, in public performances. She earned a BM in music education and voice from Temple University. Her GIA Publications biography continues:

A composer, arranger, pianist, organist, and vocalist, Simpson-Curenton has performed with musical organizations such as Philadelphia's National Opera Ebony (renamed Opera North) and was choral director and arranger for the Howard University Drama Department's production of "Mahalia's Song." She has been commissioned to write works for the American Guild of Organists, George Shirley, the late Duke Ellington, and her sister, the late Joy Simpson; and has arranged music for Kathleen Battle, Jessye Norman, and the *Porgy and Bess* Chorus of the New York Metropolitan Opera...She has given lectures and participated in workshops on early 18th-century black religious music and the music of African-Americans during the Civil Rights era.

He that dwelleth in the secret place of the most High,
he shall abide under the shadow of the Almighty.
I will say of the Lord,
he is my refuge and my fortress, my shadow,
my God, in him, will I trust.
Surely he shall deliver thee from the snare of the fowler¹,
and from the noisome² pestilence.
A thousand shall fall at thy side
and ten thousand at thy right hand,
but it shall not come nigh thee.
Because he hath set his love upon me,
therefore will I deliver him,
because he hath known my name.
He shall call upon me, and I will answer him;
I will deliver him and honor him.
With long life will I satisfy him.
Alleluia, praise him forever.

1- hunter

2- harmful

Felix Mendelssohn Bartholdy was famous for championing the works of J.S. Bach and for composing many sacred works for Latin, German, and English liturgies, as well as for concert performance. In the summer of 1843, King Friedrich Wilhelm IV appointed Mendelssohn as director of the royal Berliner-Domchor (Cathedral Choir). With this ensemble in mind, Mendelssohn wrote several works for double choir, including the famous *Heilig*. In 1844, the composer visited London, then returned to Germany at which point he learned of an attempt on the life of the king, and so composed *Denn Er hat seinen Engeln befohlen* to verses from Psalm 91. It is a gorgeous example of the influence of early music on the composer, with its double choir dialogue between men and women, and long arched phrases. Mendelssohn liked it so much that he later incorporated it into *Elijah* as a solo double quartet in English.

Denn Er hat seinen Engeln befohlen über dir,
daß sie dich behüten auf allen deinen Wegen,
daß sie dich auf den Händen tragen,
und du deinen Fuß nicht an einen Stein stoßest.

For He has commanded His angels
concerning you,
that they protect you on all your journeys,
that they carry you in their hands,
and that you not hit your foot on a rock.

It is traditional to perform a *Magnificat* and *Nunc Dimittis* at Evensong (sung Evening Prayer) in the Anglican tradition, or just the *Nunc Dimittis* at Compline, the last service before bedtime, where one also often chants Psalm 91. We performed **Jessica French's** *Magnificat* in our December concert and will perform the full set in an Evensong this April involving Grace Church Choir and many Harmonium singers. These same singers will also take French's piece with them to England this summer for a week as the resident choir at Wells Cathedral.

Jessica French is an award-winning composer specializing in choral music, both sacred and secular. Jessica received her foundational training in music at the Madeleine Choir School in Salt Lake City. She received a BM degree in organ performance from Indiana University Jacobs School of Music and a MM degree in organ performance from Yale University. Jessica has a rare ability called synesthesia, in which various senses are linked to one another, mainly in the form of colors associated with notes, timbres, and words. She is composer-in-residence at Saint Thomas Fifth Ave (NYC) and a contributor to *Carols for Choirs 6*. Jessica's awards include the ASCAP Plus Award, the 2020 AGO/ECS Publishing Award in Choral Composition, and most recently, The American Prize for professional shorter choral works. The *Magnificat and Nunc Dimittis* was originally written for treble voices and organ in 2013, and a version for SATB choir and organ was written in 2019. It has been sung by various choirs across the globe including St. Paul's, London. <https://www.jessicafrench.net/>

Lord, now lettest Thou Thy servant depart in peace,
according to Thy word.
For mine eyes have seen Thy salvation,
Which thou hast prepared before the face of all people;
To be a light to lighten the Gentiles
and to be the glory of Thy people Israel.

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

Josef Rheinberger, "Liechtenstein's greatest composer," was an organist and composer of organ, church, and chamber music in a late Romantic, highly expressive style in the tradition of Brahms. He served as court conductor in Munich for most of his life, responsible for the music in the royal chapel. The six-voice texture of *Abendlied* (Evensong), from *Drei geistliche Gesänge*, gives it a rich sound and exploits the men's and women's voices in double-choir format.

Bleib bei uns,	Stay with us,
denn es will Abend werden,	because it will be evening
und der Tag hat sich geneiget.	and the day has drawn to a close.

La Nuit is a harmonization by Joseph Noyon of a theme from **Jean-Philippe Rameau's** 1733 opera *Hippolyte et Aricie* (duo of the Priestesses of Diane, "Let us render an eternal homage," act I, scene 3). As well as being known for his baroque operas, Rameau was a music theorist and an important composer of harpsichord works. The words to *La Nuit* were written by the composer Édouard Sciortino (1893-1979). This music was popularized among the general public by the film *Les Choristes*, which is definitely one of my favorite movies ever!

O Nuit! viens apporter à la terre
le calme enchantement de ton mystère.
L'ombre qui t'escorte est si douce.
Si doux est le concert
de tes voix chantant l'espérance.
Si grand est ton pouvoir,
transformant tout en rêve heureux.

O Night! come bring to the earth
the calm enchantment of your mystery.
The shadow that escorts you is so sweet.
So sweet is the concert
of your voices singing hope.
So great is your power,
transforming everything into a happy dream.

O Nuit! oh laisse encore à la terre
le calme enchantement de ton mystère.
L'ombre qui t'escorte est si douce.
Est-il une beauté aussi belle que le rêve?
Est-il de vérité plus douce que l'espérance?

O Night! oh leave still on the earth
the calm enchantment of your mystery.
The shadow that escorts you is so sweet.
Is there a beauty as fair as the dream?
Is there any truth sweeter than hope?

Hugo Alfvén was one of Sweden's most esteemed composers, writing in a folk-neo-romantic style. He was a conductor (both orchestra and chorus) as well as a successful composer. His music was heard at almost all Swedish national ceremonies, and every ten years his birthday was celebrated as an important national event. For many years he conducted the famous male choir Orphei Drängar, and most of his choral works began as TTBB settings. Alfvén's most well-known choral piece, *Aftonen* (Evening) was composed in 1942 and is dedicated to the Siljan Choir, who most likely premiered it, one of the few works that he composed originally for mixed chorus. It evokes a forest at dusk with divisi sonorities, yummy harmonies, and horn calls in wordless humming.

Skogen står tyst, himlen är klar.
Hör huru tjugusande vallhornet lullar.
Kvällsolns bloss sig stilla sänker,
ner uti den lugna, klara våg.
Ibland dälдер, gröna kullar
eko kring nejden far...

Tranquil the woods, skies crystal clear:
Faint the alluring shepherd horns beckon.
Sunset aglow, blushing fading, setting slowly,
oh so gently, onto a peaceful rippling wave.
Through the valleys, green hillsides,
lingering echoes sound...

María Guinand, editor of the *Música de Latinoamérica* series for earthsongs publishers, provides this note on *Mata del ánima sola*:

[This] is a work inspired by a poem of Alberto Arvelo Torrealba (1903-1971). The piece has two distinct sections: one slow and meditative, and the other very quick and rhythmic based on a combined 3/4 and 6/8 meter which is characteristic of a dance called *zoropo*. The music depicts the solitude and mystery of the *llanos*, the high plains of Venezuela, while the tenor solo represents the *llanero*, or "man of the plains" whose songs are improvised. In the *zoropo* section, the choir imitates the instruments that are traditionally used to play the dance. The altos and tenors have the rhythm of the *cuatro* (a small guitar with only four strings), the sopranos imitate the diatonic harp, and the basses sing the guitar *bordones*, all of which combine to provide the "instrumental" accompaniment to the tenor soloist.

The composer **Antonio Estévez** was one of the second generation of important Venezuelan composers in this century. A choral and orchestral conductor, his most important work is *Cantata Criolla*, a choral symphonic work (also based on words by Torrealba) which depicts a duel between the man of the plains and the devil. ... The poetry of Torrealba is always related to life and traditions in the Venezuelan plains, his motherland.

Mata del ánima sola,
boquerón de banco largo,
ya podrás decir ahora:
aquí durmió canta claro.

Tree of the lonely soul,
wide opening of the long riverside,
now you will be able to say:
here slept Cantaclaro.

Con el silbo y la picada
de la brisa coledora,
la tarde catira y mora
entró al corralón callada.

With the whistle and the sting
of the twisting breeze,
the dappled and violet dusk
quietly entered the corral.

La noche, yegua cansada,
sobre los bancos,
tremola la crin y la negra cola;
y en su silencio,
se pasma tu corazón de fantasma.

The night, tired mare,
above the riverside,
shakes her mane and black tail;
and in its silence,
your ghostly heart is filled with awe.

Ola Gjeilo was born in Norway and moved to New York in 2001 to study composition at the Juilliard School. A full-time concert music composer, Ola is also very interested in film, and his music often draws inspiration from movies and cinematic music. His biography explains:

An accomplished pianist, improvisations over his own published choral pieces have become a trademark of his collaborations. Although Norwegian by birth, it is perhaps Ola's adopted country of America that has influenced the composer's distinctive sound-world the most, evolving a style that is often described as cinematic and evocative, with a lush, harmonious sound. Ola grew up in a musically eclectic home listening to classical, jazz, pop and folk, a broad background he later incorporated into his classical composition studies at The Juilliard School, the Royal College of Music in London, and currently as a NYC-based freelance composer. He is especially inspired by the improvisational art of film composer Thomas Newman, jazz legends Keith Jarrett and Pat Metheny, glass artist Dale Chihuly and architect Frank Gehry. <https://olagjeilo.com/>

Iam Sol Recedit was written as a set with *Lux Beata Trinitas*. Gjeilo says "I wanted to write something hopeful and peaceful, and to incorporate one of my favorite instruments, the oboe."

Iam sol recedit igneus,
Tu lux perennis Unitas;

Now the fiery sun recedes,
You are the eternal light of Unity;

Patri, simulque Filio, To the Father, and to the Son,
tibique sancte Spiritus, and to the Holy Spirit,
sicut fuit, sit iugiter saeculum as it was, may it be forevermore
per omne gloria. in all [Your] glory.

Te mane laudum carmine, We praise You in the morning with a song,
Te deprecamur vespere; We pray to you in the evening;

Amen. Amen.

Robert “Bob” Chilcott is a British choral composer, conductor, and singer based in Oxford. 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, 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; since 2002 he has been principal guest conductor of the BBC Singers, and since 2019, principal conductor of Birmingham University Singers. *A Prophecy of Dawn* was commissioned to mark the opening of the Britten Building at Gresham's School in Norfolk, England, and first performed by their Chapel Choir in 2017. The impressionistic piano part and soaring violin help paint the atmosphere depicted in the poem by British soldier and poet Matthew Meiklejohn (1870-1913). Knowing the poet experienced war firsthand changes your perspective on the text. <https://bobchilcott.com/>

Through the dim houses, where the sunset gleams,
Faintly and mellowly the grey walls glow
With a still peace of centuries ago.
Peace that is not
Born of the summer noon nor is it born
Of that hour when birds call up the dawn.
Peace, where clouds climb higher in the sky,
Where the sunbeams die
And falling, gild the clouds that ever roll
Over unfathomable depths of blue.
Peace is upon the earth; the drone of bees,
In hollow flowers, in the shade of trees.
Far away a cuckoo's endless rhyme
Is spinning softly till the end of time,
A dream of noon, a prophecy of dawn.

Wolfgang Amadeus Mozart wrote over 50 vocal liturgical works between the ages of 10 and 25, and in 1781, left his native Salzburg for Vienna. After all, he was the son of a Salzburg church musician living in a time of the great prince-archbishops, with whom he had a love-hate relationship as a composer. Mozart strove for brilliance and creativity in the liturgical forms whereas the archbishops preferred a more pedestrian (and shorter) approach. This was Mozart's final choral work composed for Salzburg Cathedral in 1780.

Mozart's *Vesperae solennes de confessore* (Solemn Vespers for a Confessor) is bursting at the seams with musical invention concentrated into six short movements. It follows the classic Vespers form, five psalms assigned to the evening service and a *Magnificat*. It is scored for SATB chorus and soloists, with a typical Salzburg orchestra: strings (no violas), with trumpets and timpani in the outer movements. There is also a less typical bassoon obbligato in the fifth movement. It is a work of great brilliance and variety, succinct and unified.

The opening lilting allegro *Dixit* is unified by busy string writing, dramatic text-painting, and the use of lots of diminished chords.

Dixit Dominus Domino meo:
sede a dextris meis,
donec ponam inimicos tuos
scabellum pedum tuorum.
Virgam virtutis tuae emittet
Dominus ex Sion:
dominare in medio inimicorum tuorum.
Tecum principium in die virtutis tuae,
in splendoribus sanctorum;
ex utero ante luciferum genui te.
Juravit Dominus, et non poenitebit eum;
Tu es sacerdos in aeternum
secundum ordinem Melchisedech¹.
Dominus a dextris tuis
confregit in die irae suae reges.
Judicabit in nationibus;
implebit ruinas
conquassabit capita in terra multorum.
De torrente in via bibet;
propterea exaltabit caput.

Gloria Patri, et Filio,
et Spiritui Sancto.
sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum.
Amen.

The Lord said to my Lord:
sit at my right hand,
until I place your enemies
as a footstool for your feet.
The rod of your power
the Lord will send forth from Zion:
ruling in the midst of your enemies.
Sovereignty is with you on the day of your strength,
in the splendor of the Holy Ones;
out of the womb before the light I begot you.
The Lord has sworn, and will not repent of it;
You are priest forever
according to the order of Melchizedek.
The Lord at your right hand
crushes kings in the day of His wrath.
He will pass judgment on the nations;
He will pile up ruins
and shatter heads in many lands.
He will drink from the rushing stream on the way;
therefore, He shall lift up His head.

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

~Psalm 110

1- Melchizedek, whose name means "king of righteousness," was a king of Jerusalem and priest of the Most High God.

The E-flat *Confitebor* movement is characterized by the opening triadic motive which recurs throughout, and a much more extended solo section than the first movement, as well as virtuoso instrumental writing.

Confitebor tibi Domine,
in toto corde meo:
in consilio justorum, et congregatione.
Magna opera Domini,
exquisita in omnes voluntates ejus.
Confessio et magnificentia
opus ejus;
et justitia ejus manet
in saeculum saeculi.
Memoriam fecit mirabilia suorum:
misericors et miserator et justus.
Escam dedit timentibus se;
memor erit in saeculum testamenti sui.
Virtutem operum suorum
annuntiabit populo suo,
ut det illis
hereditatem gentium;
opera manuum ejus veritas et iudicium.
Fidelia omnia mandata ejus,
confirmata in saeculum saeculi,
facta in veritate et aequitate.
Redemptionem misit Dominus populo suo.
Mandavit in aeternum testamentum suum:
sanctum et terribile nomen ejus.
Initium sapientiae timor Domini:
intellectus bonus omnibus facientibus eum.
Laudatio ejus manet in saeculum saeculi.

Gloria Patri, et Filio,
et Spiritui Sancto.
sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum.
Amen.

I acknowledge you, O Lord,
with my whole heart:
in the council of the just and in the congregation.
Great are the works of the Lord,
chosen by all His desires.
I acknowledge, as well,
the magnificence of His deeds;
and His justice endures
from generation to generation.
He has made memorials of His miracles:
merciful and compassionate and just.
He gives food to those that fear Him;
He will remember His covenant forever.
The power of His works
will be announced to His people,
so that He may give them
the inheritance of the nations;
the works of His hands are truth and justice.
All His commandments are faithful,
confirmed from generation to generation,
made in truth and fairness.
The Lord has sent salvation to His people.
He has given His covenant for eternity;
holy and awesome is His name.
The fear of the Lord is the beginning of wisdom:
all who practice it have a good understanding.
His praise endures from generation to generation.

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

~Psalm 111

The 3/4 time *Beatus vir* is propelled by the sweeping upward runs in both voices and strings, and upward arpeggio motives (“in memoria,” “potens in terra”) which return at the “Amen.” The solo quartet is again important, dominated by the florid soprano part.

Beatus vir qui timet Dominum,
in mandatis ejus volet nimis.
Potens in terra erit semen ejus;
generatio rectorum benedicetur.
Gloria et divitiae in domo ejus,
et justitia ejus manet

Blessed is the one who fears the Lord,
who greatly delights in His commandments.
His seed will be potent on the earth;
the generation of the righteous will be blessed.
Glory and wealth will be in His house,
and His righteousness will endure

in saeculum saeculi.
Exortum est in tenebris lumen rectis:
misericors et miserator et justus.
Jucundus homo
qui miseretur et commodat,
disponet sermones suos in iudicio;
quia in aeternum non commovebitur.
In memoria aeterna erit justus,
ab auditione mala non timebit.
Paratum cor ejus sperare in Domino.

Non commovebitur
donec despiciat inimicos suos.
Dispersit dedit pauperibus;
justitia ejus manet
in saeculum saeculi.
Cornu ejus exaltabitur in gloria.
Peccator videbit et irascetur,
dentibus suis fremet et tabescet;
desiderium peccatorum peribit.

Gloria Patri, et Filio,
et Spiritui Sancto.
sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum.
Amen.

from generation to generation.
A light has arisen in the dark for the upright:
merciful and compassionate and just.
Happy is the one
who is compassionate and generous,
who chooses his words with discretion;
for he will never be disturbed.
The just will be eternally remembered,
and will not fear evil tidings.
His heart is ready to trust in the Lord.

He will not be troubled
until He looks down upon His enemies.
He disperses and gives to the poor;
His righteousness will endure
from generation to generation.
His horn will be exalted in glory.
The sinner will see and be angered,
will gnash his teeth and sulk;
the desires of sinners will perish.

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

~Psalm 112

Laudate pueri is a sophisticated fugue in D minor, closely related to his *Requiem's Kyrie* fugue. The fully developed fugue includes subject, countersubject, subject in inversion (upside-down), subject in major as well as minor (in combination with several countersubjects), in *stretto* (quick entrances one measure apart), and even the subject and its inversion at the same time (with independent string parts!). Yet the movement is much more than an intellectual exercise, but grand and exciting.

Laudate pueri Dominum,
laudate nomen Domini.
Sit nomen Domini benedictum
ex hoc nunc et usque in saeculum.
A solis ortu usque et ad occasum,
laudabile nomen Domini.
Excelsus super omnes gentes Dominus
et super coelos gloria ejus.
Quis sicut Dominus Deus noster,
qui in altis habitat et humilia respicit

Praise the Lord, O children,
praise the name of the Lord.
May the name of the Lord
be blessed from henceforth and forevermore.
From the rising of the sun to its setting,
the name of the Lord is praiseworthy.
The Lord is exalted above all people
and His glory is above the heavens.
Who is like the Lord our God,
who dwells on high and regards the lowly

in coelo et in terra?
Suscitans a terra inopem
et de stercore erigens pauperem,
ut collocet eum cum principibus populi sui.
Qui habitare facit sterilem
in domo matrem filiorum laetantem.

Gloria Patri, et Filio,
et Spiritui Sancto.
sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum.
Amen.

in heaven and on earth?
He supports the helpless on the earth
and raises up the poor from the dust,
in order to place him with the princes of His people.
He makes the barren one dwell
in a house as the happy mother of children.

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

~Psalm 113

The lyrical *Laudate Dominum* is arguably the most beautiful soprano solo ever written. It is accompanied by strings with bassoon solo obbligato. The chorus repeats the tune for the *Gloria Patri*, harmonizing the soprano melody, while the soloist soars above in a cadenza-like “Amen.”

Laudate Dominum omnes gentes;
laudate eum, omnes populi.
Quoniam confirmata est
super nos misericordia ejus,
et veritas Domini manet in aeternum.

Gloria Patri, et Filio,
et Spiritui Sancto.
sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum.
Amen.

Praise the Lord, all nations;
praise Him, all people.
For He has bestowed
His mercy upon us,
and the truth of the Lord endures forever.

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

~Psalm 117

The *Magnificat* is in full-blown baroque sonata form, with a slow introduction, four-part exposition, development, recapitulation and coda (*Gloria Patri*). There is no text repetition, and it features an important upward octave leap motive, first in the introduction, then in the soprano solos. Trumpets and timpani join as in the first movement, framing the work.

Magnificat anima mea Dominum;
et exsultavit spiritus meus
in Deo salutari meo.
Quia respexit
humilitatem ancillae suae.
Ecce enim ex hoc beatam
me dicent omnes generationes.
Quia fecit mihi magna qui potens est,

My soul magnifies the Lord;
and my spirit rejoices
in God my Savior.
For He has regarded
the lowliness of His handmaiden.
Behold, from henceforth,
I will be called blessed by all generations.
For the Mighty One has done great things for me,

et sanctum nomen ejus.
Et misericordia ejus 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 misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.

Gloria Patri, et Filio,
et Spiritui Sancto.
sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum.
Amen.

and holy is His Name.
His mercy is for those who fear Him
from generation to generation.
He has shown strength with His arm;
He has scattered the proud
in the imagination of their hearts.
He has brought down the mighty from their seat,
and has exalted the humble and meek.
He has filled the hungry with good things,
and sent the rich away empty.
He has helped His servant Israel
in remembrance of His mercy.
As he promised to our forefathers,
Abraham and His seed forever.

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

Thank you for your support of live music and our singers! I hope you have enjoyed this slightly backwards program in which we invoke the dusk only to wake you up with Mozart's energy.

Please don't miss the upcoming Chamber Singers full concert celebrating seasons and the seasons of life. Let your favorite high school student know about our composition contest (deadline March 18) and say hello at the reception. Join us for an afternoon with Mark Miller Wednesday, April 17, and look for our music on your favorite streaming platforms.