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The 2012-13 Season

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November 3

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June 9



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WINTER SING NOËL!

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FALL Beginning to See the Light *(Performed November 3, 2012)*

Featuring Matthew Brown, Organist

Program: **Requiem** by Maurice Duruflé

Choral varié sur le thème du Veni Creator Op. 4 by Duruflé

In Paradisum by Edward Fissinger

Sleep by Eric Whitacre

And I Saw a New Heaven by Edgar Bainton

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Message from the Conductor

Whenever you come to a Voices concert, great composers and lively music await you! This year's program touches down with French composers Duruflé, Saint-Saëns, and Charpentier. Then we cover the German, Austrian, and English fronts with selections by Bach, Mozart, Purcell, and McCartney. Yes, that famous British quartet called the Beatles produced a composer with cross-over ambitions, from pop star to modern composer writing for orchestra, chorus, children's choir, and soprano soloist. We're excited about performing Sir Paul McCartney's oratorio called *Ecce Cor Meum*. It's a beautiful mix of the spiritual and sensual, and it's all about love.

Voices is committed to the presentation of modern music, the works of living composers, alongside the choral masterpieces of days gone by. Our chorus has invited a number of composers to North Carolina for brief residencies and we are grateful for these collaborations and the inspiration that comes from witnessing a composer's creativity and passion for music firsthand.

Our ensemble Cantari has expanded its concerts this season from two to three. Catch them performing at any of the three venues: Chapel of the Cross, Hill Hall Auditorium, or The ArtsCenter in Carrboro. Also, our Cantari men are performing at the ArtsCenter in seven December performances of "All Is Calm", a moving drama about the Christmas truce of 1914. Written by Peter Rothstein for three actors and an a cappella men's chorus, the ArtsCenter's production is the southeast regional premiere of this play.

I want to thank you for supporting Voices and our ensemble Cantari as we explore the riches of choral music from all parts of the world. Make sure to put our concerts on your calendar and we look forward to seeing you at the next one!

Sue T. Klausmeyer

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SING NOËL!

Messe de Minuit Pour Noël (Midnight Mass for Christmas) Marc-Antoine Charpentier (1643-1704)

1. Kyrie
Chorus, Trio, Chorus
2. Gloria
Chorus, Trio, Chorus, Duet, Chorus
3. Credo
Chorus, Trio, Chorus, Trio, Chorus, Trio, Chorus
4. Sanctus
Chorus, Trio
5. Agnus Dei
Chorus and Trio

Three French Carols

- | | |
|---------------------------------|-----------------------------|
| Patapan (Burgundian Carol) | arranged by Michael Larkin |
| Bring A Torch (French Carol) | arranged by Fred Prentice |
| The Rarest Gift (Noël Nouvelet) | arranged by Edwin Fissinger |

Intermission

Christmas Oratorio Camille Saint-Saëns (1835-1921)

1. Prelude
2. "Et pastores" – Tenor, Mezzo Soprano, Soprano, and Baritone Solos, Chorus
3. "Expectans" – Mezzo Soprano Solo
4. "Domine, ego credidi" – Tenor Solo, Women's Chorus
5. "Benedictus" – Soprano and Baritone Duet
6. "Quare fremuerunt gentes?" – Chorus
7. "Tecum principium" – Soprano, Tenor and Baritone Trio
8. "Alleluia" – Soprano, Mezzo-Soprano, Alto and Baritone Quartet
9. "Consurge, Filia Sion" –
Soprano, Mezzo-Soprano, Alto, Tenor and Baritone Quintet with Chorus
10. "Tolite hostias" – Chorus

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Text and Translations

Messe de Minuit Pour Noël (Midnight Mass for Christmas)

Marc-Antoine Charpentier

Kyrie

Kyrie eleison...

Christe eleison...

Kyrie eleison...

Gloria

Gloria in excelsis Deo.

*Et in terra pax hominibus, pax,
Bonae voluntatis.*

*Laudamus Te, laudamus Te,
Laudamus Te,
Benedicimus Te, benedicimus Te,
Adoramus Te, adoramus Te,
Glorificamus Te, glorificamus Te.*

*Gratias agimus Tibi
Propter magnam gloriam Tuam.*

*Domine Deus, Rex coelestis, Deus Pater,
Deus Pater omnipotens,
Domine, Fili unigenite, Jesu Christe,
Jesu Christe.*

*Domine Deus, Agnus Dei
Filius Patris, Filius Patris,
Qui tollis peccata mundi,
miserere nobis.*

*Qui tollis, qui tollis peccata mundi,
Qui tollis, qui tollis peccata mundi,
Suscipe, suscipe deprecationem nostram.
Qui sedes, qui sedes
Ad dexteram Patris,
Miserere nobis, miserere nobis.*

*Quoniam Tu solus sanctus,
Tu solus, solus Dominus,
Tu solus altissimus, Jesu Christe,
Cum Sancto, Sancto Spiritu
In gloria Dei Patris.
Amen, Amen, Amen...*

Kyrie

Lord, have mercy...

Christ, have mercy...

Lord, have mercy...

Gloria

Glory be to God on high.
And on earth peace,
Good will towards men.

We praise Thee, we bless Thee,
We worship Thee,
We glorify Thee,
We give thanks to Thee
For Thy great glory,

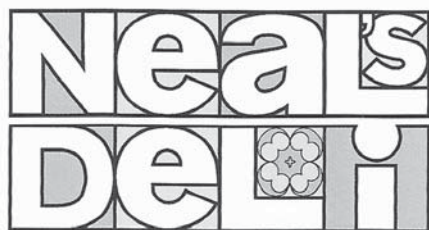
O Lord God,
Heavenly King.

God the Father Almighty, God the Father,
God the Father Almighty,
O Lord, the only-begotten Son, Jesus Christ,
Jesus Christ.

O Lord God, Lamb of God,
Son of the Father, Son of the Father,
Thou that takest away the sins of the world,
Have mercy upon us.

Thou that takest away the sins of the world,
Thou that takest away the sins of the world,
Receive, receive, receive our prayer.
Thou that sittest, that sittest
At the right hand of God the Father,
Have mercy upon us, have mercy upon us.

For Thou only art holy;
Thou only, only art the Lord,
Thou only, O Christ,
With the Holy Spirit,
Art most high in the glory of God the Father.
Amen, Amen, Amen...



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Credo

*Patrem omnipotentem,
Factorem cœli et terræ,
Visibilium omnium
Et invisibilium, et invisibilium,
Et in unum Dominum Jesum Christum,
Filiū Dei unigenitum,
Et ex Patre natum ante omnia,
Ante omnia sæcula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
Consubstantialē Patri,
Per quem Omnia facta sunt,
Qui propter nos homines
Et propter nostram, propter nostram salutem
Descendit, descendit de cœlis,
Et incarnatus est de Spiritu Sancto
Ex Maria virgine, et homo factus est
Crucifixus etiam pro nobis
Sub Pontio Pilato,
Crucifixus etiam pro nobis*

Credo

I believe in one God, the Father almighty,
Maker of heaven and earth,
And of all things visible and invisible,
And invisible, and invisible.
And in one Lord, Jesus Christ,
Only begotten Son of God,
Begotten of his Father
Before all worlds.
God of God, light of light,
Very God of very God.
Begotten, not made,
Being of one essence with the Father:
By whom all things were made.
Who for us men
And for our, for our salvation
Came down, came down from heaven,
And was incarnate of the Holy Spirit
And the Virgin Mary: and was made man.
And was crucified also for us
Under Pontius Pilate:
And was crucified also for us



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*Sub Pontio Pilato:
 Passus, passus et sepultus est.
 Et resurrexit tertia die, tertia die,
 Secundum Scripturas.
 Et ascendit, ascendit in cœlum,
 Ascendit in cœlum,
 Sedet, sedet ad dexteram Patris.
 Et iterum, et iterum venturus est cum gloria
 Judicare vivos et mortuos,
 Cujus regni non erit finis,
 Non, non, cujus regni non erit finis.
 Et in Spiritum Sanctum,
 Dominum et vivificantem,
 Qui ex Patre, Filio ex Patre, Filio que procedit,
 Qui cum Patre et Filio
 Simul adoratur et conglorificatur,
 Qui locutus est per prophetas,
 Et unam sanctam catholicam et
 apostolicam ecclesiam.
 Confiteor unum Baptisma
 In remissionem peccatorum.
 Et expecto resurrectionem mortuorum
 Et vitam venturi sæculi.
 Amen, Amen, Amen...*

Sanctus

*Sanctus, sanctus, sanctus...
 Pleni sunt cœli et terra
 Gloria, gloria Tua.
 Hosanna in excelsis.
 Benedictus qui venit,
 Qui venit in nomine Domini,*

Agnus Dei

*Agnus Dei, Agnus Dei,
 Qui tollis,
 Qui tollis peccata mundi,
 Miserere nobis.*

*Under Pontius Pilate:
 Suffered, suffered and was buried.
 And the third day He rose again, the third day,
 According to the scriptures.
 And ascended, ascended into heaven,
 Ascended into heaven,
 And sitteth at the right hand of the Father
 And He shall come again with glory
 To judge the living and the dead:
 His kingdom shall have no end,
 No, no, His kingdom shall have no end,
 And (I believe in) the Holy Spirit,
 Lord and giver of life:
 Who proceedeth from the Father and Son,
 Who with the Father and Son
 Together is worshipped and glorified:
 Who spake by the Prophets.
 And in one holy catholic and
 apostolic church.
 I acknowledge one baptism
 For the remission of sins.
 And I look for the resurrection of the dead
 And the life of the world to come.
 Amen, Amen, Amen...*

Sanctus

*Holy, holy, holy, Lord God of Hosts.
 Heaven and earth are full of Thy glory,
 Are full of Thy glory.
 Hosanna in the highest.
 Blessed is He who comes,
 Who comes in the name of the Lord.*

Agnus Dei

*Lamb of God, Lamb of God,
 Who takest away,
 Takest away the sins of the world,
 Have mercy on us.*

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Patapan (Burgundian Carol)

arranged by Michael Larkin

Willie, take your little drum,
Robin, bring your fife and drum,
When we play the fife and drum.
Tu-re-lu-re-lu, Pat-a-pat-a-pan,
When we play the fife and drum,
Christmas should very joyful be!

Like the men of olden days
Who the King of Kings did praise,
When they played their fife and drum,
Tu-re-lu-re-lu, Pat-a-pat-a-pan,
When we play the fife and drum
We will praise the blessed Son!

God and man are now become
Closer than the fife and drum.
Let us play the fife and drum.
Tu-re-lu-re-lu, Pat-a-pat-a-pan,
Let us play the fife and drum
And praise the Lord who comes.
Tu-re-lu-re-lu, Pat-a-pat-a-pan,
Let us play the fife and drum
And praise the Lord who comes.




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Bring A Torch (French Carol)

Bring a torch, Jeannette Isabella!
 Bring a torch, to the cradle run.
 It is Jesus, good folk of the village,
 Christ is born and Mary's calling, Ah! Ah!
 Beautiful is the mother! Ah! Ah!
 Beautiful is the Child.
 It is wrong when the Child is sleeping,
 It is wrong to talk so loud.
 Silence, all, as you gather around,

The Rarest Gift (Noël Nouvelet)

Pum, pum, pum, pum...
 Come and praise the Savior let our voices ring.
 Bring your gifts to please Him,
 Christ, the Lord, our King.
 Sing out with joy to see the little child,
 In a lowly manger by his mother mild.
 Pum, pum, pum, pum...
 When the star shone brightly over Bethlehem,
 Angels gave the tidings of the hope of men.
 Noel, noel, noel...
 Shepherds came near and found a scene of joy;
 For their blessed Savior was this baby boy.

Christmas Oratorio

1. Prelude

arranged by Fred Prentice

Lest your noise should waken Jesus. Hush! Hush!
 See how fast He slumbers, Hush! Hush!
 See how fast He sleeps.
 Softly, softly, softly, softly,
 Look an' see how charming is Jesus,
 See how He smiles, with cheeks so rosy. Hush! Hush!
 See how the Child is sleeping.
 Hush! Hush! See how He smiles in dreams.

arranged by Edwin Fissinger

Noel, noel, noel...
 Worldly kings came far to gaze upon his face.
 They brought richest gifts to this most humble place.
 Gifts for the child who lay there in the stall.
 He is Christ the Savior come to save us all.
 Noel, noel, noel, noel, noel!
 Now let us pay homage to the heav'nly King.
 Sound your praises loudly, let your hearts sing.
 Who will heed His message of love?
 It's the rarest gift from our Lord above.
 Noel, noel, noel!

Camille Saint-Saëns

1. Prelude



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2. "Et pastores"

*Et pastores erant in regione
Eadem vigilantes,
Et custodientes vigiliis noctis
Super gregem suum.
Et ecce angelus Domini
Stetit juxta illos,
Et claritas Dei circumfulsit illos,
Et timuerunt timore magno
Et dixit illis angelus:
Nolite timere, nolite timere:
Ecce enim evangelico vobis
Gaudium magnum
Quod erit omni populo:
Quia natus est vobis hodie Christus Dominus,
In civitate David.
Et hoc vobis signum: Invenietis infantem
Pannis involutum, et positum in præsepio.
Et subito facta est cum angelo
Multitudo militiæ cælestis
Laudantium Deum, et dicentium:
Gloria in altissimus Deo,
Et in terra pax, et in terra pax
Hominibus bonæ voluntatis.
Gloria in altissimus Deo, Gloria, Gloria Deo,
Et in terra pax, hominibus bonæ voluntatis.*

2. "Et pastores"

There were shepherds at night in that same country,
Abiding in the fields,
And silently keeping their watch by night
Over the sleeping flocks around them.
And lo! An angel of the Lord appear'd,
Standing there beside them:
And the glory of the Lord shone round about them,
And they were sore afraid at his coming.
And unto them the angel said:
Fear not, oh ye shepherds, fear not oh ye shepherds!
For, behold I bring unto you
Good tidings of great joy,
Which shall be to all people.
For unto you is born today a Savior Christ, the Lord,
In the city of David.
And this shall the sign be: Ye shall find the babe
Wrapped in swaddling clothes and lying in a manger low.
And suddenly there was with the angel
A great multitude of the heav'nly host
Praising God, praising God, and saying:
Glory be unto God in the highest!
And on earth peace, peace be on earth,
Goodwill unto all men.
Glory be unto God in the highest! Praise the Lord our God!
And on earth peace, goodwill to all men.

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3. "Expectans"

*Expectans, expectans expectavi Dominum:
Expectans, expectans, expectans
Expectavi Dominum,
Expectavi, expectavi Dominum:
Et intendit mihi.*

4. "Domine, ego credidi"

*Domine, ego credidi, Ego credidi
Quia tu es Christus Filius Dei vivi.
Domine, qui in hunc mundum venisti.
Domine, ego credidi, Ego credidi
Quia tu es Christus, Christus, Christus,
Filius Dei vivi; Christus, Christus,
Filius Dei vivi,
Qui in hunc mundum venisti.*

5. "Benedictus"

*Benedictus, benedictus,
Benedictus qui venit in nomine Domini.*

*Deus Dominus, et illuxit
ominus illuxit nobis, illuxit nobis;
Deus meus es tu, et confitebor tibi.
Deus meus es tu, et exaltabo te.
Deus meus es tu,
Et exaltabo te, et exaltabo te,
Et exaltabo te.*

6. "Quare fremuerunt gentes?"

*Quare fremuerunt gentes?
Et populi meditati sunt
Inania?
Meditate sunt inania?*

*\0Quare fremuerunt gentes?
Et populi meditati sunt inania?
Quare? Quare?*

*Gloria Patri,
Gloria Filio, Gloria Spiritui Sancto;
Sicut erat in principio, et nunc,
Et nunc, et semper,
Et in sæcula sæculorum.
Amen. Amen. Amen.*

3. "Expectans"

Patiently, patiently have I waited for the Lord,
Patiently, patiently, patiently
Have I waited for the Lord,
Have I waited, have I waited for the Lord.
And lo! He heard my cry.

4. "Domine, ego credidi"

In my heart I believe, O Lord, I believe, O Lord,
That thou indeed art Christ, Son of the living God.
He who was to come into this world.
In my heart I believe, O Lord, I believe, O Lord,
Thou art indeed Christ, Christ, Christ,
Son of the living God; Christ, Christ,
Of the living God thou art the Son.
He who was to come into this world.

5. "Benedictus"

Blessed, blessed is He who cometh,
He who cometh in the name of the Lord.

God, the Lord of Light, God, the Lord,
He has shin'd upon us, hath shin'd upon us.
Thou alone my God art: and all my trust is in Thee.
Oh Lord! Thou art my God, I will exalt Thee, Lord.
My God Thou art,
I will exalt Thee, I will exalt Thee
And I will praise Thy name.

6. "Quare fremuerunt gentes?"

Wherefore do the heathen clamor?
Why do the nations imagine
Vain and foolish things?
Imagine vain and foolish things?

Wherefore do the heathen clamor?
Why do the nations imagine vain and foolish things?
Wherefore? Wherefore?

Glory, glory, unto the Father,
And the Son, and Holy Spirit!
As it was in the beginning,
Is now and ever shall be, and ever shall be,
World without end, without end.
Amen. Amen. Amen.



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7. "Tecum principium"

*Tecum principium;
In die virtutis tuæ.
Tecum principium, in splendoribus Sanctorum.*

8. "Alleluia"

*Alleluia, Alleluia, Alleluia.
Laudate, cœli, et exulta, terra,
Quia consolatus est Dominus
Populum suum;
Et pauperum suorum, miserebitur.*

9. "Consurge, Filia Sion"

*Consurge, Filia Sion!
Alleluia, Alleluia, Alleluia.
Lauda in nocte,
Lauda in nocte, in principio Vigiliarum.
Alleluia, Alleluia, Alleluia.*

*Egrediatur ut splendor justus Sion,
Et Salvator ejus
Ut lampas accendatur.
Alleluia, Alleluia.*

10. "Tolite hostias"

*Tollite hostias,
Et adora te Dominum
In atrio sancto ejus.*

*Lætentur cœli, et exultet terra,
A facie Domini,
Quoniam venit. Alleluia.*

7. "Tecum principium"

*My soul doth magnify the Lord;
My spirit hath rejoic'd in God.
For mine eyes have seen Thy glory.*

8. "Alleluia"

*Alleluia, Alleluia, Alleluia.
Ye heav'ns sing praises, be joyful on earth.
For the Lord hath pour'd
His consolation upon his people,
And He to all that are afflicted will be merciful.*

9. "Consurge, Filia Sion"


*Arise now, Daughter of Zion!
Alleluia, Alleluia, Alleluia.
Praise God, praise God in the night!
Praise Him, in the first watches of the nighttime.
Alleluia, Alleluia, Alleluia.*

*That Zion's true glory might be manifested,
That her Saviour
Might rise and shine before the nations.
Alleluia, Alleluia.*

10. "Tolite hostias"

*Praise ye the Lord of hosts,
Sing his salvation, Bless His name,
Show forth his praise in His holy house!*

*Rejoice, ye heavn's, and be joyful, on earth,
Rejoice in the face of the Lord,
For He cometh. Alleluia.*



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Program Notes

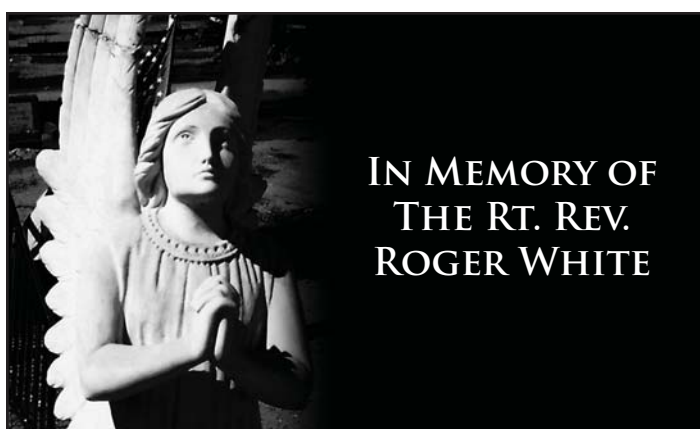
Marc-Antoine Charpentier, prolific composer of the late seventeenth century, was born in Paris and, after a few years studying with Giacomo Carissimi in Rome, spent his musical career in France. First serving as *maître de chapelle* to the Dauphin, a position he lost due to opposition by Lully, he then accepted the position of *maître de chapelle* of the Jesuit collegial church and monastery. Later he served as *maître de musique* at the Sainte-Chapelle in Paris. Charpentier composed 16 operas and many volumes of sacred music including twelve masses, over two hundred motets and a *Te Deum*. The *Messe de Minuit Pour Noël* was written in 1690 for the Jesuit church of St. Louis in Paris. In France, *noëls* figured prominently in organ repertoire; however Charpentier's use of these carols as the basis for an entire mass setting was unique. Scored for soloists, four-part chorus, flutes, strings, and organ, the mass includes original music and large sections based on the carols. This mass for Christmas derives much of its charm from the folklike simplicity and tunefulness of the French *noëls*.

Camille Saint-Saëns held a very important position in French music. Born in Paris, he became an organist of great distinction, a prolific composer and conductor of his own works nearly until the end of his life. Saint-Saëns

was considered a traditionalist and was often outspoken in his opposition to modern music. His complete list of works include 13 operas, 3 symphonies, numerous orchestral suites including his best-known work "The Carnival of the Animals", 5 piano concertos (all first performed by Saint-Saëns), 3 violin concertos, 2 cello concertos, and *Africa – a fantasy for piano and orchestra*. He composed chamber music, piano works, and music for chorus. He also wrote music criticism, which included a collection of essays chiefly on Wagner. Harold Smither, writing about Saint-Saëns in his monumental work *A History of the Oratorio*, volume 4, mentions the composer's respect for early music in the French tradition which, "led him to publish editions of French works from the seventeenth and eighteenth centuries and to incorporate early dance forms and styles into his own compositions."

Saint-Saëns' *Christmas Oratorio* was written in just twelve days during the time he served as organist at *L'église Sainte-Marie-Madeleine* in Paris and was premiered there on Christmas 1858. It is scored for five soloists, chorus, strings, harp, and organ. The beautiful solos alternate with solid choral writing throughout. The soloists represent various characters in the nativity story such as a narrator, an angel, and a shepherd. The final chorus is a hymn of praise for all creation.

–Sue Klausmeyer



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Soloists from the UNC Chapel Hill Family

Laura Buff

Mezzo-soprano Laura Buff is a senior Vocal Performance and Italian major studying under Dr. Jeanne Fischer. This past summer, she was awarded a Burch Fellowship to perform independent research in Milan. During her summers she has also participated in *Le Chiavi: The Keys to Bel Canto* and *Si parla, si canta*, opera programs focusing on Italian repertoire. At UNC, Ms. Buff sings with Chamber Singers and performs with UNC Opera, with highlights including the roles of Aunt Lou in *Highway 1 U.S.A.* and Third Lady in *Die Zauberflöte*.



Sean Currlin

Bass-baritone Sean Currlin is a recent graduate of the University of North Carolina at Chapel Hill and has performed as both a soloist and choir singer with the UNC Chamber Choir, UNC Concert Choir, and the UNC New Music Ensemble. During his time at UNC Chapel Hill, Mr. Currlin studied under Mr. Stafford Wing, Dr. Valentin Lanzrein, and Ms. Andrea Moore with whom he currently studies. In 2011, he sang the role of Sarastro in UNC Opera's production of Mozart's *Die Zauberflöte*. Mr. Currlin has also crossed over into popular music as both soloist and music director for UNC's oldest a cappella group, the UNC Clef Hangers.



Ryan Griffin

Tenor Ryan Griffin, 21, made his operatic debut in 2010 as Don Basilio in *Le Nozze di Figaro*, and has since brought his "virile and persuasive" voice to a variety of roles including Tamino from Mozart's *Die Zauberflöte*, and Nate from William Grant Still's *Highway 1 U.S.A.* Mr. Griffin has performed with workshops including the American Singers' Opera Project, UNC Opera Workshop and the Meredith Opera Workshop and has sung a variety of operatic scenes, including excerpts from *La Traviata* as Alfredo, and as Hoffmann in Act I of *Les Contes d'Hoffmann*. He has also been a member of the North Carolina Opera Chorus, performing in NCO's production of *Tosca*, and has studied with many distinguished artists including Anthony Dean Griffey, Arlene Shrut and Rita Shane. Most recently, Mr. Griffin claimed first prize in his division of the NC NATS Voice Competition for the second year in a row, and sang in the Chapel Hill Philharmonia's DivaFest. Ryan is currently a senior at UNC and studies under Dr. Louise Toppin.



Lydia Rusche

Soprano Lydia Rusche is a recent graduate from the University of North Carolina at Chapel Hill. In 2009, she played the role of Yael in UNC Opera's world premiere performance of *Searching for Spinoza*, a musical chamber opera. She performed in the chorus of *The Bartered Bride* with the the University of North Carolina at Greensboro opera theatre in 2008. She competed in National Association of Teachers of Singing competitions all four years of undergraduate, placing second in her division in 2011. Lydia traveled to Tuscania, Italy with UNC department of music to attend Corso Internazionale di Musica a Tuscania in 2008. Previous voice teachers include Dr. Jeanne Fischer, Clara O'Brien and Anthony Dean Griffey.



Meg Barber and Clement Joubert

Two members of Cantari are performing as soloists in this concert. Meg Barber, UNC '09, works with the Morehead-Cain Scholars Program and Clement Joubert is an assistant professor in the UNC economics department.



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Performers

Mila Karamushka, Organ

Mila Karamushka was born in Kharkov, Ukraine. She finished Kharkov College of Music as piano major and Kharkov State Conservatory as major in piano and theory of music with *summa cum laude*. After finishing her degree she taught the piano at the School of Music, Lyceum of Arts and her private studio. She moved to Dallas, Texas to work on religious project for Eastern European Missions and Bible Foundation. The result of this work was hymn book "To the Glory of the Lord" that was published in Vienna in 2005. Mila started taking organ lessons with Dr. Laura Ellis in Texas and continued with Music Director and Organist of UUMC Timothy Baker when she moved to Durham, NC. She served as an organist and pianist at Presbyterian, Lutheran and United Methodist churches. She also worked as an organ/piano accompanist for North Carolina Boys' Choir and toured with the choir the states of New York, Virginia and Maryland. Currently she is employed at Aldersgate United Methodist Church in Durham and teaches privately. In 2012, she earned her Master's Degree in Organ Performance from University of North Carolina School of the Arts where she studied organ with Dr. Timothy Olsen.



Orchestra

Tasi Matthews, *concert master*
Margaret Partridge, *violin*
Belinda Swanson, *violin*
Laura Thomas, *violin*
Kim Hagan, *violin*
Jenny Zhou, *violin*
Michael Castelo, *viola*

Diane Stephens, *viola*
Lisa Ferebee, *cello*
Robbie Link, *bass*
Laura Byrne, *harp*
Mila Karamuska, *organ*
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Mozart Meets McCartney

Missa Brevis in F, K. 192

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Wolfgang Amadeus Mozart
(1756-1791)

*Soloists: Jane Thurston, soprano; Cathy Burt, alto;
Bill Kodros, tenor; Eric Dashman, baritone**

A Tribute to the Beatles Words and Music by John Lennon and Paul McCartney
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Sung by Cantari

Intermission

Ecce Cor Meum (Behold, My Heart)

1. Spiritus
2. Gratia
Interlude (Lament)
3. Musica
4. Ecce Cor Meum

Words and Music by Paul McCartney
(b.1942)

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Text and Translations

Missa Brevis in F, K. 192

Kyrie

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

Gloria

*Gloria in excelsis Deo et in terra pax
hominibus bonæ voluntatis.
Laudamus te; benedicimus te;
adoramus te; glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.*

Wolfgang Amadeus Mozart

Kyrie

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

Gloria

Glory be to God in the highest and on earth peace
to men of good will.
We praise Thee; we bless Thee;
we worship Thee; we glorify Thee.
We give thanks to Thee
for Thy great glory.
Lord God, Heavenly King,
God the Father Almighty.
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God, Son of the Father.
Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.

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McCartney!**



*Qui sedes ad dextram Patris,
O miserere nobis.
Quoniam tu solus Sanctus, tu solus Dominus,
tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris. Amen.*


Credo

*Credo in unum Deum; Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.
Credo et in unum Dominum Jesum Christum,
Filium Dei unigenitum,
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero, Genitum non factum,
consubstantialem Patri,
per quem omnia facta sunt.
Qui propter nos homines, et propter nostram salutem
descendit de coelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine: et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato, passus et sepultus est.
Et resurrexit tertia die
secundum Scripturas.
Et ascendit in coelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
judicare vivos et mortuos:*

Thou that sittest at the right hand of the Father,
have mercy upon us.
For thou only art holy, thou only art the Lord,
thou only art the most high, Jesus Christ.
Together with the Holy Ghost
in the glory of God the Father. Amen.

Credo

I believe in one God; the Father almighty,
maker of heaven and earth,
and of all things visible and invisible.
And I believe in one Lord Jesus Christ,
the only begotten Son of God,
and begotten of the Father before all worlds;
God of God, light of light, true God of true God,
begotten not made;
being of one substance with the Father,
by Whom all things were made.
Who for us men and for our salvation
descended from heaven;
and was incarnate by the Holy Ghost,
of the Virgin Mary, and was made man.
He was crucified also for us,
suffered under Pontius Pilate, and was buried.
And on the third day He rose again
according to the Scriptures:
and ascended into heaven.
He sitteth at the right hand of the Father;
and He shall come again with glory
to judge the living and the dead;



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*cujus regni non erit finis.
Credo et in Spiritum Sanctum,
Dominum, et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul
adoratur et conglorificatur:
qui locutus est per Prophetas.
Credo et in unam sanctam
catholicam et apostolicam Ecclesiam.
Confiteor unum baptisma,
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
et vitam venturi sæculi. Amen.*

and His kingdom shall have no end.
And I believe in the Holy Ghost,
the Lord and giver of life,
Who proceedeth from the Father and the Son,
Who with the Father and the Son together
is worshipped and glorified;
as it was told by the Prophets.
And I believe in one holy
catholic and apostolic Church.
I acknowledge one baptism
for the remission of sins.
And I await the resurrection of the dead
and the life of the world to come. Amen.



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Sanctus

*Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra Gloria tua.*

Osanna

Osanna in excelsis

Benedictus

*Benedictus qui venit
in nomine Domini.
Osanna in excelsis.*

Agnus Dei

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

Ecce Cor Meum (Behold, My Heart)

*Ecce Cor Meum, behold my heart
There in the future we may be apart
Here in my music I show you my heart*

*Ecce Cor Meum, behold my heart
There in the future we may be apart
But here in my music I show you my heart*

*Ecce Cor Meum, behold my heart
When in the future we are apart
Music will show you my heart*

*Ecce Cor Meum, behold my heart
In the future we may be apart
Here in my music I show you my heart*

*Ecce Cor Meum, behold my heart
Ecce Cor Meum, show you my heart
Music will show you my heart*

Truth is only reality
Nature truly is what we are
Peace is only nature at rest
Love is our true nature, love is all

Truth and nature bring us peace and love
Love is our true nature, love is all

Sanctus

Holy, Holy, Holy, Lord God of Hosts
Heaven and earth are full of Thy glory.

Osanna

Hosanna in the highest.

Benedictus

Blessed is He that cometh
in the name of the Lord.
Hosanna in the highest.

Agnus Dei

Lamb of God,
who takest away the sins of the world,
have mercy upon us.
Lamb of God. Grant us peace.

Words and Music by Paul McCartney

Peace and love are all we long for
Peace and love
Truth is only reality
Nature truly is what we are
Peace and love are always our true nature
Love is all

Human nature, our true nature
Love at peace with nature
Human nature, human nature

Therefore every one of us
Has to find a strong foundation for a love
Help us find a strong foundation for a love

Although life sometimes is hard
We still pull through
Without truth false shades nothing else remains
But still we are able to pull through
Even though we may have nothing else
Nothing ever remains
And then our feelings are threatened
Unless we can pull through
To the opposite side
Nothing else remains



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Program Notes

Missa Brevis – Written when Mozart was 18 years old, *Missa Brevis* in F, K. 192, is an exuberant, short mass. Four soloists each have lyrical lines that emerge from within the choral settings rather than as separate arias or ensemble movements. Although Mozart employs a homophonic style for much of this composition, the opening movement, *Kyrie*, is fugal. The *Credo* uses a 4-note motif throughout (1-2-4-3). Telescoping of text is present in the *Credo* and the *Gloria*, a technique that allows more than one piece of text to be sung at a time, thus covering the “wordy” sections much faster.

A Tribute to the Beatles – Many arrangers have created choral settings of the tunes made popular during the heyday of the remarkable band called the Beatles. Possibly the most influential rock band of all times, the Beatles created compositions that earned a revered place in music history. Professional choral groups such as Chanticleer, the King’s Singers, and the Swingle Singers have recorded entire CDs of Beatles arrangements in many different styles. Cantari will sing a few of these arrangements for you tonight.

Ecce Cor Meum – Though admired first as a singer, guitarist, and composer for the Beatles, Paul McCartney continued to broaden his creative horizons. In addition to his more recent accomplishments with Wings and his prolific solo career, he has added a new title: classical music composer.

Ecce Cor Meum, a work composed in the style of sacred English choral music, includes chorus, orchestra, organ, children’s choir, and soprano soloist. Written shortly after the death of McCartney’s wife Linda, the text is all about love. Spiritual and also sensual, the music unfolds from a simple prayer, “*Spiritus*, lead us to love.” The choral writing, though largely homophonic, is interspersed with counterpoint, brief choral interludes from the children’s choir, and extended soprano solos. Later, the prayer reaches out to “*Musica*,” praying for an infusion of joy and wisdom. But the true personal revelation in the composition occurs half-way through, in movement three, when the composer writes, “Behold this heart of mine.”

How is it that a guitarist/singer/song writer acquires the skills to write a classically-inspired oratorio? Mr. McCartney claims that his faith in a benevolent spirit guides him, “It lives in the words and music of *Ecce Cor Meum*. Whatever I do you’ll be able to see me in it, whether I like it or not. It’s a very mystical process.”

The world premiere of *Ecce Cor Meum* was performed in London’s Royal Albert Hall on November 3, 2006. And on November 14, 2006, the US premiere took place in Carnegie Hall, New York. Gavin Greenaway conducted both performances.

In collaboration with the Carnegie Hall performance, NPR’s Fred Child and WNYC’s John Schaefer broadcasted interview with Sir Paul McCartney will play during intermission.

– Sue Klausmeyer

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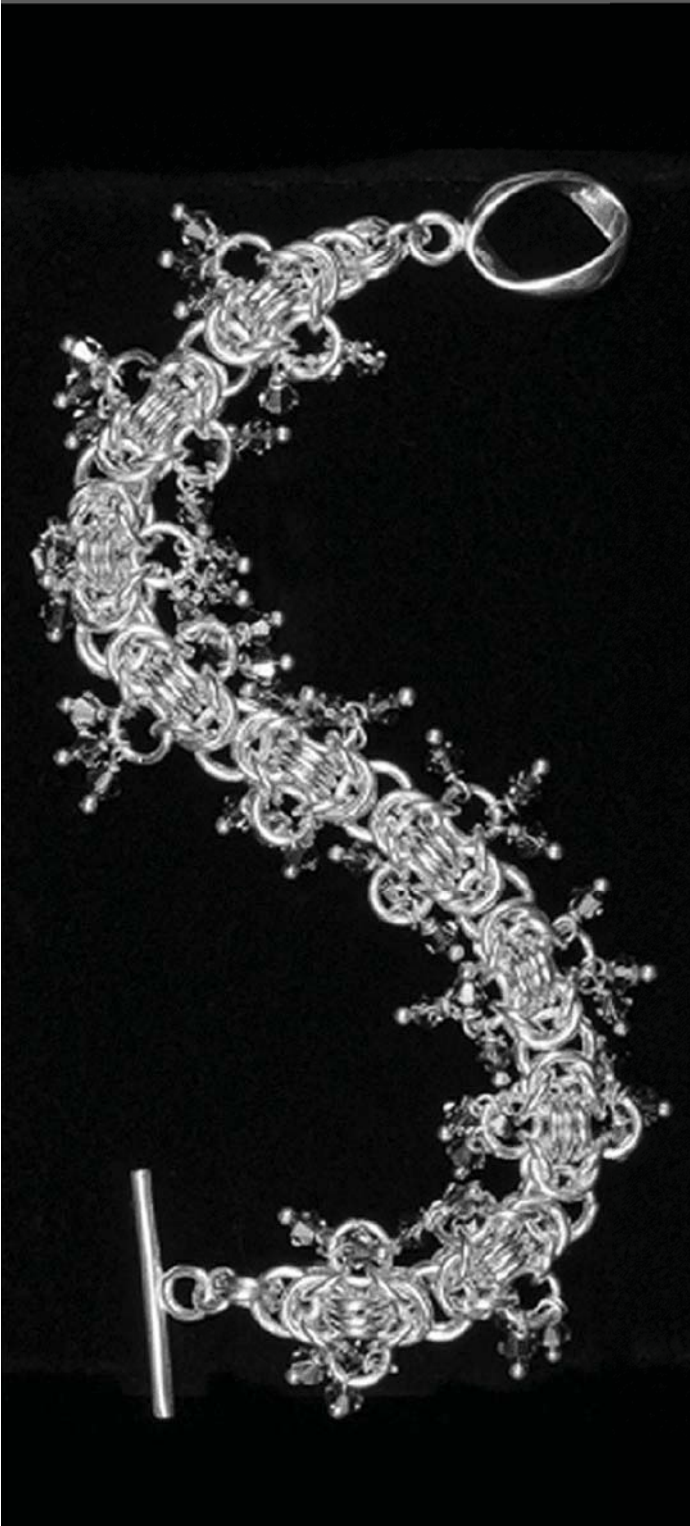
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Performers

Andrea Edith Moore

Soprano Andrea Edith Moore brings her "creamy" and "emotional" voice to myriad leading roles including Pamina, Zerlina, Countess Almaviva, Euridice and Manon. Recently, she "garnered the biggest ovations" for her performance of Micaela in *Carmen* and also as the Governess in Britten's *Turn of the Screw* with North Carolina Opera. She has appeared with the Richard Tucker Foundation in New York, and sung internationally at Teatro Colón de Buenos Aires, Teatro Municipal de Rio de Janeiro, and in Munich, Hamburg, and Slovenia. She performs with Hamburg Kammeroper, Central City Opera, Aspen Music Festival, North Carolina Opera, Long Leaf Opera Festival, Yale Opera, and Peabody Opera Theater. Ms. Moore is a prize-winner in the Metropolitan Opera National Council Auditions and has been twice awarded the Yale School of Music Alumni Award. Ms. Moore has sung premieres of works by Stephen Chatman, Marjorie Merryman, Daniel Thomas Davis, Zachary Wadsworth, Judah Adashi and others. Ms. Moore holds a Master of Music and an Artist Diploma from Yale University as well as a Bachelor of Music from the Peabody Conservatory of Music at Johns Hopkins University and is a graduate of UNC School of the Arts. She has served as a lecturer on the UNC voice faculty since 2009.



Soloists

The soloists for the *Missa Brevis in F Major* by Mozart are Voices Board Members Jane Thurston, Cathy Burt, Bill Kodros and Eric Dashman. These singers are joining this concert program as soloists and leaders on the Board of Directors.



Music for a While

Cantari, directed by Sue T. Klausmeyer
UNC Baroque Ensemble, directed by Brent Wissick

I. Motet in G minor, BWV 229

Johann Sebastian Bach
 (1685-1750)

Brent Wissick, cello Robbie Link, bass Deborah Hollis, organ

II. Motet in E minor, BWV 227

Bach

1. Jesu, meine Freude (chorale, stanza 1)
2. Es ist nun nichts Verdammliches (Romans 8:1,4)
3. Unter deinem Schirmen (chorale, stanza 2)
4. Denn das Gesetz (Romans 8:2)
5. Trotz dem alten Drachen (chorale, stanza 3)
6. Ihr aber seid nicht fleischlich (Romans 8:9)
7. Weg mit allen Schätzen (chorale, stanza 4)
8. So aber Christus in euch ist (Romans 8:10)
9. Gute Nacht, O Wesen (chorale, stanza 5)
10. So nun der Geist (Romans, 8:11)
11. Weicht, ihr Trauergeister (chorale, stanza 6)

Brent Wissick, cello Robbie Link, bass Deborah Hollis, organ

III. I Was Glad

Henry Purcell
 (1659-1695)

Hear My Prayer

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Text and Translations

Motet in G minor, BWV 229

*Komm, Jesu, komm, mein Leib ist müde,
die Kraft verschwindt je mehr und mehr,
ich sehne mich nach deinem Friede;
der saure Weg wird mir zu schwer!*

*Komm, ich will mich dir ergeben;
du bist der rechte Weg,
die Wahrheit und das Leben.*

*Drum schließ ich mich in deine Hände
und sage, Welt, zu gute Nacht!
Eilt gleich mein Lebenslauf zu ende,
ist doch der Geist wohl angebracht.
Er soll bei seinem Schöpfer schweben,
weil Jesus ist und bleibt
der wahre Weg zum Leben.*

Motet in E minor, BWV 227

*Jesu, meine Freude, meines herzens Weide,
Jesu meine Zier, ach, wie lang,
Ach lange is dem Herzen bange,
Und verlangt nach dir!*

Johann Sebastian Bach

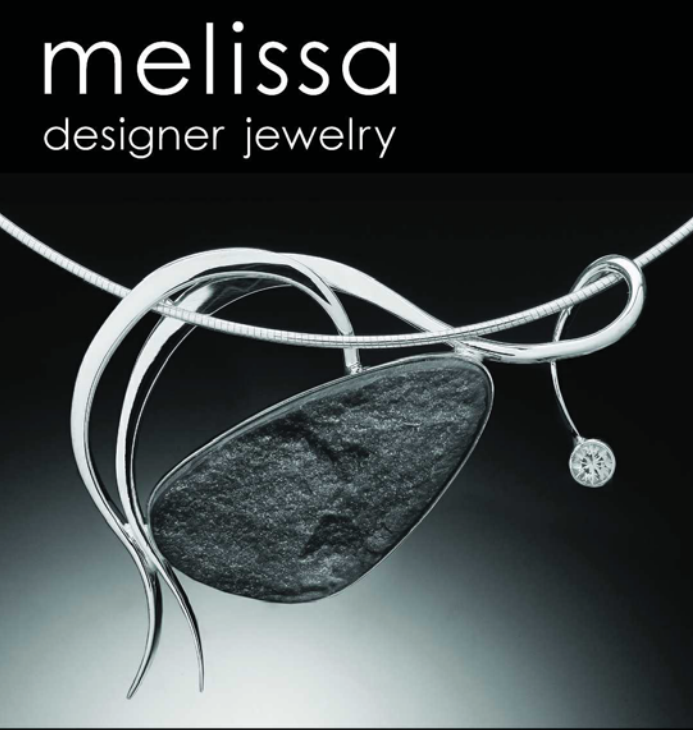
Come, Jesus, come, my body is weary,
my strength fails more and more.
I long for your peace.
The bitter way becomes too hard for me.

Come! I will surrender to you:
you are the right way,
the truth, and life.

So I give myself into your hands
and say "World, have a good night."
As my life hastens to its end,
my spirit is settled,
poised as it should be beside its Creator,
as Jesus is and remains
the true way to life.

Bach

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!



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*Gottes Lamm, mein Bräutigam, außer dir
soll mir auf Erden nichts 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.*

*Unter deinem Schirmen
Bin ich vor den Stürm
Aller Feinde frei.
Laß den Satan wittern,
Laß dem Feind erbittern,
mir steht Jesus bei!
Ob es itzt
gleich kracht und blitzt,
Ob gleich Sünde und Hölle schrecken;
Jesus will mich decken.*

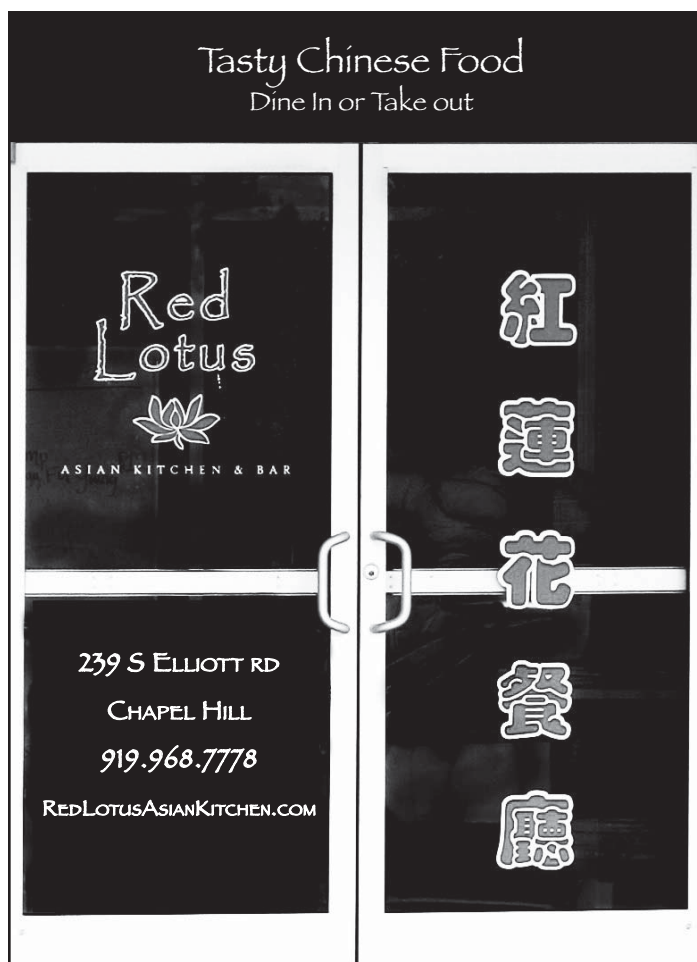
*Denn das Gesetz des Geistes,
der da lebendi machet in Christo Jesu,
hat mich frei gemacht, hat mich frei von den Gesetz
der Sünde und des Todes*

Lamb of God, my bridegroom, outside of Thee,
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

Under Thy shelter,
before the tumult
am I free of all enemies.
Let Satan smell it,
Let the Foe be incensed,
Jesus stands by me.
Whether it terrifies at the moment
like thunder and lightning,
Whether like sin and hell,
Jesus will protect me.

For the law of the Spirit
of life in Christ Jesus
hath made me free from the law
of sin and death.



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*Trotz, trotz dem alten Drachen
dem alten Drachen,
Trotz, trotz des Todes Rachen
Trotz der Furcht darzu!*

*Tobe, tobe, tobe Welt, und springe;
Ich steh hier und singe
in gar sich'rer Ruh!*

*Gottes Macht hält mir in acht;
Erd und Abgrund,
muss verstummen,
Ob sie noch so brummen*

*Ihr aber seid nicht fleischlich, sondern geistlich.
So anders Gottes Geist in euch wohnt.
Aber Christi Geist nicht hat
der ist nicht sein.*

*Weg mit allen Schätzen
Du bist mein Ergoetzen — Jesu meine Lust!
Weg, ihr eitlen Ehren,
Ich mag euch nicht hören,
Bleibt mir unbewusst!
Elend, Not, Kreuz,
Schmach und Tod — soll mich, ob es viel
muss leiden — Nicht von Jesu scheiden.*

Defy, defy the old Dragon,
the old Dragon,
Defy, defy the jaws of death
Defy the fear of it!

Rage, rage, rage, world, and break;
I stand here and sing
in absolutely certain peace!

The power of God holds me in its attention;
Earth and the Abyss
must be struck dumb,
even would they snarl.

But ye are not in the flesh, but in the Spirit,
if so be that the Spirit of God dwell in you.
Now if any man have not the spirit of Christ,
he is none of his.

Away with all treasures,
Thou art my delight — Jesus my desire!
Away, you vain honors,
I am not willing to hear you,
Remain unknown to me!
Misery, distress, the Cross,
insult, and death — though I must
suffer much — shall not separate me from Jesus

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*So aber Christus, in euch ist
So ist der Leib zwar tot um der Sünde willen
der Geist aber ist das Lebe*

*Gute Nacht, o Wesen,
Das die Welt erlesen,
Gute Nacht, o Wesen,
Mir gefällt du nicht!
Gute nacht ihr Sünden,
Bleibet weit dahinten,
Kommt nicht mehr ans Licht!
Gute Nacht du Stolz und Pracht, Gute Nacht!
Dir sei ganz, du Lasterleben
Gute Nacht, gute Nacht gegeben.*

*So nun der Geist, des, der Jesum von den Toten
auferwekket hat, in euch wohnt,
so wird auch derselbige
der Christum von den Toten auferwekket hat,
eure sterbliche Leiber lebendig machen,
um des willen dass sein Geist in euch wohnt*

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

And if Christ be in you
The body is dead, because of sin;
but the spirit is life because of righteousness.

Good night, oh existence,
which the world selects,
Good night, oh existence,
You do not please me.
Good night you sins,
Stay far behind me,
Come no more into the light!
Good night you arrogance and luxury, Good night!
To you, you life of depravity
Good night, I say good night.

But if the spirit of him who raised
Jesus from the dead dwell in you,
He that raised
Christ from the dead,
will raise your mortal bodies,
by his spirit that dwelleth in you.

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



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I Was Glad

Henry Purcell

I was glad when they said unto me: We will go into the house of the Lord.
 Our feet shall stand in thy gates: O Jerusalem.
 Jerusalem is built as a city: that is at unity in itself.
 For thither the tribes go up, even the tribes of the Lord:
 to testify unto Israel, to give thanks unto the Name of the Lord.
 For there is the seat of judgement: even the seat of the house of David.
 O pray for the peace of Jerusalem: they shall prosper that love thee.
 Peace be within thy walls: and plenteousness within thy palaces.
 For my brethren and companions' sakes: I will wish thee prosperity.
 Yea, because of the house of the Lord our God: I will seek to do thee good.

Hear My Prayer

Purcell

Hear my prayer, O Lord, and let my crying come unto thee.

Rejoice in the Lord Always

Purcell

Rejoice in the Lord always, and again I say rejoice.
 Let your moderation be known unto all men.
 The Lord is at hand.
 Be careful for nothing; but in every thing
 by prayer and supplication with thanksgiving,

let your requests be made known unto God.
 And the peace of God,
 which passeth all understanding,
 shall keep your hearts and minds
 through Jesus Christ our Lord.

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Program Notes

Bach motet "Komm, Jesu, Komm" was composed in Leipzig sometime between 1723 and 1735 for an unknown occasion. Two SATB choirs assume equal roles in the music making. The text by Paul Thymich, which first appeared in the *Leipziger Gesangbuch* of 1697, is reduced to two stanzas. Bach uses the first and final stanza of the text in which the biblical quotation "I am the Way, the Truth, and the Life" is prominent. The music begins with the choirs beckoning Christ to come. Each choir calls individually, "komm," and then a collective call is offered. This calling is further emphasized by the placement of rests after the word "come," as if the singers are awaiting an answer. The strong chordal opening of the motet is the first of many significant word images. For example, as the text embodies the "bitter way of life," the musical intervals of an upward second and a descending diminished seventh are used. This dissonant and difficult melodic contour aligns with the "bitter way of life" text. The music is divided into three sections delineated by change of meter and character. The motet opens in 3/2, with predominantly homophonic writing, slow note values and a confession of weariness with life. The middle section, in 4/4 time, is at once more lively, filled with imitation, quicker note values and a more hopeful outlook on the spiritual pilgrimage towards salvation through Christ. The third section, in 3/4 time, is a chorale setting which all Lutherans would recognize, an affirmation of trust in God and eternal life.



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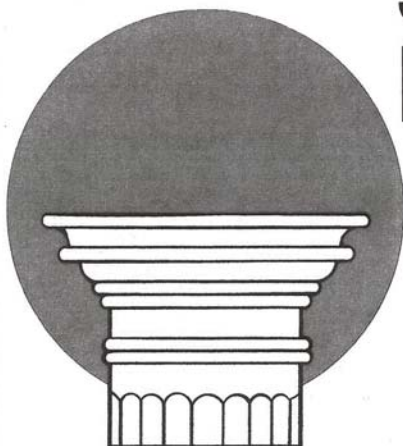
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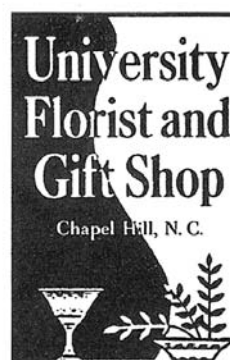
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"Jesu, Meine Freude," composed in 1723 at the beginning of Bach's tenure at the St. Thomas Church in Leipzig, was probably a funeral tribute to a prominent parishioner. The motet displays a highly symmetrical structure that alternates settings of a chorale with scripture verses. The chorale tune by Johann Crüger and the texts by Johann Frank are both utilized throughout. The scripture is taken from Romans 8. The chorale-based movements (1, 3, 5, 7, 9, 11) praise the gifts of Christ while the scripture-based movements (2, 4, 6, 8, 10) proclaim Christ's determination to free men from sin and death. Musically, Bach uses an impressive array of forms and compositional techniques including: cantus firmus, chorale, chorale variations, fugue, double fugue, trio sonata, and solo. The vocal parts range from solo and duet writing to 5-part textures. These textual contrasts from one movement to the next are part of the genius of this motet and contribute to its popularity as one of the most frequently performed yet most difficult of the six Bach motets.

Purcell's sacred anthems were written between 1680 and 1685 and fall into two categories: full anthem and verse anthem. Both types of anthems were sung in English, unlike the older motet style, which was sung in Latin. The full anthem employs the entire chorus throughout and is sung unaccompanied. Two examples are given in this concert. "I Was Glad," written in 1685, is a full anthem composed in five parts (SSATB) for the coronation of James II. This jubilant, energetic setting is based on Psalm 122.

Scored for eight-part choir, Purcell's setting of "Hear my Prayer, O Lord," marries a woeful, plaintive text with a slow and solemn progression of imitative entries. The two-note descending slur pattern, frequent dissonances between parts, and melismas on the word "crying" all suggest lamentation. This anthem was probably written in 1682, and is based on Psalm 102:1.



The verse anthem alternates solo voices with the full chorus. Accompaniment is provided by organ, by string instruments, or both. The solo voices may ornament their parts for expressive purposes, while the full chorus sections provide contrast in numbers and volume. "Rejoice in the Lord Alway" is sometimes referred to as a symphony anthem due to its inclusion of string instruments and organ with the solo and choral sections.

– Sue Klausmeyer

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Brent Wissick

Brent Wissick is Professor of Music at UNC-Chapel Hill where he has taught cello, viola da gamba, chamber music and baroque performance practices since 1982. He maintains an international schedule of performances and can be heard on numerous CD recordings with groups such as Ensemble Chanterelle, Folger Consort, Dallas Bach Society, Concert Royal, Boston Early Music Festival, Atlanta Baroque Orchestra, American Bach Soloists and the Wroclaw Baroque Orchestra in Poland. He is past president of the Viola da Gamba Society of America.



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Text and Translations

O Successores

*O successores fortissimi leonis
inter templum et altare—
dominantes in ministracione eius—
sicut angeli sonant in laudibus,
et sicut adsunt populis in adiutorio,
vos estis inter illos,
qui haec faciunt,
semper curam habentes
in officio agni.*

Ave Maris Stella

Kyrie

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

Gloria

*Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter
magnam gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Iesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus. Tu solus Dominus.
Tu solus Altissimus, Iesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.*

Hildegard von Bingen

You successors of the mightiest lion
between the temple and the altar—
you the masters in his household—
as the angels sound forth praises
and are here to help the nations,
you are among those
who accomplish this,
forever showing your care
in the service of the lamb.

Tomás Luis de Victoria

Kyrie

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

Gloria (language from the "Book of Common Prayer")

Glory be to God on high,
and on earth peace, good will towards men.
We praise thee, we bless thee,
we worship thee, we glorify thee,
we give thanks to thee
for thy great glory,
O Lord God, heavenly King,
God the Father Almighty.
O Lord, the only-begotten Son, Jesus Christ;
O Lord God, Lamb of God, Son of the Father,
that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of God the Father,
have mercy upon us.
For thou only art holy; thou only art the Lord;
thou only, O Christ, with the Holy Ghost,
art most high in the glory of God the Father.
Amen.

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Credo

*Credo in unum Deum.
 Patrem omnipotentem,
 factorem caeli et terrae,
 visibilium omnium et invisibilium.
 Et in unum Dominum
 Jesum Christum,
 Filium Dei unigenitum,
 Et ex Patre natum ante omnia saecula.
 Deum de Deo, lumen de lumine,
 Deum verum de Deo vero.
 Genitum, non factum,
 consubstantialem Patri:
 per quem omnia facta sunt.
 Qui propter nos homines
 et propter nostram salutem
 descendit de caelis.
 Et incarnatus est de Spiritu Sancto
 ex Maria Virgine:
 Et homo factus est.
 Crucifixus etiam pro nobis sub Pontio Pilato:
 passus, et sepultus est.
 Et resurrexit tertia die,
 secundum scripturas.
 Et ascendit in caelum:
 sedet ad dexteram Patris.
 Et iterum venturus est
 cum gloria judicare vivos et mortuos:
 Cujus regni non erit finis.
 Et in Spiritum sanctum Dominum,
 et vivificantem:
 Qui ex Patre, Filioque procedit.
 Qui cum Patre, et Filio simul adoratur,
 et conglorificatur:
 Qui locutus est per Prophetas.
 Et unam, sanctam, catholicam
 et apostolicam Ecclesiam.
 Confiteor unum baptisma
 in remissionem peccatorum.
 Et expecto resurrectionem mortuorum
 Et vitam venturi saeculi.
 Amen.*

Credo

I believe in one God,
 the Father almighty,
 Maker of heaven and earth,
 and of all things visible and invisible.
 And in one Lord,
 Jesus Christ,
 Only begotten Son of God,
 Begotten of his Father before all worlds.
 God of God, light of light,
 Very God of very God.
 Begotten, not made,
 being of one substance with the Father:
 by whom all things were made.
 Who for us men
 and for our salvation
 came down from heaven.
 And was incarnate by the Holy Ghost
 of the Virgin Mary:
 And was made man.
 And was crucified also for us under Pontius Pilate:
 suffered, and was buried.
 And the third day He rose again
 according to the scriptures.
 And ascended into heaven,
 and sitteth at the right hand of the Father
 And He shall come again
 with glory to judge the living and the dead:
 His kingdom shall have no end.
 And (I believe in) the Holy Ghost, Lord
 and giver of life:
 Who proceedeth from the Father and Son.
 Who with the Father and Son
 together is worshipped and glorified:
 Who spake by the Prophets.
 And in one holy catholic
 and apostolic church.
 I acknowledge one baptism
 for the remission of sins.
 And I look for the resurrection of the dead
 And the life of the world to come.
 Amen.



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Sanctus and Benedictus

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.
Benedictus qui venit
in nomine Domini.
Osanna in excelsis.*

Agnus Dei

*Agnus Dei, qui tollis
peccata mundi, miserere nobis.
Agnus Dei, qui tollis
peccata mundi, miserere nobis.
Agnus Dei, qui tollis
peccata mundi, dona nobis pacem.*

Swing Low, Sweet Chariot

Swing low, sweet chariot,
Comin' for to carry me home,
Swing low, sweet chariot,
Comin' for to carry me home.

I looked over Jordan and what did I see,
Comin' for to carry me home, (Swing)
A band of angels comin' after me,
Comin' for to carry me home

Swing low, sweet chariot,
Comin' for to carry me home,
Swing low, sweet chariot,
Comin' for to carry me home.

If you get there before I do,
Comin' for to carry me home,

Sanctus and Benedictus

Holy, holy, holy
Lord God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

Agnus Dei

Lamb of God, who takes away
the sins of the world, have mercy on us.
Lamb of God, who takes away
the sins of the world, have mercy on us.
Lamb of God, who takes away
the sins of the world, grant us peace.

Carol Barnett

Doo doo doo doo comin' for to carry me home,
Doo doo doo doo comin' for to carry me home,
Doo doo doo doo doo comin' for to carry me home,
Tell all my friends I'm comin' too,
Doo doo doo doo come to carry, carry me home.
Comin' for to carry me home,
But still my soul feels heavenly bound,
Comin' for to carry me.

Swing low, sweet chariot,
Comin' for to carry me home,
A band of angels comin' after me,
Comin' to carry me home.





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Steal Away

Joseph Jennings

Steal away, steal away, steal away to Jesus!
 Steal away, steal away home!
 I ain't got long to stay here.

My Lord, He calls me, He calls me by the thunder!
 The trumpet sounds within-a my soul.
 I ain't got long to stay here.

Steal away, steal away, steal away to Jesus!
 Steal away, steal away home!

I ain't got long to stay here.

Green trees are bending.
 Poor sinner stands a trembling;
 The trumpet sounds within-a my soul,
 I ain't got long to stay here.

Steal away, steal away, steal away to Jesus;
 Steal away, steal away,
 I ain't got long to stay here!

The Tiger

John Taverer

Tyger! Tyger! Burning bright
 In the forests of the night.
 What immortal hand or eye
 Could frame thy fearful symmetry?

In what distant deeps or skies
 Burned the fire of thine eyes?
 On what wings dare he aspire?
 What the hand dare seize the fire?

And what shoulder, and what art,
 Could twist the sinews of thy heart?
 And when thy heart began to beat,
 What dread hand? And what dread feet?

What the hammer? What the chain?
 In what furnace was thy brain?
 What the anvil? What dread grasp
 Dare its deadly terrors clasp?

When the stars threw down their spears,
 And watered heaven with their tears,
 Did he smile his work to see?
 Did he who made the Lamb make thee?

Tyger! Tyger! Burning bright,
 In the forests of the night,
 What immortal hand or eye
 Dare frame thy fearful symmetry?

– William Blake (1757-1827)



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Animal Crackers

Eric Whitacre

Volume I

i. The Panther

The panther is like a leopard,
Except it hasn't been peppered.
Should you behold a panther crouch,
Prepare to say Ouch.
Better yet, if called by a panther,
Don't anther.

ii. The Cow

The cow is of the bovine ilk;
One end is moo, the other, milk.

iii. The Firefly

The firefly's flame is something for which
science has no name
I can think of nothing eerier
Than flying around with an unidentified
glow on a person's posterier.

Volume II

i. The Canary

The song of canaries
Never varies.
And when they're molting
They're pretty revolting.

ii. The Eel

I don't mind eels
Except as meals.
And the way they feels.

iii. The Kangaroo

O Kangaroo, O Kangaroo,
Be grateful that you're in the zoo,
And not transmuted by a boomerang
To zestful tangy Kangaroo meringue.



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Program Notes

Benedictine Abbess Hildegard von Bingen was a woman who could be a successful university president in present times. Writer, composer, philosopher, mystic and visionary, she produced many volumes of theology and was respected by the male hierarchy that surrounded her. Anonymous 4, a renowned cappella women's ensemble, has championed her music and introduced this German plainchant tradition to the concert stage and recording studio. The Cantari women will perform this selection in procession.

Famous 16th century Spanish composer, Tomás Luis de Victoria, wrote exclusively sacred works. A contemporary of Palestrina and Lasso, Victoria is sometimes called the Spanish Palestrina. The beautiful motet "Ave Maris Stella," praises the Virgin Mary and is divided into seven sections. All odd numbered sections are performed in plainchant. The even numbered sections are sung in four-part harmony.

Minneapolis composer Carol Barnett served as composer-in-residence with the Dale Warland Singers from 1992-2001. These two spirituals are dedicated to that group and demonstrate the depth of emotions running through American spirituals. These two songs speak about heaven with very different sentiments. Ms. Barnett uses a slow swing style for "Swing Low" and a joyous, high spirited approach for "By and By." "Steal Away," another heaven-themed spiritual, was arranged for the male vocal ensemble Chanticleer by Joseph Jennings. This spiritual has its emotional ups and downs all tucked into one arrangement. "My Lord He calls me by the thunder," sung by a baritone soloist, leads to a fanfare of voices imitating God's heavenly trumpets. In the final moments, an alto soloist offers a rhapsodic sigh that turns things around, and once again it is time to quietly reflect on the brevity of life.

British composer John Tavener has taken a poem about a tiger by William Blake and given it intimidator stature in music. The dynamic contour of the piece suggests that the tiger advances stealthily. An ever-present undercurrent, provided by a low-pitched drone, is an ill-boding reminder of the large cat's power and fierceness.

Canadian composer Stephen Chatman composed this short piece as part of a set called "Due North." No texts are needed, but the insects are understood to be present.

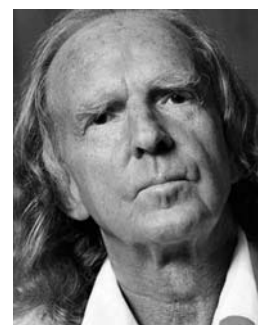
Eric Whitacre, born in Reno, Nevada, is an American Grammy award winning composer and conductor. His love of choral music, piano keyboard technique, and his wit are all-evident in these delightful, short pieces based on poetry by Ogden Nash.



Hildegard von Bingen



Carol Barnett



John Tavener

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About the Conductor



Photo by Mark Manning

Dr. Sue T. Klausmeyer is an active conductor in the Triangle area of North Carolina. She holds degrees in music from Meredith College, the University of North Carolina at Chapel Hill, Westminster Choir College in Princeton, NJ, and the University of Cincinnati College Conservatory of Music. She pursued additional studies in voice and Baroque performance practice at the Sweelinck Conservatory in Amsterdam, The Netherlands, studying with Dutch baritone Max von Egmond.

Dr. Klausmeyer has conducted the 130-member *Voices* since the fall of 2000 in choral/orchestral performances. In 2002, she initiated the *Voices* Summer Chorus, which performs lighter musical fare and welcomes singers without audition to enjoy choral singing. In 2006, under the auspices of *Voices*, she formed Cantari, a 22-voice

select vocal ensemble that performs mostly a cappella works spanning six centuries of choral repertoire. And in 2008 she formed the Carolina International Chorale, a summer touring group that has made two European trips, first to Italy (2008) and most recently (2010) to Central Europe (Austria, The Czech Republic, and Hungary).

Dr. Klausmeyer conducts the 60-voice UNC Women's Glee Club in numerous concerts each semester including a yearly tour with the UNC Men's Glee Club. In 2008 she coordinated the first Carolina Women's Choral Showcase, "Making Music... Making a Difference" featuring five local high school choirs performing with the Women's Glee Club. And in 2007 she directed the Women's Glee Club and Women's Voices Chorus in a combined concert featuring women "18 to 81 years of age" singing women's choral works including Ralph Vaughan Williams' *Magnificat*.

In 2003 she was selected as a conducting fellow for the Chorus America national convention in Kansas City, MO, where she had an opportunity to conduct the Dale Warland Singers and the Kansas City Chorale. In 1997 she received an educational grant from the University of Cincinnati to travel to England to study the music manuscripts of Ralph Vaughan Williams in preparation for a performance and lecture on the composer's choral/orchestra work *Dona Nobis Pacem*. She has performed as a mezzo soprano soloist and choral singer with numerous professional groups. She is frequently called upon as a guest conductor or choral clinician.

Other choral positions have included: Duke University and Duke Divinity School; Capital University in Columbus, Ohio; University of Cincinnati; Worthington Presbyterian Church in Worthington, Ohio; Binkley Baptist Church, Chapel Hill, NC and guest conducting appearances with Musica! in Dayton, Ohio, Women's Voices Chorus in Chapel Hill, and UNC's Carolina Choir.

About the Accompanist

Deborah Lee Hollis, pianist, received performance degrees from Oberlin Conservatory, the University of Illinois, and The University of North Carolina at Greensboro. Principal teachers include Anne Vanko Liva, Miles Mauney, Kenneth Drake, Claire Richards, Andrew Harley, and James Douglass. Hollis has also participated in master classes with pianists Geza Anda, Rudolph Jensen, Martin Katz, John Wustman, and Clifford Benson; and composers John Harbison, Jake Heggie and Ricky Ian Gordon. Dr. Hollis has performed as a chamber musician and accompanist in numerous American and European cities. She was pianist for the Chicago Symphony First Chair Series and has served as the official accompanist for the Long Leaf Opera Company and the Eastern Music Festival. Partnering frequently with university faculty and chamber groups, Dr. Hollis has been heard in numerous North Carolina Triangle area venues including the N.C. Museum of Art Sights & Sounds and the Duke University Rare Book Room concert series. Previously on faculties at Duke University, Northeastern University in Chicago, the University of Illinois at Champaign-Urbana, Triton College, and Guilford College, she is currently on faculty at UNC-Greensboro and a collaborative pianist/vocal coach at UNC-Chapel Hill.



Message from the President

Dear Friends:

In our 32nd season, Voices and Cantari will continue to bring the world's best music right here to your backyard -- in new and exciting ways.


You might not think of Beatles' star Paul McCartney and classical composer Wolfgang Amadeus Mozart in the same breath. But this year, Voices will perform both men's work in the same night, on the same stage. This exciting concert is part of our commitment to featuring the works of living composers, thanks to a generous endowment from the Chicurel family for that purpose. Last year, this endowment allowed us to host Stephen Chatman, Canada's most distinguished composer, as an artist in residence while we performed two concerts of his works. This year, "Mozart Meets McCartney" continues to honor music from the pages of history while celebrating our passion for modern-day composers.

We have also expanded our collaboration within the broader arts community. This year our singers will be accompanied by some of the area's most talented musicians on harp, strings, flute, percussion and organ. The UNC Baroque Ensemble will perform with us, and we will perform at both The ArtsCenter in Carrboro and the Jupiter Ball, a benefit gala for Morehead Planetarium and Science Center that supports science education for North Carolina schoolchildren. These opportunities offer our audiences the full breadth of musical experience, and help confirm our choirs' rightful place in the larger musical community.

In a final thought – these are challenging times for all arts groups. Our concert ticket prices never cover the full cost to produce world-class music. So if you are inspired, moved or uplifted by the music you hear, please continue to support our performances. Come out to hear us. Come sing with us. Make a donation. And tell your family, friends and colleagues about us.

Thanks for all you do to support arts in our community -- and to keep us singing!

– Jane Thurston



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Florence Peacock : A Patron, Advocate and Unparalleled Talent

Looking at a map of the world, you would be hard-pressed to find a continent that Florence Peacock hasn't visited, performed in or assisted through fundraising efforts and programs. Her spirit, talent and generosity have touched those who share her love for music, education and serving those in need.

Peacock, a native of Covington, Ga., performed her first recital at the age of three when she sang "My Country 'tis of Thee." Music has always been a part of her life with a mother who studied piano and voice and a grandmother who played the organ at church from age 12 to 80. Her father diligently encouraged her when she sang for him each day.

Peacock studied piano for years, practicing before going to school. She formally began her training in voice at Hollins College and continued to earn her Master of Music degree at Yale. While at Yale, Peacock performed in the drama school's musical theater productions. She went on to marry anthropologist James Peacock and accompanied him to Indonesia where she studied Javanese Gamelan and Javanese singing and dance.

Peacock has performed as a soloist in oratorio, recitals and opera throughout the US, Canada, Japan, Indonesia, England and Russia. She is a frequent soloist at the Oberlin Baroque Performance Institute and has performed at the Franz-Schubert Institute in Austria where she worked with world-renowned artists Elly Ameling, Hans Hotter and others. Peacock's performance of Stephen Foster songs was also aired on NPR's "Performance Today."

Peacock is dedicated to sharing her love of music. She has served on the boards of the North Carolina Opera, North Carolina Symphony, Carolina Performing Arts, Morehead Planetarium and Science Center Advisory Board, North Carolina Botanical Garden, University Women's Club, Preservation Society of Chapel Hill and TABLE. She has also assisted Early Music Network, Chapel Hill Messiah Sing, International Affairs Council and helped form Aliénor, an organization that promotes new music for harpsichord through concerts, commissions and a competition.

Peacock and her husband host and support numerous events in the community to raise money for organizations committed to promoting music and the arts. They created the Carolina for Kibera James and Florence Peacock Fellowship for Undergraduates at UNC-Chapel Hill. The fellowship offers students the opportunity to apply their skills and talents to projects and programs that are implemented in the Kibera slum of Nairobi, Kenya. Whether the Peacocks are helping raise funds or awareness here or abroad, their commitment to music, the arts and education are recognized, appreciated and celebrated.

Voices would like to sincerely thank the Peacocks for their long-standing support and generosity. Their support allows the chorus to fulfill its mission to foster and share the art and joy of choral music, enriching and educating the community through engaging performances of music from diverse cultural and historical periods.



A Family's Love of the Arts Creates Fund for the Enrichment of Choral Music

The Joel J. Carter and Eleanor Cely Carter Fund for the Enrichment of Choral Music embodies everything the Carters worked for throughout their lives: community education through new music, composer lectures, and the commission of new music. The Carters' children and grandchildren recently established a fund through *Voices*, a choral group the Carters helped found over 30 years ago that supports new music, composers, community outreach, and music education.

In the 54 years Joel and Eleanor Carter spent together, they tirelessly shared their passion for the arts with their family and community. Their legacy lives on today through their philanthropic work, the many music groups they founded, and family who continues to support the arts.

Eleanor's love of the arts and community was evident throughout her life. She graduated from Mary Baldwin College with a degree in Drama and Communication. She served as field director for the Girl Scouts and business manager and actor at the Flat Rock Playhouse. She ran a school of speech in Greenville, SC and had a radio talk show where she interviewed soldiers during World War II. She met her husband, Joel, while interviewing his friend for the radio show. Joel and Eleanor exchanged letters throughout his deployment in the Pacific. In 1945, Joel was discharged as a master sergeant and war hero. He was awarded five battle ribbons and a Bronze Star. Upon his return, they were married.

Like Eleanor, Joel was passionate about the arts. He received a bachelor's degree in Vocal Performance from San Jose State College and Masters of Arts and PhD from Stanford University. At Stanford, Joel worked as a music instructor, director of the chapel choir and men's glee club, and was a baritone soloist for the Intimate Opera Company.



In 1949, Joel became an assistant professor of music and director of choral organizations at the University of North Carolina at Chapel Hill. He went on to become the Chair of Instruction of Voice, Director of Music Education, faculty advisor for the general college and Phi Mu Alpha fraternity. During his tenure at UNC, he directed the annual opera, founded the UNC Opera Workshop, and directed the men's glee club before his retirement in 1978. Joel was an accomplished concert soloist and oratorio performer in productions across North Carolina. He was a National Vice President of the Association of Teachers of Singing, a founding member of the National Opera Association (NOA), promoted the NOA's Singer of the Year Award and Tour, contributed to professional journals, was a 50 year member of the Chapel Hill Rotary Club, and created student study guilds for operatic male choruses. In 1990, Joel was honored as North Carolina State' Outstanding Community Volunteer for his work with libraries narrating books for the blind and physically handicapped.

Together, the Carters were an unshakable team who helped found the Chapel Hill-Carrboro Community Chorus (now *Voices*) in 1981, the community-based recreational "Village Orchestra" (now the Chapel Hill Philharmonia) in early 1983, helped found Music for Children in Chapel Hill, and were founding supporters and board members of The ArtsCenter in Carrboro, NC. Joel and Eleanor were also involved in the University Presbyterian Church as the choir director and singer for over 50 years.

In addition to the many organizations they helped found, Joel and Eleanor's true legacy is their family: their children Cely, Chris, Catharine and grandchildren. Today, the Carter's daughter Cely, her husband William Chicurel, grandson Mathew Chicurel, granddaughter Miriam Chicurel-Bayard and her husband Dustin Chicurel-Bayard have created the Joel J. Carter and Eleanor Cely Carter Fund for the Enrichment of Choral Music.

Loving the Arts: A Hereditary Trait

As dedicated parents, Joel J. and Eleanor Cely Carter nurtured the creativity and talents of their children Cely, Catharine and Chris. They instilled in their children a passion for the arts, love of family, and an emphasis on the importance of community.

Joel and Eleanor's daughter, Cely, remembers singing in harmony on family trips. She recalls her father bringing his kids to his lectures to demonstrate methods for teaching music to children. Joel and Eleanor encouraged Cely to pursue her passion for art and design. She studied pottery and weaving at East Tennessee State University, completed further study at Penland and Arrowmont Schools of Arts and Crafts, and received a Masters in Christian Ministry (MCM) from Duke Divinity School.

Inspired by her parents, she founded Cely's House, where she combined her love of teaching with her artistic abilities in pottery. She has held her own Summer Arts Experience Day Camp for over 20 years and has started an after school arts program where she teaches and mentors children in both academic and creative areas.

William received a degree in zoology from UNC Chapel Hill, and a master's degree in composition under Roger Hannay. While at UNC, he joined Phi Mu Alpha fraternity where Joel Carter was the fraternity's faculty advisor. Joel and Eleanor eventually set William up on a blind date with their daughter, Cely. They are still happily married.

William and Cely have carried on Joel and Eleanor's philanthropic ideals and supported Habitat for Humanity, The Arts Center and *Voices*. Like Joel Carter, William Chicurel directed the Orange United Methodist Church for 17 years, sang in *Voices* for five years under the direction of Chip Stam, and taught piano out of their home. In 2012, they established The Joel J. Carter and Eleanor Cely Carter Fund for the Enrichment of Choral Music.

The Chicurels continue to share the family's love of music and community with their children Matthew Chicurel and Miriam Chicurel-Bayard. Like his mother Cely, Matthew combined a love of teaching with his love of the arts. Matthew attended the North Carolina School of the Arts and received a Master's Degree from Mannes College at The New School of Music in New York. He is a teacher and director of the Strings and Orchestral Studies program at the Emerson Waldorf School and trains music students privately. Matthew is a concert violist and has played with the Chamber Orchestra of the Triangle, Carolina Chamber Symphony and many other groups. Matthew is also conducts Piedmont Youth Orchestra and serves as Vice President of Music for Children, an organization founded by his grandfather, Dr. Joel J. Carter.

Miriam received a Bachelor's of Science from Guilford College and a Bachelor's of Science in Nursing at UNC Chapel Hill. She currently works as clinical research nurse at UNC's School of Medicine. Miriam, like her mother, is an artist in Carrboro, NC. She creates and sells jewelry at her shop, BugDesigns. Miriam also sings in the band Mary Johnson Rockers and the Spark. Her husband, Dustin Chicurel-Bayard, is the communications director for the North Carolina Chapter of the Sierra Club.

Voices thanks the Chicurel family for their support throughout the years, and is honored to have been chosen to carry on the Carter legacy of community music education through the Joel J. Carter and Eleanor Cely Carter Fund for the Enrichment of Choral Music.



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Eric Dashman ('15) *Long Term Development*

Lloyd Frick ('15) *Facilities*

Dan Poirier ('15) *Internet, interim Membership*

Sue Klausmeyer,

Conductor/Artistic Director(ex officio)

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All is Calm: The Christmas Truce of 1914

By Peter Rothstein

**With musical arrangements by Erick Lichte
and Timothy C. Takach**

A remarkable event took place in 1914, the first year of World War One, one that was never to be repeated, where peace triumphed over war. All is Calm commemorates an extraordinary moment in history where the words 'Peace on Earth' are reinvested with their true meaning. All is Calm features the Cantari Men's Ensemble with Musical Direction by Sue Klausmeyer.

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