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The 2014-15 Season

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July 17: University United Methodist Church

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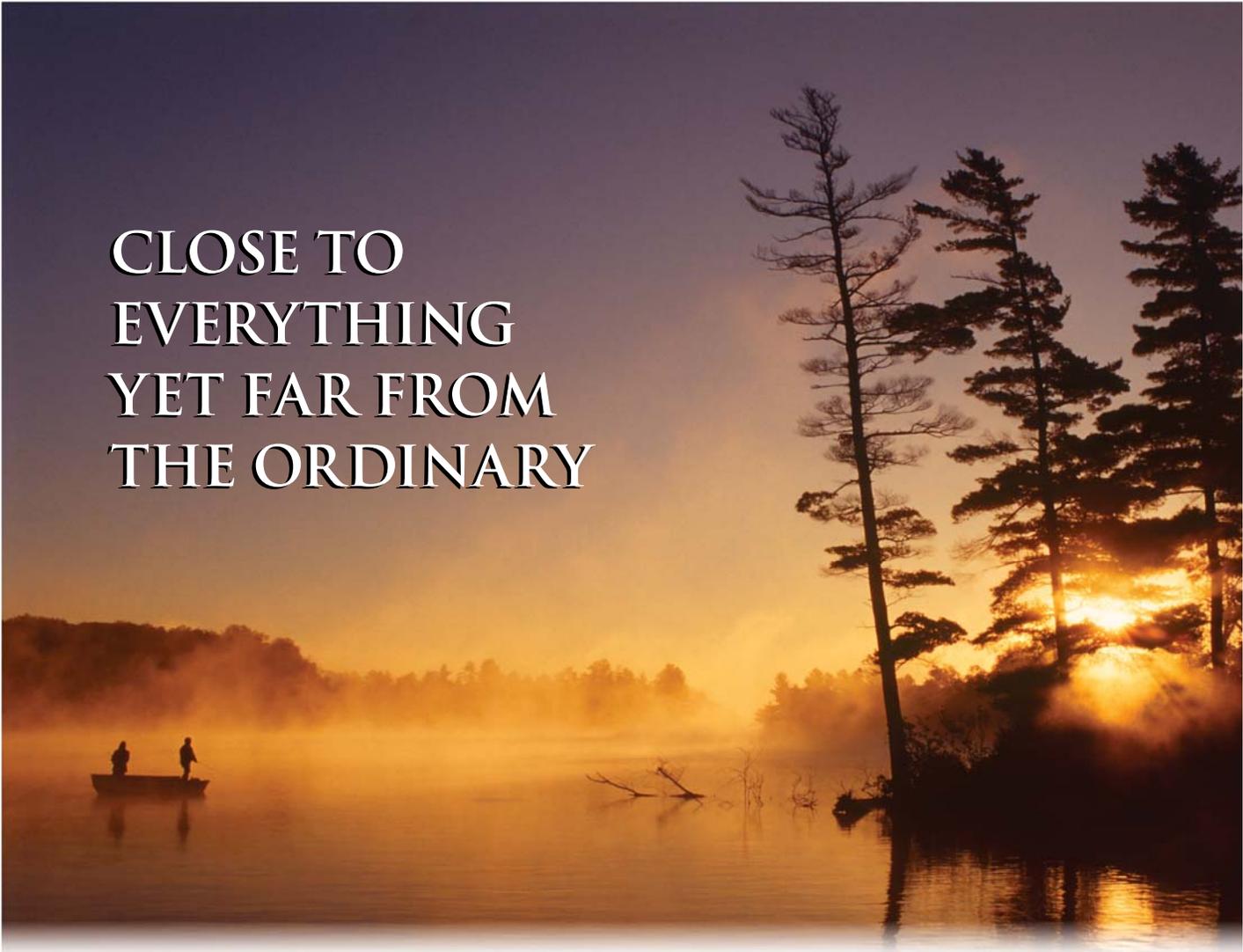
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Message from the Conductor

Good evening and welcome,

Thank you for supporting choral music by attending this concert! We are honored to perform for you and hope that you will sample many of our musical offerings this season. There are six concerts in all and they are outlined in this program. Meet us at two of the best university venues and at three of the most beautiful and music-friendly churches in Chapel Hill. VOICES is still your Chapel Hill chorus and strives to serve the eclectic musical tastes of local music lovers.

VOICES evolved into a year-round enterprise back in 2003 when we began our Summer VOICES sessions and then expanded on that excitement in 2008 with the Carolina International Chorale's first of three European tours. With the creation of a smaller ensemble called Cantari in 2006, we were able to attract a select group of singers who were inspired by a cappella repertoire and were anxious to meet the challenge of singing medieval to contemporary music.

Some amazing highlights –

- In July 2014, after wrapping up our well-attended Summer Voices concert and high school poetry competition, we were off to Ireland for eight days of sight-seeing and performing concerts of American Songs and Spirituals in Galway, Limerick, and Dublin.
- In December 2014, the Cantari Men returned to the ArtsCenter Stage for seven performances of the World War I "muscular musical" *All Is Calm: The Christmas Truce of 1914*. Based on an historical event – an amazing, spontaneous cease-fire as told by soldiers from France, Germany, and Great Britain – *All Is Calm*, is a new kind of Christmas special that will speak directly to your heart.
- In the summer of 2015, we look forward to hosting guest composer Elizabeth Alexander for a first performance of her amusing women's choral work called, *Sue Loves Butter*. What could be better?

Enjoy the concert and let me know what repertoire you'd like to hear in the 2015-16 season. It's never too early to start dreaming and planning for the future.

Sue T. Klausmeyer, D.M.A.

VOICES, Conductor and Artistic Director



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Message from the President

Dear Friends:

This year marks VOICES' 34th season of sharing our love of choral music from diverse cultural and historical periods with the musically rich Triangle area. With performances of classic works and first time premiers, guest organists, soloists and children's choirs, the 2014-2015 VOICES season promises to be a memorable one.

I personally love singing with VOICES because of the amazing community we have. It's an honor to join over 130 talented voices from a variety of ages and backgrounds, including some close friends, colleagues, and my wonderful husband. I am continually inspired by our conductor, Dr. Sue T. Klausmeyer and the brilliant musicians we perform with. I'm proud to lead the volunteer Board of Directors and many singer volunteers who sustain our organization with the support of local business and community members. And most of all, I'm thrilled to share our performances with all of you in the Triangle community!

We have a wonderful season lined up and we have been working hard to fulfill our mission of enriching and educating the community through the music we sing, our musical collaborations with other organizations as well as our community outreach. We hope you will join us for all our performances!

A final note - if you are inspired, moved or uplifted by the music you experience at our performances, please continue to support us with a tax-deductible donation so that we can continue to produce world-class music for you.

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

Sarah Miller Frazer
VOICES Board President



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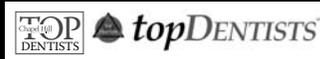
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A Starry Night

Behold, a Star from Jacob Shining

Felix Mendelssohn

Soprano Soloist: Jennifer Canada

Soprano recitative: When Jesus, our Lord, was born, in the land of Judea

Male Chorus: Say, where is he born, the king of Judea?

Chorus: Behold, a Star

Selections from *Messiah, Part I*

George Frederic Handel

Soprano soloist: Andrea Moore

Alto soloists: Cathy Tymann (Friday), Miranda Steed (Saturday)

Chorus: And the Glory of the Lord

Soprano Recitatives: There were shepherds abiding in the fields

And lo, the angel of the Lord

And the angel said unto them

And suddenly there was with the angel

Chorus: Glory to God in the highest

Soprano Air: Rejoice greatly, O daughter of Zion

Alto Recitative: Then shall the eyes of the blind be opened

Alto and Soprano Air: He shall feed his flock like a shepherd

Chorus: His yoke is easy

Shepherd's Pipe Carol

arr. John Rutter

Sussex Carol

arr. Neil Harmon

Audience Sing-Along:

Hark, the Herald Angels Sing

Mendelssohn/ arr. David Willcocks

Joy to the World

G. F. Handel/ arr. John Carter

Stanza 1 – All Sing, Stanza 2 – Choir Alone, Stanza 3 – All Sing

In Terra Pax

Gerald Finzi

Soloists: Aaron Thacker, Baritone, Andrea Moore, Soprano

Angels We Have Heard on High

arr. Mack Wilberg

Soprano soloist: Andrea Moore

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Text and Translations

Behold, A Star From Jacob Shining

Felix Mendelssohn

Soprano recitative:

When Jesus, our Lord, was born in Bethlehem, in the land of Judea,
Behold, from the East to the city of Jerusalem, there came the wise men and said:

Male Chorus:

Say, where is he, born the King of Judea?
For we have seen his star and are come to adore him.

Chorus:

Behold a star from Jacob shining,
And a scepter from Israel rising:
To reign in glory over the nations:
Behold a star from Jacob shining.
Like some bright star is he,
The promise of the coming day,
Beyond the night of sorrow. Break forth, O Light!
We, our joyful Hearts uplifting with thanksgiving,
Hail the brightness of Thy rising.

Selections from *Messiah, Part I*

George Frederic Handel

Chorus: And the Glory of the Lord (Isaiah 40:5)

And the glory of the Lord shall be revealed, and all flesh shall see it together,
For the mouth of the Lord hath spoken it.

thy King cometh unto thee.

He is the righteous Saviour and he shall speak peace unto the heathen.

Soprano Recitatives:

There were shepherds abiding in the field, keeping watch over their flock by night.
And lo, the angel of the Lord came upon them, And the glory of the Lord shone roundabout them and they were sore afraid.
And the angel said unto them,
"Fear not, for behold, I bring you good tidings of great joy, which shall be to all people.
For unto you is born this day in the city of David a Saviour, which is Christ the Lord."
And suddenly there was with the angel a multitude of the heav'nly host
Praising God and saying,

Alto Recitative: Then Shall the Eyes of the Blind

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped;
Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

Chorus: Glory to God (Luke 2:14)

Glory to God in the highest, and peace on earth, good will toward men.

Alto and Soprano Air:

He Shall Feed His Flock Like a Shepherd

He shall feed his flock like a shepherd:
And he shall gather the lambs with his arm,
And carry them in his bosom,
And gently lead those that are with young.
Come unto him, all ye that labour,
Come and carry them in his bosom
And gently lead those that are with young
Come unto him, all ye that labour,
Come unto him, that are heavy laden,
And he will give you rest unto your souls.
Take his yoke upon you, and learn of him;
For he is meek and lowly of heart:
And ye shall find rest unto your souls.

Soprano Air: Rejoice greatly, O Daughter of Zion (Zechariah 9:9-10)

Rejoice greatly, O daughter of Zion;
Shout, O daughter of Jerusalem: behold,

Chorus: His Yoke is Easy (Matthew 11:30)

His yoke is easy, his burthen is light.

Shepherd's Pipe Carol

arr. John Rutter

Going through the hills on a night all starry,
on the way to Bethlehem, far away I heard a shepherd boy piping on the way to Bethlehem.

he's lying cradled there at Bethlehem.'

Refrain:

Angels in the sky brought this message nigh:
'Dance and sing for joy that Christ the newborn king is come to bring us peace on earth, and

'Tell me, shepherd boy piping tunes so merrily on the way to Bethlehem, who will hear your tunes on these hills so lonely on the way to Bethlehem?'

'None may hear my pipes on these hill so lonely on the way to Bethlehem; but a King will hear me play sweet lullabies when I get to Bethlehem.'

Shepherd's Pipe Carol (cont'd)**arr. John Rutter**

Where the babe was lying cradled in the arms of his mother Mary, sleeping now at Bethlehem.

'Where is this new King, shepherd boy piping merrily, Is he there at Bethlehem?' 'I will find him soon by the star shining brightly in the sky o'er Bethlehem.'

'May I come with you,' shepherd boy piping merrily, 'Come with you to Bethlehem?' Pay my homage to at the new King's cradle, is it far to Bethlehem?'

Sussex Carol**arr. Neil Harmon**

On Christmas night all Christians sing, to hear the news the angels bring;

News of great joy, news of great mirth, news of our merciful King's birth.

Then why should men on earth be so sad, since our redeemer made us glad,

When from our sin he set us free, all for to gain our liberty?

When sin departs before his grace, then life and health come in its place;

Angels and men with joy may sing, all for to see the newborn King.

All out of darkness we have light, which made the angels sing this night:

Glory to God and peace to men, now and forever more. Amen.

Hark! The Herald Angels Sing**Felix Mendelssohn/arr. David Willcocks**

Hark! the herald angels sing, "Glory to the newborn king!"
Peace on earth, and mercy mild, God and sinners reconciled. Joyful all ye nations rise, join the triumph of the skies. With the angelic host proclaim, "Christ is born in Bethlehem."

Hark! the herald angels sing, "Glory to the newborn King!"

Hail! the heaven born prince of peace! Hail! the son of righteousness! Light and life to all he brings, risen with healing in his wings. Mild he lays his glory by, born that man no more may die. Born to raise the sons of earth, born to give them second birth.

Hark! the herald angels sing, "Glory to the newborn King!"

Christ, by highest heaven adored, Christ the everlasting Lord. Late in time behold him come, offspring of the favored one. Veiled in flesh, the godhead see, hail the incarnate deity. Pleased, as man with men to dwell, Jesus, our Emmanuel!

Hark! the herald angels sing, "Glory to the newborn King!"

Joy to the World**G. Frederic Handel/arr. John Carter**

Stanza 1: *All sing*

Joy to the world! The Lord is come;
let earth receive her King.

Let every heart prepare him room,
and heaven and nature sing,
and heaven and nature sing,
and heaven, and heaven and nature sing.

Stanza 3: *All sing*

He rules the world with truth and grace,
and makes the nations prove
the glories of his righteousness,
and wonders of his love,
and wonders of his love,
and wonders, wonders of his love.

Stanza 2: *Choir only*

In Terra Pax**Gerald Finzi**

Baritone Solo:

A frosty Christmas Even when the stars were shining
fared I forth alone where westward falls the hill, and
from many a village in the watered valley, distant music
reached me peals of bells a ringing, the constellated
sounds ran sprinkling on earth's floor as the dark vault
above with stars was spangled o'er.

Then sped my thoughts to keep that first
Christmas of all when the shepherds watching
by their folds 'ere the dawn heard music in the
fields and marveling could not tell whether it
were angels or the bright stars singing.

In Terra Pax (cont'd)**Gerald Finzi****Choir:**

And there were in the same country shepherds abiding in the field keeping watch over their flock by night. And lo, the angel of the Lord came upon them, and the glory of the Lord shone roundabout them and they were sore afraid. And the angel said unto them,

Soprano Solo:

"Fear not, fear, not, fear not, for behold I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Saviour, which is Christ the Lord and this shall be a sign unto you; ye shall find the babe wrapped in swaddling clothes, lying in a manger."

Angels We Have Heard on High**Soprano Solo:**

Angels we have heard on high sweetly singing o'er the plains. And the mountains in reply echoing their joyous strains.

Gloria in excelsis Deo, Gloria in excelsis Deo.

Choir:

Shepherd, why this jubilee? Why your joyous strains prolong? What the gladsome tidings be which inspire your heav'nly song?

Choir:

And suddenly there was with the angel a multitude of the heavenly host praising God, and saying, "Glory to God in the highest, glory to God in the highest, and on earth peace, and on earth peace. Good will toward men, good will toward men."

Baritone Solo:

But to me heard afar it was starry music angel's song, comforting as the comfort of Christ when he spake tenderly to his sorrowful flock. The old words came to me by the riches of time mellow'd and transfigured as I stood on the hill. Hark'ning in the aspect of the eternal silence.

Choir:

And on earth peace, good will toward men.

arr. Mark Wilberg

Gloria in excelsis Deo. Gloria in excelsis Deo.

Come to Bethlehem and see in whose birth the angels sing; come adore on bended knee Christ the Lord, the newborn King.

Gloria in excelsis Deo, Gloria in excelsis Deo.

See him in the manger laid, whom the choirs of angels praise; Mary, Joseph, lend your aid while our hearts in love we raise.

Gloria in excelsis Deo. Gloria in excelsis Deo.

Soloists

Soprano Andrea Edith Moore brings a "certain opalescence that is particularly served by her impressive phrasing and inherent musicality" to myriad leading roles including Pamina, Zerlina, The Countess, Anne Trulove and Manon among others. Ms. Moore has sung under the baton of Maestros Vladimir Ashkenazy, Andreas Mitisek, Timothy Myers, Gerard Schwartz and David Zinman and directors including the late Colin Graham, Garnett Bruce, Roger Brunyate and Vera Calabria. She has performed with the Hamburger Kammeroper, Central City Opera, Aspen Music Festival, Greensboro Opera, The North Carolina Opera, Yale Opera, and Peabody Opera Theater. Ms. Moore stays on the cutting edge of new music and is currently commissioning a new song cycle entitled *Family Secrets* by Daniel Thomas Davis which will receive its world premiere on March 29, 2015 at the University of North Carolina at Chapel Hill where she currently serves on the voice faculty. Among many honors, Moore is a prize-winner in the Metropolitan Opera National Council Auditions, a recipient of the University of North Carolina Special Activities Performing Arts Grant, the Anna Sosenko Assist Trust and has been twice awarded the Yale School of Music Alumni Award. 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 The Johns Hopkins University and is a graduate of UNCSCA.



Aaron Thacker, a recent graduate of UNC, performs both as a baritone and a countertenor. He is an accomplished pianist and serves as rehearsal accompanist for the Carolina Choir and Cantari. Aaron attended the Baroque Performance Institute in the summer of 2014 as a countertenor, and for the past 18 months has been studying voice with lyric soprano Andrea Moore. Aaron is currently applying to graduate schools in both voices, as well as in vocal accompanying. When not singing or playing piano, Aaron spends his time studying philosophy and critical theory.



Our alto soloists are members of Cantari. **Miranda Steed** (left) joined the *Voices* family in 2008 and currently works as a software developer for a casino industry game creation company. Originally from Oregon, Miranda has sung throughout her life in school, church, community organizations, and in an a cappella group while studying at Tufts University. Mezzo-Soprano **Cathy Tymann** (right), a native of Massachusetts, has been a Durham resident for about four years. Since coming to North Carolina, Cathy has sung with the Durham Choral Society, Raleigh Durham Sacred Choral and now with Cantari. Cathy has been a featured soloist with the Portsmouth Women's Chorus, Sacred Choral Artists, Newburyport Choral Society, the Durham Community Chorale, and Cantari. She is employed by InteliChart out of Fort Mill, SC, as an Application Analyst and Client Services Representative.



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 Emi Hildebrandt
 Shelley Livingston

Viola

Ted Smith
 Katie Wyatt
 Diane Stephens

Cello

Lisa Ferebee

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Program Notes

Robert Bridges' poem *Noel: Christmas Eve, 1913* was the inspiration for Gerald Finzi's extended choral work *In Terra Pax*. A through-composed choral/orchestral work with baritone and soprano soloists, the music is both quietly reflective and romantic in style, while allowing for a splendid crescendo of voices and harmonies when the multitude of angels announce "Glory to God in the highest and peace on earth." According to Finzi, the Bridges poem reminded him of an experience from his own life. Upon climbing to the top of Chosen Hill for a midnight Christmas Eve church service, he heard church bells ringing out across the countryside. His composition *In Terra Pax*, written some thirty years later, brought together the descriptive Bridges' poem, "a frosty Christmas Eve when the stars were shining," and the nativity of Christ. One might consider it truly an Englishman's Christmas story. Finzi interspersed the biblical nativity narrative, sung by the chorus and the soprano soloist (angel), into the poem, which is sung by the baritone soloist.

Mendelssohn's unfinished oratorio *Christus* is the source of the three excerpts that open this concert: Recitative, male trio, and extended chorus. Based on New Testament texts from St. Matthew Chapter 2 and prophetic texts from Numbers 24 and Psalm 2, the Star is both literal (wisemen following an unusually bright star in the eastern sky) and figurative (prophetic allusion to the Messiah.)

Underscoring the chorus with an undulating accompaniment of triplets in the strings, Mendelssohn developed his music with extended, imitative lines and the chorus singing "Behold a star from Jacob shining." A dramatic chordal section highlights a royal metaphor for Christ "reigning in glory over the nations." And the chorale tune: *Wie schön leuchtet der Morgenstern*, (How Brightly Shines the Morning Star), by Philipp Nicolai, 1597, a well-known German Christmas chorale, brings the chorus to a conclusion.

Messiah, by George Frederick Handel, since its first performance on April 13, 1742, in a concert hall in Dublin, Ireland, has earned the distinction of being the most frequently performed oratorio on the planet. Handel's *Messiah*, setting texts provided by Charles Jennens, tells the story of Christ— from biblical messianic prophecies, to nativity, to resurrection, and the Second Coming. Our *Messiah* selections include three choruses from Part I (one prophetic text and two New Testament accounts), soprano and alto recitatives, a solo and a duet. The emotional impact of these energetic choruses combined with the soaring soprano solo "Rejoice, greatly, O daughter of Zion," and the pastoral simplicity and beauty of the duet "He Shall Feed His Flock," offer great musical variety. And when shepherds on night-watch with their sheep are stunned by a luminous appearance above them, an angel of the Lord (soprano) calls out to them: "Behold, I bring you good tidings of great joy!" The angel is quickly joined by a multitude of angels (choir) proclaiming "Glory to God in the highest."

Fun Facts About the Carols

Shepherd's Pipe Carol

Text: John Rutter

Music: John Rutter, published 1967. Sir David Willcocks considered Rutter "the most gifted composer of his generation."

Sussex Carol

Text: Luke Wadding, a 17th century Irish bishop, first published in 1684

Music: Ralph Vaughan Williams and Cecil Sharp heard the tune sung by Harriet Verrall of Monk's Gate near Horsham, Sussex. They published the carol in 1919.

Hark! The Herald Angels Sing

Text: Written by Charles Wesley, a Methodist minister, in 1739.

Music: Adapted by Englishman William H. Cummings in 1855, from a tune by Felix Mendelssohn

Joy To the World

Text: By Isaac Watts, a Nonconformist minister, known as the "Father of English Hymnody," published 1719.

Music: By George Frederick Handel as arranged by Lowell Mason in 1939.

Angels We Have Heard On High

Text: An anonymous French carol, translated into English in 1862 by James Chadwick.

Music: GLORIA, arranged by Edward Shippen Barnes in 1937

In medieval times, French shepherds had a Christmas Eve tradition of shouting "Gloria in excelsis Deo" to each other as they watched over their sheep flocks on their respective hills in southern France. That phrase is now famous as the chorus of *Angels We Have Heard on High*.



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*One Star Can Be Beautiful, But
 A Multitude Together Is
 Breathtaking*

**Sing strong, sing low ...
 Sing Alto!**

*From the Altos of Fall 2014,
 who bring harmony to* 




*Giving is a Gift to the Giver
 And The Tenors Love
 Giving It To The Basses*

**Q: Why do basses
 always stand
 at the front door?
 A: They can never
 find the key,
 and when they do
 they can't figure out
 when to come in!**

*Your Buddies,
 The Tenors of Voices Fall 2014*

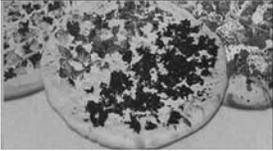


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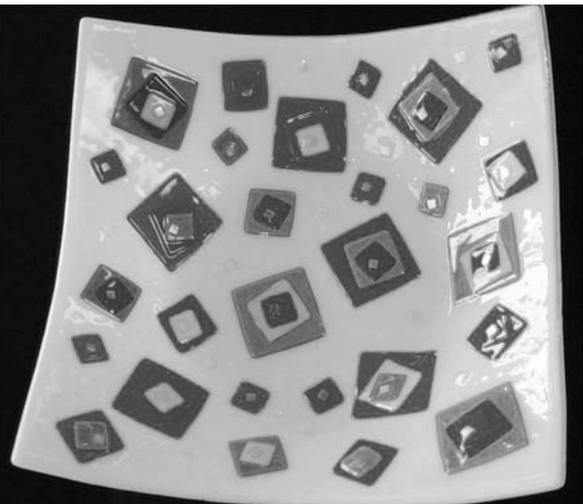
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Mass in D Major

Kyrie
Gloria
Credo
Sanctus
Benedictus

Antonín Dvořák (1841-1904)

Motet Op. 29, No. 2 (third movement)

Johannes Brahms (1833-1897)

Messe Solennelle

Kyrie
Gloria
Sanctus
Benedictus
Agnus Dei

Louis Vierne (1870-1937)



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Texts and Translations

Mass in D Major

Antonín Dvořák

Kyrie

Kyrie eleison. Christe eleison.

Kyrie eleison. Christe eleison.

Lord, have mercy. Christ, have mercy.

Lord, have mercy. Christ, have mercy.

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.

Glory be to God in the highest.

And in 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.

Domine deus, Rex coelestis,

Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

O Lord God, Heavenly King,

God the Father Almighty

O Lord Jesus Christ, the only begotten Son.

Lord God, Lamb of God, Son of the Father.

Qui tollis peccata mundi,

miserere nobis.

Qui tollis peccata mundi,

suscipe deprecationem nostrum.

Qui sedes ad dextram Patris,

miserere nobis.

Thou takest away the sins of the world,

Have mercy upon us.

Thou takest away the sins of the world,

Receive our prayer.

Thou sittest at the right hand of the Father,

Have mercy upon us.

Quoniam tu solus Sanctus, tu solus Dominus,

tu solus Altissimus, Jesu Christ.

Cum Sancto Spiritu

in Gloria Dei Patris.

Amen.

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

Credo in unum Deum; Patrem omnipotentem,

factorem coeli et terrae,

visibilium omnium et invisibilium.

I believe in one God; the Father almighty,

maker of heaven and earth,

And of all things visible and invisible

Credo 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:

And in one Lord Jesus Christ,

the only begotten Son of God,

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,

per quem omnia facta sunt.

Qui propter nos homines, et propter nostram salute

descendit de coelis.

et incarnatus est de Spiritu Sancto

ex Maria Virgine: et homo factus est.

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.

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.

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;

*Et iterum venturus est cum gloria,
judicare vivos et mortuos:
cujus regni non erit finis.*

*Credo 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 in unam sanctam
catholicam et apostolicam Ecclesiam.
Confiteor unum baptisma,
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
et vitam venturi sæculi.
Amen.*

Sanctus

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

Benedictus

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

Motet Op. 29, No. 2 (third movement)

*Tröste mich wieder mit deiner Hülfe,
und der freudige Geist erhalte mich.*

Messe Solennelle

Kyrie

*Kyrie eleison, Christe eleison
Kyrie eleison
Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.*

*Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi
Propter magnam gloriam tuam.*

*Domine Deus, Rex 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.*

*Qui sedes ad dexteram Patris,
Miserere nobis.
Quoniam tu solus sanctus. Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.*

and He shall come again with glory
to judge the living and the dead
and His Kingdom shall have no end.

I believe in the Holy Ghost,
the Lord and giver of Life,
Who proceedeth from the Father and 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.

Holy, Holy, Holy, Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

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

Johannes Brahms

Grant unto me the joy of thy salvation,
with thine infinite love uphold thou me.

Louis Vierne

Lord have mercy, Christ have mercy,
Lord have mercy
Glory to God in the highest.
And on earth peace to all those of good will.

We praise thee. We bless thee.
We worship thee. We glorify thee.
We give thanks to thee
according to 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 who takest away the sins of the world,
have mercy upon us.
Thou who takest away the sins of the world,
receive our prayers.

Thou who sittest at the right hand of the Father,
have mercy upon us.
For Thou alone art holy. Thou alone art the Lord.
Thou alone art the most high, Jesus Christ.

*Cum Sancto Spiritu in gloria Dei Patris.
Amen.*

With the Holy Spirit in the glory of God the Father.
Amen.

Sanctus

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

Holy, Holy, Holy, Lord God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.

Benedictus

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

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

Agnus Dei

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

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

Notes About the Composers

Antonín Dvořák

Composer Antonín Dvořák was born in Nelahozeves, Czech Republic on September 8, 1841. He studied at the Prague Organ School and then poured over scores of established composers, imitating their styles and orchestrations. In 1889, Dvořák took a position as professor of composition at the Prague conservatory. In 1892 he was awarded a position at New York's National Music Conservatory and during this period he composed his Ninth Symphony *From the New World*.



The Mass in D Major was commissioned by Josef Hlavka, a wealthy architect and patron of the arts, for the consecration service of a new chapel at his castle in Luzany in Western Bohemia. Dvořák composed the mass for choir and organ in three months time setting all of the traditional Latin Ordinary of the Mass, with a few minor changes. Dvořák wrote to Hlavka saying, "I am pleased to announce that I have finished the work and that I am supremely pleased with the result. I think it will be a work that will fully suit its purpose. It could be called: faith, hope and love for God Almighty, and an expression of thanks for this great gift, for having been given the opportunity successfully to complete a work in praise of the Highest, and in honour of our art." In September 1887, Dvořák conducted the premiere performance at the Luzany Chapel. In 1892, Dvořák revisited the Mass, creating a version for choir and orchestra.

Johannes Brahms

Two sections from the extended motet *Opus 29, no. 2*, by German composer Johannes Brahms, are presented here. A serene prayer, sung responsively, first by three-part male chorus and then three-part female chorus, petitions God to "Give me the comfort of Thy salvation." What follows is an expression of absolute joy, passing from the highest voices to the lowest ones in the form of a fugue. Brahms calls for a brisk tempo, allegro, and then intensifies the total effervescent by keeping the sopranos in their highest register singing "over me" while increasing the speed of the music. The concluding measures are once again earthbound, lower tessitura and slower tempo, with a characteristic Brahms hemiola, two against three, sung by the tenors.



Louis Vierne

French-born organist and composer Louis Vierne studied music at the Paris Conservatory. His organ teachers included César Franck and Charles-Marie Widor, for whom he also served as an assistant organist at the church of St. Sulpice. In 1900 he took the prestigious position of principal organist at Cathedral of Notre-Dame de Paris, a position he held until 1937. In addition to his prowess as an organist, he composed chamber works, a symphony for orchestra, vocal and choral music, and six organ symphonies.



The *Messe Solennelle* was composed in 1899 and is dedicated to Théodore Dubois. The premiere took place in 1901 at St. Sulpice on the Feast of the Immaculate Conception. Originally composed for two organs, Vierne played the orgue-de-choeur located at the front of the chapel with Widor at the principal organ in the back. Tonight, we will perform a 1979 edition arranged for one organ. Although *Messe Solennelle* was intended as a common mass setting for liturgical use, Vierne employed many dramatic elements in the music. Dialogues between choir and organ are employed frequently. There are vivid dynamic contrasts, from the thunderous *Kyrie* to the quiet and ethereal *Dona Nobis Pacem*. Changes of mood from the introspective *Benedictus* with minimal organ accompaniment through the increasing energetic build-up to “hosanna” add to the excitement. There is no *Credo* movement. The *Mass* concludes with a quiet setting of *Agnus Dei*.

Organist

Matthew Michael Brown is recognized as one of the leading organists and church musicians in his generation. Mr. Brown has concertized extensively throughout the USA and abroad, and several of his performances have been heard in radio broadcasts of American Public Media's *Pipe Dreams* and the nationally syndicated program, *With Heart and Voice*. He has performed in notable venues such as Westminster Abbey and St. Paul's Cathedral, London; St. Thomas Church, New York City; Princeton University Chapel; Assembly Hall of the Mormon Tabernacle; Trinity Church Copley Square, Boston; and the Cathedral of St. Philip, Atlanta. His major teachers include Dame Gillian Weir, David Higgs, Jack Mitchener, and Wayne Leupold. A graduate of the North Carolina School of the Arts and the Eastman School of Music, he pursued advanced studies at the GOArt Organ Center in Göteborg, Sweden and the International Summer Organ Conservatoire in Paris, France. Mr. Brown is honored to serve the mission of Salisbury's First United Methodist Church, as Director of the Stanback Department of Sacred Music. His choirs have accepted invitations to sing in the Washington National Cathedral and as a regular guest choir in New York's Saint Thomas Church, Fifth Avenue.



Matthew Michael Brown is currently Dean of the Charlotte Chapter of the American Guild of Organists and co-chair of the programming committee for the organization's forthcoming 2015 Southeast Regional Convention. An advocate for the Royal School of Church Music in America, he has served multiple years in leadership roles for the organization's Carolina Summer Training Course in Raleigh. Mr. Brown proudly serves on the Board of Directors of The Leupold Foundation and several other benevolent organizations within his community.

Close Your Eyes and Think of Me

In these Delightful, Pleasant Groves	Henry Purcell
There is a Lady	Purcell
Five Hebrew Love Songs	Eric Whitacre
1. Temuna (Picture)	
2. Kala Kalla (Light Bride)	
3. Larov (Mostly)	
4. Eyze Shelleg (What Snow!)	
5. Rakut (Tenderness)	
Kiss Me Softly	Luke Mayernik
In My Life	John Lennon/McCartney, arr. Jasperse
Love	Chris Tomlink, Jesse Reeves, et. al
Sue Loves Butter	Elizabeth Alexander
You've Got a Friend	Carole King/Billingsley
Dogs	Kirby Shaw
Fiddle-i-fee	John Purifoy
Bridge Over Troubled Water	Paul Simon/Shaw
You've Got a Friend in Me, from Toy Story	arr. Mac Huff
Loves Me Like A Rock	Simon/Gilpin

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Program Notes

We are delighted to welcome composer Elizabeth Alexander to Chapel Hill for rehearsals and the premiere performance of "Sue Loves Butter."



Sue Loves Butter was commissioned by a women's choir in memory of Sue Fern, a beloved singer and founding chorus member. In preparation for writing this song, many choir members sent me remembrances and stories about Sue. They wrote of her kindness, her generosity and her love of singing – but the stories I loved most were about her humor and zest for life. Everyone seemed to have at least one story about her laughter and good-natured practical jokes! A second alto, she would occasionally let out a legendary "moo" during choir rehearsals, a reference to the conductor's childhood on a dairy farm. When one of the oldest women wrote that she always felt younger when she was around Sue – like she was a girl again – I decided to write a song that was over-the-top playful.

One story about Sue included a hilarious paragraph about how all the food she prepared on a certain fishing trip was cooked in butter – fish, potatoes, eggs, vegetables, everything. Her friends teased her about that for years afterward. Butter – what a great metaphor for exuberance for life!

Sue Loves Butter is the most unabashedly playful song I've ever written. I'm pleased to have written quite a few "songs for real woman," such as *Why I Pity the Woman Who Never Spills*, *Life Is Not a Garden*, and *Reasons for the Perpetuation of Slavery*, which bring out the strong and courageous side of women. But in writing this song, it was a pleasure to just let myself have fun, and remember what it was like for me when I was an irrepressible girl.

In the end, *Sue Loves Butter* was SO playful that, while some chorus members adored it, others were uncomfortable using such a joyful piece as a memorial song. So after some discussion, they asked me to write a more traditional elegy for Sue instead – something lyrical, sweet and wistful. I did what they asked, and I liked the resulting song well enough... *but as for me*, when I die and someone is choosing the music for my memorial service or concert, I'm hoping there will be room for some rockin' music, bad puns, amateur dancing, vigorous hand-clapping, frolicking children, and – most definitely – butter.

By Composer Elizabeth Alexander



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Matthew Brown, Guest Organist

Missa Brevis

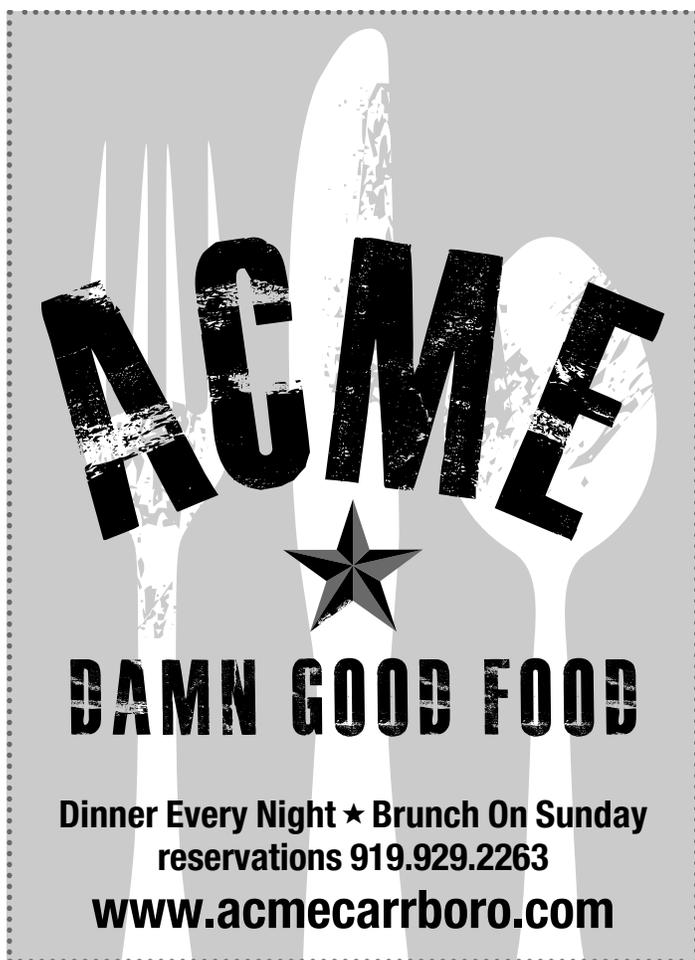
1. Introitus
2. Kyrie
3. Gloria
4. Credo
5. Sanctus
6. Benedictus
7. Agnus
8. Ite, missa est

Zoltán Kodály (c. 1882-1967)

Schaffe in mir Gott ein rein Herz, Op. 29, No. 2 Johannes Brahms (1833-1897)

Laudes Organi

Zoltán Kodály



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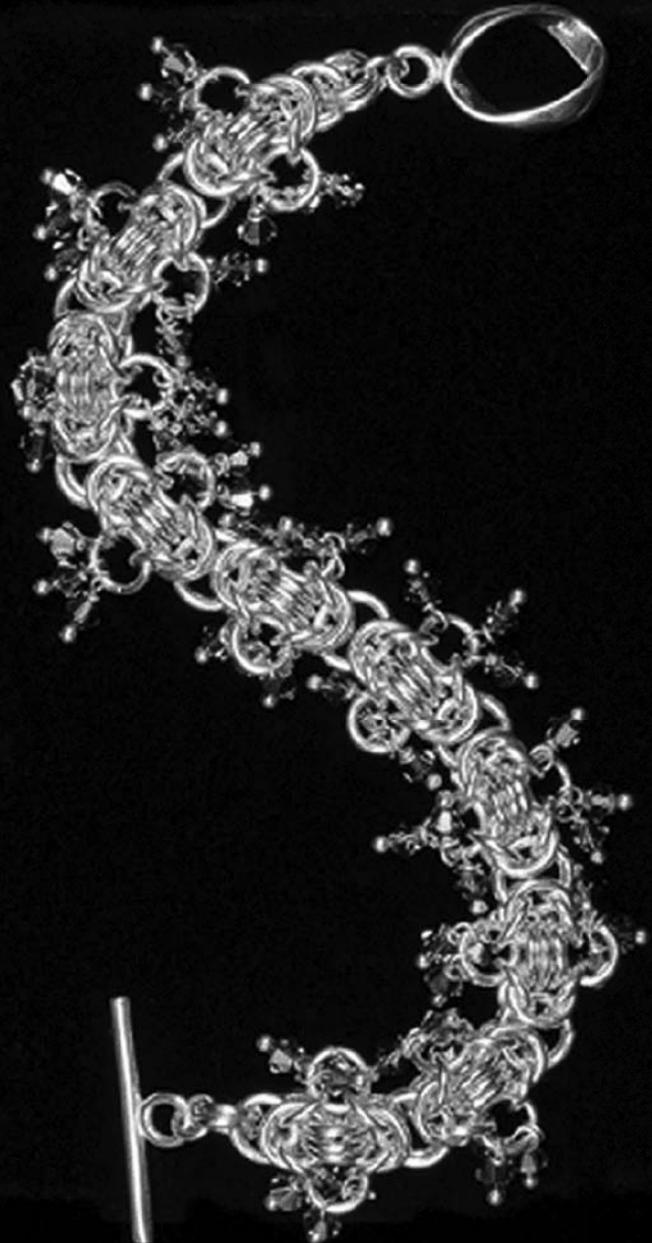
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Texts and Translations

Missa Brevis

Zoltán Kodály

Introitus

Kyrie

Kyrie, eleison. Christe, eleison.

Kyrie, eleison.

Lord, have mercy. Christ, have mercy.

Lord, have mercy.

Gloria

Et in terra pax hominibus. Pax.

Laudemus te, benedicimus te,

Adoramus te, glorificamus te,

gratias agimus gloriam tuam,

Domine Deus, Rex caelestis,

Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi,

miserere nobis.

Qui tollis peccata mundi,

suscipe deprecationem nostrum.

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.

And on earth peace, good will towards men. Peace. 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.

Credo

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,

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

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.

Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.

Hosanna in excelsis.

Benedictus

Benedictus qui venit in nomine Domini.

Hosanna 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.

Ite, Missa Est

Ite missa est, Deo gratias nobis pacem, da pacem.

Amen

Schaffe in Mir Gott ein rein Herz, Psalm 51, Op. 29, No. 2

Schaffe in mir, Gott, ein rein Herz, und
gib mir einen neuen, gewissen Geist.
Verwirf mich nicht von deinem Angesicht und
nimm deinen heiligen Geist nicht von mir.

Tröste mich wieder mit deiner Hülfe,
und der freudige Geist erhalte mich.

Laudes Organi (Fantasia on a XII Century Sequence)

Audi chorum organicum
instrumentum musicum modernorum artificum
documentum melicum canentem ludere amabiliter
ludentem canere laudibiliter docens breviter,
leniter utiliter, dulciter, humiliter

Ideo persuadeo hic attendere
jubeo commoneo haec apprehendere,
mentifigere humiliter.

Musice! Milites te habilites.
Usum exercites arteum usites, habilitem
corpore, te prebeas, facilem pectore te exhibeas.

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.

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.

Lamb of God, who take away the sins of the world,
have mercy on us.

Lamb of God, who take away the sins of the world,
have mercy on us.

Lamb of God, who take away the sins of the world,
grant us peace.

Go in Peace, glorifying the Lord, grant us peace.

Amen

Johannes Brahms

Create in me a clean heart, O God;
and renew a right spirit within me.
Cast me not away from thy presence
and take not thy holy spirit from me.

Restore unto me the joy of thy salvation
and uphold me (with thy) free spirit.

Kodály

Listen to the chorus of the pipes
the musical instrument of modern artists
a paragon of melody which plays sweetly
and sings full of praise which speaks short of words
friendly and beneficial pleasantly modest.

So I advise you to stand still here
and ask you urgently to listen to it
with humble attention.

Musician! You must behave like a warrior.
Let your craft hear and practice your art, show
the skill of your body, and the dignity of your mind.

Laudes Organi (Fantasia on a XII Century Sequence) (continued)**Kodály**

*Follibus provideas bene flautes habeas
Istare praetereas, diligenter caveas.
His praehabitis, sonum elice
doctis digitis modum perface
neumis placitis.*

*Gravis chorus succinat qui sonorous buccinat
vox acute concinat choro chorus succinat
diafonicio modo et organacio.*

*Nunc acuta moveas,
nunc ad graves redeas, modo lyrico
nunc per voces medias
Transvolando salias, saltu melico, manu mobili,
delectibili, cantibili.*

*Tali modulo, mellis aemulo
placens populo;
qui miratur et laetatur, et cantatur et laudatur
Deo sedula qui regnat in saecula.*

Huius artis praeceptorum secum Deus det Guidoni
Vitam aeternalem. Fiat Amen.*

*Guido d'Arezzo (ca. 995-1050), Italian monk who created the first official form of musical notation and named the tones with the syllables, *ut, re, mi, fa, sol, la*.

Look after the bellows in advance to have enough air. Standing still must be avoided, watch out for that. When you have looked after this, then let the sound hear with nimble fingers bring about the series of tones which have a pleasant sound.

The heavy choir below which makes itself heard sonorously the high voice sounds against choir and counterchoir in the series of tones after the melody of the organ.

Now you must play the high ones, now go to the low ones, as with the lute then through the middle voices. Jump like lightning, melodious, with a smooth hand pleasing and tuneful.

With such modulating, sweet as honey pleasing to the people; who are surprised and pleased, and sing and praise and serve God Who rules in eternity.

To the master of this art may God, to Guido*, grant Eternal life. So be it, Amen.

Program Notes

The two choral works by Hungarian composer Zoltán Kodály, *Missa Brevis* and *Laudes Organi*, both celebrate the organ as “king of instruments.” Separated by some twenty years in the composer’s catalog of works, they were composed under very different circumstances. The majestic *Missa Brevis*, 1944, for chorus and organ, began life as a solo organ mass, but was rewritten to include chorus during a time of extended fighting in Budapest. On February 11, 1945, a few days before the liberation of the city, *Missa Brevis* received its premiere in the basement of the Budapest Opera House. Given the subtitle *Tempore belli* or In Time of War, it includes both a prelude (*Introitus*) and postlude (*Ite missa est*) for solo organ. We are performing an alternative choral version of the final movement.

Laudes Organi, Kodály’s final finished composition, was commissioned by the American Guild of Organists for their 1966 national convention held in Atlanta. It is subtitled “*Fantasia on a XII Century Sequence*” and is based on a Latin sequence was found in a 12th century manuscript in Switzerland’s Engelberg Monastery. Kodály opens the composition with a grand organ toccata, which eventually subsides to a whisper as the choir enters singing, “Listen to the chorus of the pipes.” In *Laudes Organi*, Kodály praises the organ and also pays homage to the creator of modern musical notation, an Italian monk named Guido d’Arezzo, through a series of variations that pull out all the stops.

Johannes Brahms’ motet, opus 29, full of rich harmonies and extended imitative sequences, is based on Psalm 51: 12-14. Recognized as a treasure for the choral singer, Op. 29 is one of the earliest of the composer’s works in this genre. His admiration for Bach, as seen in the use of the German chorale, canons, and fugues permeate the composition.

Brahms wrote choral music throughout his career, beginning in 1858 with an Ave Maria for women’s choir with organ accompaniment. His 13 motets, intended for unaccompanied singing, show his mastery of choral writing and his ability to infuse Baroque style elements, such as canon and chorale, with a Romantic harmonic palate.

Organist

Matthew Michael Brown – see biographical information on page 25.

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 does it take to
 change a lightbulb?
 A: None. Whenever
 they try to get
 that high they either
 crack or just fake it!**

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Lighting the Eternal Flame

Hymn to the Eternal Flame

(Leslie Heal Ray, Soprano and Members of Sisters'Voices Cantabile Singers)

Stephan Paulus

O Magnum Mysterium

Morten Lauridsen (b. 1943)

Reincarnations, Opus 16

Samuel Barber (1910-1981)

1. Mary Hynes
2. Anthony O'Daly
3. The Coolin'

Sure on this Shining Night

Barber

Sure on this Shining Night

Lauridsen

The River Sleeps Beneath the Sky

(performed by Sisters'Voices)

Mary Lynn Lightfoot (b. 1952)

Lux Aeterna

Lauridsen

1. Introitus
2. In Te, Dmine, Speravi
3. O Nata Lux
4. Veni, Sancte Spiritus
5. Agnus Dei – Lux Aeterna

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Texts and Translations

Hymn to the Eternal Flame

Ev'ry face is in you, ev'ry voice,
ev'ry sorrow in you,
Ev'ry pity, ev'ry love, ev'ry mem'ry,
woven into fire.
Ev'ry breath is in you, ev'ry cry,
ev'ry longing in you,

Stephen Paulus

Ev'ry singing, ev'ry hope, ev'ry healing,
woven into fire.
Ev'ry heart is in you, ev'ry tongue,
ev'ry trembling in you,
Ev'ry blessing, ev'ry soul, ev'ry shining,
woven into fire.

– Michael Dennis Browne

O Magnum Mysterium

*O magnum mysterium et admirabile sacramentum,
ut animalia viderent Dominum natum,
jacentem in præsepio.
Beata virgo, cujus viscera meruerunt
portare Dominum Christum, Alleluia!*

Morten Lauridsen

O great mystery and wondrous sacrament,
that animals should see the newborn Lord
lying in their manger.
Blessed is the Virgin whose womb was worthy
to bear the Lord Jesus Christ, Alleluia!

Reincarnations, Op. 16

Mary Hynes

She is the sky of the sun! She is the dart of love!
She is the love of my heart!
She is a rune! She is above the women of the
race of Eve, as the sun is above the moon!
Lovely and airy the view from the hill that looks
down from Ballylea!
But no good sight is good, until you see the
blossom of branches
walking towards you, airily.

Anthony O'Daly

Anthony! Since your limbs were laid out the
stars do not shine!
The fish leap not out in the waves! On our
meadows the dew does not fall in the morn,
for O Daly is dead! Not a flow'r can be born!
Not a word can be said!
Not a tree have a leaf! On our meadows the
dew does not fall in the morn,
for O Daly is dead! Anthony! After you there is
nothing to do! There is nothing but grief!

Sure on This Shining Night

Sure on this shining night
Of star-made shadows round
Kindness must watch for me
This side the ground

The late year lies down the north,
All is healed, all is health
High summer holds the earth,
Hearts all whole

Samuel Barber

The Coolin

Come with me, under my coat,
and we will drink our fill
Of the milk of the white goat,
or wine if it be thy will.
And we will talk, until talk is a trouble, too,
out on the side of the hill;
And nothing is left to do, but an eye to look into an eye,
and a hand in a hand to slip;
And a sigh to answer a sigh; and a lip to find out a lip!
What if the night be black!
And the air on the mountain chill!
Where all but the fern is still!
Stay with me, under my coat!
And we will drink our fill of the milk of the white goat,
out on the side of the hill!

Barber and Lauridsen

Sure on this shining night
I weep for wonder
Wand'ring far alone
Of shadows on the stars.

– Poem: James Agee

The River Sleeps Beneath the Sky

The river sleeps beneath the sky,
 And clasps the shadows to its breast;
 The crescent moon shines dim on high;
 And in the lately radiant west
 The gold is fading into gray.
 Now stills the lark his festive lay,
 And mourns with me the dying day.

Mary Lynn Lightfoot

While in the south the first faint star
 Lifts to the night its silver face,
 And twinkles to the moon afar
 Across the heaven's graying space,
 Low murmurs reach me from the town,
 As day puts on her sombre crown,
 And shakes her mantle darkly down.

– SUNSET, by Paul Laurence Dunbar (1872-1906)

Lux Aeterna

Lauridsen

Introitus

*Requiem aeternam dona eis, Domine:
 et lux perpetua luceat eis,
 Te decet hymnus Deus in Zion,
 et tibi redetur votum
 In Jerusalem: exaudi orationem meam,
 ad te omnis caro veniet.
 Requiem aeternam dona eis, Domine:
 et lux perpetua luceat eis.*

Rest eternal grant them, O Lord:
 and let perpetual light shine on them.
 To thee praise is due, O God, in Zion,
 and to thee vows are recited
 in Jerusalem: hear my prayer,
 unto thee shall all flesh come.
 Rest eternal grant them, O Lord:
 and let perpetual light shine on them.

In Te, Domine, Speravi

*Tu ad liberandum suscepturas hominem
 non horruisti Virginis uterum.
 Tu devicto mortis aculeo,
 aperuisti credentibus regna coelorum.
 Exortum est in tenebris lumen rectis.
 Miserere nostri, Domine, miserere nostri.
 Fiat misericordia tua, Domine, super nos
 que madmodum speravimus in te.
 In te Domine, speravi:
 non confundar in aeternum.*

Thou, having delivered mankind,
 did not disdain the Virgin's womb.
 Thou overcame the sting of death,
 and opened to believers the kingdom of heaven.
 To the righteous a light is risen up in darkness.
 Have mercy on us, O Lord, have mercy on us.
 Let thy mercy be upon us, O Lord,
 for we have hoped in thee.
 O Lord, in Thee have I hoped:
 let me never be confounded.

O Nata Lux

*O nata lux de lumine, Jesu redemptor saeculi
 dignare clemens supplicum
 laudes preces que sumere.
 Qui carne quondam contegi
 dignatus es pro perditis.
 Nos membra confer effici, tui beati corporis.
 Nihil est in homine.*

O born light of light, Jesu redeemer of the world,
 mercifully deem worthy and accept
 praises and prayers from your supplicants.
 Who once was clothed in the flesh
 for those who are lost.
 Allow us to become members of your holy body.
 Without your grace, there is nothing in us.

Veni, Sancte Spiritus

*Veni, Sancte Spiritus et emitte coelitus
 lucis tuae radium. Veni, pater pauperum,
 veni, dator munerum, veni, lumen cordium.*

Come, Holy Spirit, and send from heaven
 your ray of light. Come, Father of the poor,
 come, giver of gifts, come, light of hearts.

*Consolator optime, dulcis hospes animae,
 Dulce refrigerium. In labore requies,
 in aestu temperies,
 in fletu solatium.*

The best of Consolers, sweet guest of the soul,
 Sweet refreshment. In labor, thou art rest,
 in heat, thou art the tempering,
 in grief, thou art the consolation.

*O lux beatissima, reple cordis intima
 yuorum fidelium.
 Sine tuo nomine, nihil est in homine,
 nihil est innoxium.*

O light most blessed, fill the inmost heart
 of all thy faithful.
 Without your grace, there is nothing in us,
 Nothing that is not harmful.

Lux Aeterna (cont'd)**Lauridsen**

*Lava quod est sordidum, riga quod est aridum,
sana quod est saucium.
Flecte quod est rigidum, fove quod est frigidum,
rege quod est devium.*

*Da tuis fidelibus, in te confidentibus,
sacrum septenarium. Da virtutis meritum,
Da salutis exitum, da perenne gaudium.*

Agnus Dei - Lux Aeterna

*Agnus Dei, qui tollis peccata mundi,
dona eis requiem.*

*Lux aeterna luceat eis, Domine:
cum sanctis tuis in aeternum:*

Quia pius es.

*Requiem aeternum done eis, Domine,
et lux perpetua luceat eis.*

Alleluia. Amen.

Cleanse what is dirty, moisten what is dry,
heal what is hurt.

Flex what is rigid, heat what is frigid,
correct what goes astray.

Grant to thy faithful, those that trust in thee
thy sacred seven-fold gifts. Grant the reward of virtue,
Grant the deliverance of salvation, grant joy everlasting.

Lamb of God, who takes away the sins of the world,
grant them rest.

May eternal light shine on them,
with the company of thy saints forever and ever:

For thou art merciful.

Rest eternal grant them, O Lord,
and let perpetual light shine on them.

Alleluia. Amen.

Notes About the Composers**Stephen Paulus**

Composer Stephen Paulus received his musical training at the University of Minnesota, earning a doctorate in Theory and Composition in 1978. Over the next 35 years he composed more than 500 pieces, including 13 operas and at least 400 choral works. On the occasion of his 60th birthday, he was asked by Minnesota Public Radio reporter Alison Young to describe his career as a composer. "My experiences have allowed for the writing of works for young performers who are not yet well known as well as great singers like Thomas Hampson, Deborah Voigt, Hakan Hagegard and Elizabeth Futral. I am also grateful that my musical style has been adaptable enough to accommodate the talents of people like Doc Severinsen and Leo Kottke to William Preucil, Robert McDuffie and Lynn Harrell... I have had many wonderful years and look forward to many more!" said Paulus. Stephen Paulus died on October 19, 2014 from complications resulting from a stroke he suffered a year ago.

**Morten Lauridsen**

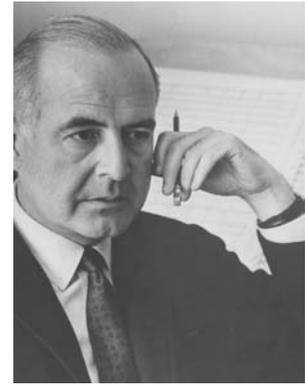
Choral Music in the Twentieth Century, by Nick Strimple, describes Morten Lauridsen as "the only American composer in history who can be called a mystic, (whose) probing, serene work contains an elusive and indefinable ingredient which leaves the impression that all the questions have been answered..."

Lauridsen, a graduate of the University of Southern California, has taught composition in the USC Thornton School of Music for more than forty years. He served as composer in residence for the Los Angeles Master Chorale, conductor Paul Salmunovich, from 1995-2001 and their 1998 Grammy nominated all-Lauridsen *Lux Aeterna* recording brought both the chorale and the composer an astounding international popularity. Lauridsen composed *Lux Aeterna* in 1997. The five movements are based on various references to light, beginning and ending with *Lux Aeterna*.



Samuel Barber

A graduate of the Curtis Institute in Philadelphia with majors in voice, piano, and composition, followed by independent conducting study with Fritz Reiner, Samuel Barber won the highest acclaim for his compositions, including two Pulitzer Prizes and a Prix de Rome. His lifetime personal and professional associate, fellow composer Gian Carlo Menotti, whom he met at Curtis, provided the libretto for Barber's operas *Vanessa* and *A Hand of Bridge*. His orchestral works have been heard in concert halls and as cinematic soundtracks, notably his most well known work *Adagio for Strings*. Barber taught composition at the Curtis Institute for a few years, 1939-42, and during this time he composed the three songs "Reincarnation" based on poems by James Stephens.



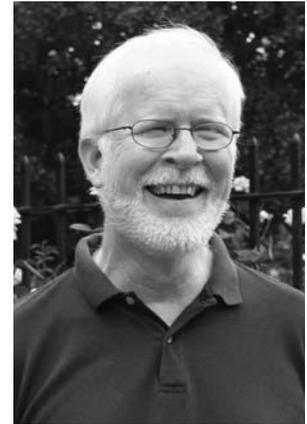
Mary Lynn Lightfoot

Since her graduation from Truman State University with a Music Education degree, Mary Lynn Lightfoot has worked as a music educator, a music editor, a retail music dealer, a music publisher, and a church musician. Her compositions for choirs have received awards from the Missouri Choral Directors and from ASCAP. She has served as guest conductor and adjudicator in 38 states and in Canada.



Performers

Tim Baker has just celebrated 25 years as Organist and Choir Director at University United Methodist Church. Born in California and raised in New York City, Tim attended the famous High School for the Performing Arts and Westminster Choir College of Princeton, N.J., before earning a graduate degree from the University of Wisconsin at Milwaukee with degrees in organ and choral conducting. Before arriving in Chapel Hill, Tim held similar positions at Presbyterian, Catholic, Lutheran and Episcopal churches in Milwaukee, WI.; New Brunswick, NJ; Newport RI; and Pittsburgh, PA. During his time at UUMC, Tim has seen the number of weekly participants in the music programs increase to more than 150 children, youth, college students and adults. The Children's Choir once performed with Celine Dion at the Smith Center, and the Youth Choir has performed in San Francisco, New York, England and Germany. He last appeared with Cantari as accompanist for Benjamin Britten's *Rejoice in the Lamb*.



Sisters' Voices welcomes girls from second through eighth grades to explore music from classical and world folk traditions under the guidance of conductor and founder Leandra Merea Strobe. Through weekly rehearsals, and programs like Summer Camp and Saturday Workshops, singers study music, hone performance skills, and get to know each other. Sisters' Voices presents two concerts each year and performs for community events at schools and retirement communities.



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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 three European trips, first to Italy (2008) then to Central Europe in 2010 (Austria, The Czech Republic, and Hungary), and most recently to Ireland (2014).

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*.

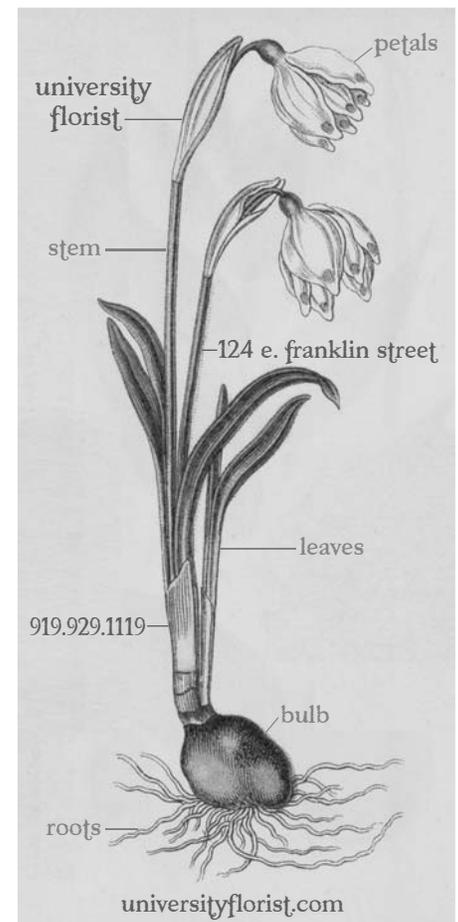
In 2003 she was selected as a conducting fellow for the Chorus America national convention in Kansas City, MO, where she had an opportunity to conduct the Dale Warland Singers and the Kansas City Chorale. In 1997 she received an educational grant from the University of Cincinnati to travel to England 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 in Chapel Hill and guest conducting appearances with Musica! in Dayton, Ohio, Women's Voices Chorus in Chapel Hill, and UNC's Carolina Choir.

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About the Accompanists

Voices Accompanist

Pianist **Deborah Lee Hollis** is highly respected by colleagues for her sensitivity and skill as a collaborative partner. Her passion for vocal music has led to masterclass performances with such esteemed artists as Frederica von Stade, Dawn Upshaw, George Shirley, Anthony Dean Griffey, and Jennifer Larmore; collaborative pianists Rudolph Jensen, Martin Katz, Warren Jones, and John Wustman; and composers Jake Heggie, Ricky Ian Gordon, Lori Laitman, and John Harbison. Hollis began her career in Chicago where she was pianist for the Chicago Symphony First Chair Series. Since coming to the Triangle, she has worked with many prominent music organizations including Long Leaf Opera Company, Opera Company of North Carolina, Eastern Music Festival, and Mallarme Chamber Players. Hollis holds piano performance degrees from Oberlin Conservatory and the University of Illinois at Champaign-Urbana, and received her Doctor of Musical Arts in Collaborative Piano from The University of North Carolina at Greensboro. An avid educator, she has conducted masterclasses for collaborative pianists and vocalists at Shenandoah and Furman Universities, and presented lecture-recitals at Duke University about the fortepiano and music of Haydn, Mozart, Beethoven and Schubert. Previously on faculty at Guilford College and The University of North Carolina at Greensboro, and on staff at Duke University, Dr. Hollis is currently a collaborative pianist and coach at The University of North Carolina at Chapel Hill.



Cantari Accompanists

Sessions 1 and 2: **Aaron Thacker** – see biographical information on page 15.

Session 3: **Tim Baker** – see biographical information on page 37.



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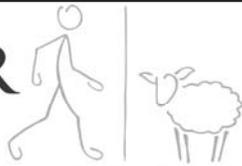
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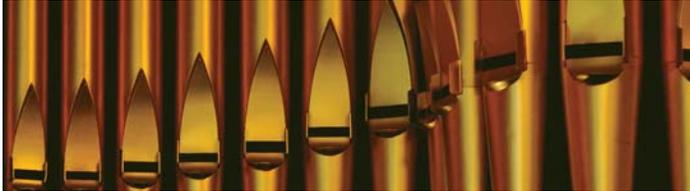


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