

VOICES

The Chapel Hill Chorus

The 2015-16 Season

December 19: Carolina Theatre of Durham
May 22: Memorial Hall

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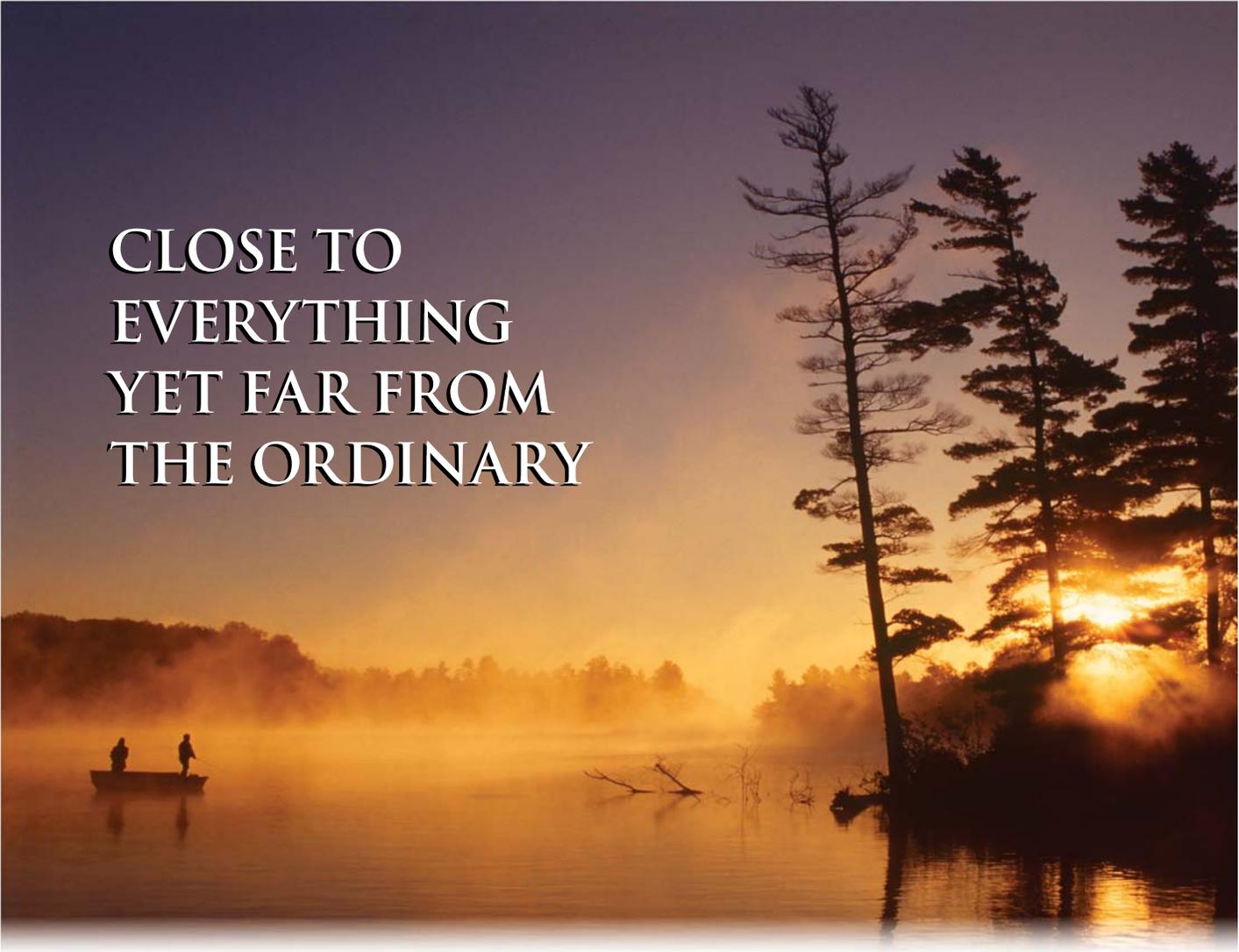


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VOICES Ensemble

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March 5: Chapel of the Cross
May 15: University United Methodist Church



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We appreciate your continued support. As you know, ticket sales alone are not sufficient to cover all of the costs associated with these concerts. Thanks to contributions from individuals like you, we can present a wide variety of music – from intimate a cappella motets to large scale works for chorus and orchestra. In all of this, we depend on your generosity.

Please consider taking your support to the next level. Become a Voices Friend.

Patron	\$5,000	Section Leader	\$250
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Pay by check made out to *Voices* mailed to: **Voices**, PO Box 3011, Chapel Hill, NC 27515
or pay online: www.voiceschapelhill.org

Donations may be made in the donor's name, anonymously, in "honor" or "memory of" and we gratefully accept matching gifts.

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Message from the Conductor

Good evening and welcome,

Thank you for joining us for an exciting concert of choral music! Our two choirs, VOICES and Cantari, bring together people who possess a passion for singing and a dedication to the production of excellent performances. I've had the privilege of conducting these singers since the fall of 2000 and it is certainly a rewarding endeavor. Did you know that your presence in the audience makes an impact on the success of the concert? Studies show that an audience can actually enhance an artist's live performance. So, thanks again for your enthusiasm for choral music and your presence at this concert.

Competition for entertainment dollars is brisk. As part of the VOICES leadership team, I'd like to ask for your assistance. We want to attract larger crowds to our concerts expanding our impact in Chapel Hill, and we want to build a secure economic foundation for the choirs. Are you willing to help us achieve these goals?

Two ways you can show your support for VOICES:

- Will you invite a friend to come with you to the next VOICES concert? Increasing the number of "visitors" in our audience could have a very positive effect on our financial stability.
- Will you consider a small donation to VOICES in addition to your ticket price? VOICES is a 501c(3) non-profit corporation. Your donation is tax deductible. Pay by check made out to VOICES and mailed to VOICES, PO Box 3011, Chapel Hill, NC 27515. Or pay online: www.voiceschapelhill.org.

We're offering five concerts this season in five different venues - three churches and two fully professional concert halls. Expect something familiar and something new every season from VOICES. I think you are going to enjoy your time with us and I look forward to seeing you at the next concert!

Singing is a soulful experience!

Cheers,

Dr. Sue Klausmeyer, D.M.A.
VOICES, Conductor and Artistic Director



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Message from the President

Friends of Voices:

For 35 years, VOICES has performed beautiful and inspiring choral music in Chapel Hill and beyond as we work to fulfill our mission of enriching and educating the community through music. Many have contributed to establishing a tradition of musical excellence in VOICES: singers, donors, sponsors, volunteers, board members, community partners, accompanists, guest artists, ensemble musicians, musical directors—and you, our audience members. Your appreciation of the music we create and the joy we feel in rehearsing and performing for you are VOICES' primary reasons for being.

Under the leadership of Dr. Sue Klausmeyer, our inspiring artistic director and masterful conductor, VOICES offers plenty to appreciate this year. We hope you will join us for all five of our fresh and innovative programs of choral music including performances by *Voices*, *The Chapel Hill Chorus* in the University of North Carolina's Memorial Hall and Durham's Carolina Theater and performances by *Cantari*, *The Voices Ensemble* in Chapel Hill's Holy Trinity Lutheran Church, Chapel of the Cross, and University United Methodist Church. We encourage you also to consider supporting VOICES through your tax-deductible donation.

We hope that you take as much pleasure from our music as we do from singing for you. I offer my deepest gratitude to you and all others who have supported VOICES and live musical performance. You have enriched our community spiritually, socially, and financially.

Darin Knapp

President, Board of Directors
VOICES



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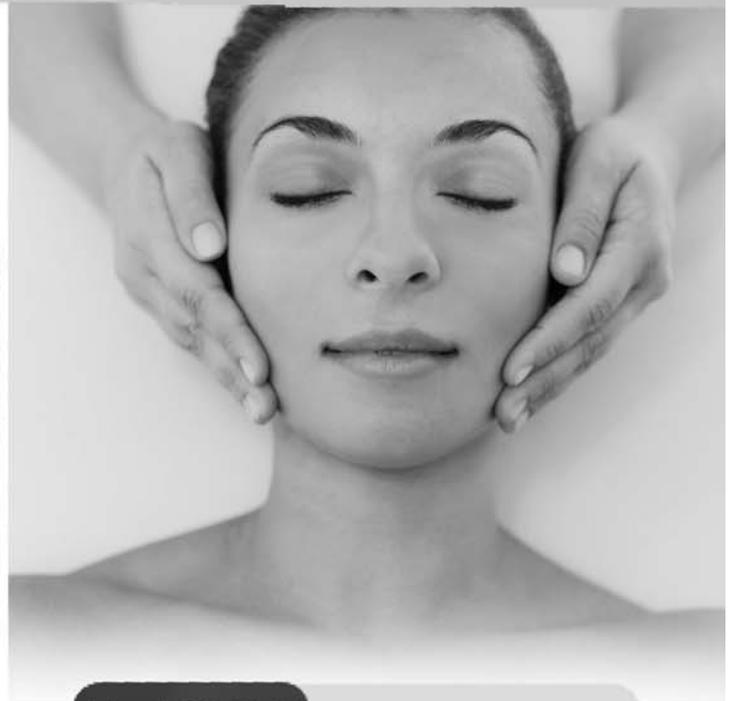
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Rejoice this Night!

Hark! The Herald Angels Sing
(Audience Sing-Along. See page 12.)

Felix Mendelssohn

Trinity Te Deum

Ēriks Ešņvalds

British Carols

This Little Babe, from *A Ceremony of Carols*
I Sing of a Maiden
Tomorrow Shall Be My Dancing Day

Benjamin Britten
Patrick Hadley
John Gardner

Nativity Carols

Stephen Paulus

1. A Savior from on High (*Alice Carlton, soloist*)
2. The Holly and the Ivy
3. This Endris Night
(*Soloists: Jennifer Byrns, Che Sokol, Annabella Chen, Laura Roller,*
Suzanne James, David Ropp, Jim Paisner, Patrick Tang, Michael Clark)
4. Wonder Tidings

Intermission

Appalachian Carols

What Wondrous Love
I Wonder As I Wander (*David Ropp & Patrick Tang, soloists*)
Go Tell It on the Mountain

Gwyneth Walker
John Rutter
Walker

A Christmas Garland

Conrad Susa

Audience sing-along on cue from Conductor (See words on page 15.)
God Rest Ye Merry Gentlemen
We Three Kings (refrain only)
O Come, All Ye Faithful
Joy to the World

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Text and Translations

Hark! The Herald Angels Sing

(Please remain seated and join in singing the processional carol.)

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 th' angelic host proclaim,
 Christ is born in Bethlehem.
 Hark! the herald angels sing
 Glory to the newborn King.

Trinity Te Deum

We praise thee, O God:
 we acknowledge Thee to be the Lord.
 All the earth doth worship, worship thee, the
 Father everlasting. To Thee all Angels cry aloud:
 the Heavens and all the powers therein.
 To Thee Cherubim and Seraphim
 continually do cry,
 Holy, Holy, Holy: Lord God of Sabaoth;
 Heaven and earth are full
 of the Majesty of Thy Glory.
 The glorious company of the Apostles praise thee.
 The goodly fellowship of the Prophets praise thee.
 The noble army of Martyrs praise thee.
 The holy Church throughout
 all the world doth acknowledge Thee;
 The Father of an infinite Majesty;
 Thine honourable, true, and only Son;

This Little Babe

This little Babe so few days old,
 Is come to rifle Satan's fold;
 All hell doth at his presence quake,
 Though he himself for cold do shake;
 For in this weak unarmed wise
 The gates of hell he will surprise.
 With tears he fights and wins the field,
 His naked breast stands for a shield;
 His battering shot are babish cries,
 His arrows looks of weeping eyes,
 His martial ensigns Cold and Need,

I Sing of a Maiden

I sing of a maiden that is makeless
 King of all kings to her son she ches (chose)

Felix Mendelssohn

Christ, by highest heav'n adored,
 Christ, the everlasting Lord,
 Late in time behold him come off-spring of a virgin's womb:
 Veiled in flesh the Godhead see, Hail th' incarnate Deity!
 Pleased as man with man to dwell, Jesus, our Emmanuel.
 Hark! the herald angels sing, glory to the newborn King.
 Hail the heav'n -born Prince of Peace!
 Hail the Sun 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.

Ēriks Ešenvalds

Also the Holy Ghost: the Comforter.
 Thou art the King of Glory, O Christ.
 Thou art the everlasting Son of the Father.
 When Thou took'st upon thee to deliver man:
 Thou didst not abhor the Virgin's womb.
 When thou hadst overcome the sharpness of death,
 Thou didst open the Kingdom of Heaven to all believers.
 Thou sittest at the right hand of God
 in the glory of the Father.
 We believe that thou'lt come to be our Judge.
 We therefore pray thee, help thy servants,
 Whom thou'st redeemed with thy precious blood.
 Make them to be numbered with
 Thy Saints in glory everlasting.
 Thou sittest at the right hand of God
 in the glory of the Father. Holy, Holy, Holy.

Benjamin Britten

And feeble Flesh his warrior's steed.
 His camp is pitched in a stall, His bulwark but a broken wall;
 The crib his trench, haystacks his stakes;
 Of shepherds he his muster makes;
 And thus, as sure his foe to wound,
 The angels' trumps alarum sound.
 My soul, with Christ join thou in fight;
 Stick to the tents that he hath pight.
 Within his crib is surest ward;
 This little Babe will be thy guard.
 If thou wilt foil thy foes with joy,
 Then flit not from this heavenly Boy.

Patrick Hadley

He came all so still where His mother was,
 As dew in April that falleth on the grass

He came all so still to His mother's bow'r,
As dew in April that falleth on the flow'r.
He came all so still where His mother lay,

Tomorrow Shall Be My Dancing Day

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

*Sing, O my love, O my love, my love, my love,
This have I done for my true love.*

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

Nativity Carols

A Savior From on High

Sweet was the song the Virgin sang,
When she to Bethl'em Judah came,
And was delivered of a Son,
And Jesus was, and Jesus was his name,
Lullee, lully, lullo, lullaby.
And Jesus was his name,
"O sweet Babe", sang she, "my son."

The Holly and the Ivy

The holly and the ivy, when they are both full grown,
Of all the trees that are in the wood,
The holly bears the crown:

*The rising of the sun and the running of the deer,
The playing of the merry organ,
Sweet singing of the choir.*

The holly bears a blossom, as white as lily flower,
And Mary bore sweet Jesus Christ,
To be our sweet Saviour.

This Endris Night

This endris night, I saw a sight a star as bright as day;
And ever among a maiden sung, "Lullay, by by, lullay."

This lovely lady sat and sung, and to her Child did say:
"My son, my brother, father, dear, why liest thou in hay?"

The Child then spake in his talking, and to his mother said:
"Yea, I am known as Heaven-King, in crib though I be laid."

"Now, sweet Son, since thou art a king,
Why art Thou laid in stall?"

Wonder Tidings

What tidings bringest thou, messenger,
Of Christes birth this jolly day?

As dew in April that falleth on the spray.
Mother and maiden was never none but she:
Well may such a lady God's mother be

John Gardner

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

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

Sing, O my love, O my love, my love, my love,
This have I done for my true love. For my true love.

Stephen Paulus

And so a Savior, a Savior is born
Who was given from on high to visit us,
To visit us that were forlorn.
Lullee, lully, lullo, lullaby.
And Jesus was his name,
And sweet was the song she sang.
Lullee, lully, lullo, lullaby.

The holly bears a berry as red as any blood,
And Mary bore sweet Jesus Christ
To do poor sinners good.

The holly bears a prickle, as sharp as any thorn,
And Mary bore sweet Jesus Christ
On Christmas Day in the morn.

The holly bears a bark, as bitter as any gall,
And Mary bore sweet Jesus Christ
For to redeem us all.

Why dost not order thy bedding
In some great kinges hall?"

"Mary mother, I am thy child, though I be laid in stall;
For lords and dukes shall worship me,
And so shall kinges all."

"And in thy arm thou hold me warm,
And keep me night and day,
And if I weep, and may not sleep,
Thou sing, by by, lullay. Sing, by by, lullay."

A babe is born of high nature
The Prince of Peace, that ever shall be:

Of heaven and earth he hath the cure
His lordship is eternity:
Such wonder tidings ye may hear,
That man is made now Goddes peer
Whom sin had made but fiendes prey.

What tidings bringest thou, messenger,
A babe is born, of Christ's birth this jolly day?
The Prince of Peace,
A wonder thing is now befall, of heaven and
earth, that King that formed star and sun,
A wonder thing, heaven and earth and angels all,
Heav'n and earth and angels all,
Now in mankind is new begun:

What Wondrous Love

What wondrous love is this, O my soul, O my soul!
What wondrous love is this, O my soul!

What wondrous love is this that caused the Lord
of bliss to bear lay aside his crown for my soul, for
my soul, to bear lay aside his crown for my soul!

To God and to the Lamb I will sing, I will sing;
To God and to the Lamb I will sing;
To God and to the Lamb, who is the great I am,

While millions join the theme, I will sing, I will
sing, while millions join the theme, I will sing.

Ye winged seraphs fly, with the news, with the
news! Ye winged seraphs fly with the news.
Ye winged seraphs fly,
Like comets through the sky,

I Wonder as I Wonder

I wonder as I wander out under the sky,
How Jesus the Saviour did come for to die.
For poor ornery people like you and like I;
I wonder as I wander out under the sky.

When Mary birthed Jesus 'twas in a cows' stall.
With wise men and farmers and shepherds and all.
But high from God's heaven, a star's light did fall,
And the promise of ages it then did recall.

Go Tell It on the Mountain

Go tell it on the mountain,
over the hills and everywhere.
Go tell it on the mountain
That Jesus Christ is born.

When I was just a learner,
I sought both night and day.
I asked the Lord to help me,
and He showed me the way.

Such wonder tidings ye may hear,
An infant now of but one year,
That hath been ever and shall be ay.

What tidings bringest thou, messenger,
Of Christes birth this jolly day?
That loveliest gan greet her child,
"Hail, son! Hail, brother! Hail, father dear!
Hail, daughter! Hail, sister! Hail, mother mild!"
This hailing was of quaint mannere:

Such wonder tidings ye may hear
That hailing was of such good cheer.
That mannes pain is turned to play.

A babe is born, alleluia, a babe is born, alleluia,
A babe is born!

Gwyneth Walker

Fill vast eternity with the news, with the news.
Fill vast eternity with the news.

What wondrous, wondrous, wondrous, wondrous love is
this! Hosanna to the new born King!

And when from death I'm free, I'll sing on, I'll sing on; and
when from death I'm free, I'll sing on.

And when from death I'm free, I'll sing and joyful be, and
through eternity I'll sing on, I'll sing on,
And through eternity I'll sing on.

What wondrous, wondrous, wondrous, wondrous love is
this! Hosanna to the new born King!

What wondrous, wondrous, wondrous, wondrous love is
this! Hosanna, Hosanna, Hosanna, to the new born King!

arr. John Rutter

If Jesus had wanted for any wee thing:
A star in the sky or a bird on the wing;
Or all of God's angels in heaven to sing,
He surely could have had it, 'cause he was the King!

I wonder as I wander out under the sky,
How Jesus, the Savior, did come for to die.
For poor ornery people like you and like I:
I wonder as I wander out under the sky.

Gwyneth Walker

He made of me a watchman upon the city wall.
And if I am a Christian,
I am the least of all.

Go tell it on the mountain, over the hills and everywhere.
Go tell it on the mountain
That Jesus Christ is born.

While shepherds kept their watching
O'er wand'ring flocks by night,

Behold from out the heavens,
 There shone a holy light
 The shepherds feared and trembled
 When high above the earth rang out the angels chorus
 That hailed the Savior, that hailed the Savior's birth.
 Go tell it on the mountain, over the hills and everywhere.
 Go tell it on the mountain
 That Jesus Christ is born, born, born, born.

Go! Go! Go tell it, tell it!
 Go tell it on the mountain,
 Over the hills and everywhere.
 Go tell it on the mountain
 That Jesus Christ, is born.
 Go tell it on the mountain,
 over the hills and everywhere.
 Go tell it on the mountain that Jesus Christ is born!

A Christmas Garland (Sing-along on cue from conductor)

Conrad Susa

Noel, noel, noel!
 From God our Heavenly Father a blessed Angel came;
 And unto certain Shepherds brought tidings of the same:
 How that in Bethlehem was born the Son of God by
 name. O tidings of comfort and joy, comfort and joy,
 O tidings of comfort and joy! Noel, noel!
 Now to the Lord sing praises, all you within this place,
 And with true love and brotherhood each other now
 embrace; this holy tide of Christmas is drawing on a
 pace: O tidings of comfort and joy,
 O tidings of comfort and joy!

Audience:

God rest ye merry, gentlemen let nothing you dismay
 For Jesus Christ our Saviour was born on Christmas Day:
 To save us all from Satan's power when we were gone astray
 O tidings of comfort and joy, comfort and joy
 O tidings of comfort and joy! Noel, Noel! Noel, Noel!

Choir:

I saw three ships come sailing in,
 On Christmas Day, on Christmas Day,
 I saw three ships come sailing in,
 On Christmas Day in the morning.
 And what was in those ships all three?

O We three Kings of Orient are; bearing gifts we traverse
 afar. Field and fountain, moor and mountain,
 Following yonder star.

Audience:

O star of wonder, star of night,
 Star with royal beauty bright,
 Westward leading, still proceeding,
 Guide us to thy perfect Light.

Choir:

Born a king on Bethlehem's plain,
 Gold I bring to crown Him again,
 King forever, ceasing never over us all to reign.
 Frankincense to offer have I. Incense owns a Deity nigh.
 Prayer and praising all men raising,
 Worship Him, God most high.
 Myrrh is mine: it's bitter perfume
 Breathes a life of gathering gloom.
 Sorrowing, sighing, bleeding, dying,

Sealed in the stone-cold tomb.
 Glorious now behold Him arise,
 King and God and Sacrifice. Alleluia, alleluia!
 Earth to the Heav'ns replies.

Audience:

O star of wonder, star of night,
 Star with royal beauty bright,
 Westward leading, still proceeding,
 Guide us to thy perfect light.

Choir:

Lully, lullay, thou little tiny child, by, by, lully, lullay!
 This poor young-ling, for who we do sing, lully, lullay.
 O come let us adore Him. O come let us adore him. O Come!

Audience:

O come, all ye faithful, joyful and triumphant,
 Oh come ye, O come ye to Bethlehem;
 Come and behold him, born the King of Angels;
 O come, let us adore Him, Christ the Lord!

Sing choirs of angels sing in exultation
 Sing all ye citizens of heaven above;
 Glory to God, all glory in the highest:
 O come, let us adore Him, O come, let us adore Him,
 O come, let us adore Him, Christ, the Lord!

Choir:

Joy to the world, the Savior reigns;
 Let men their songs employ;
 While fields and floods, rocks, hills and plains,
 Repeat the sounding joy,
 Repeat, repeat, repeat the sounding joy

Audience:

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
 He rules the world! In 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!

Noel, noel!

Orchestra

Trumpet

David McChesney
Dennis de Jong
Lisa Burn

French Horn

Andrew McAfee
Emily Farmer

Trombone

Wes Parker
Seth Frack

Bass Trombone, Tuba

Scott Bailey

Oboe

Carrie Shull

Harp

Laura Byrne

Percussion

Jackson Valentine

Timpani

Nathan Mason

Keyboards

Deborah Hollis

Program Notes

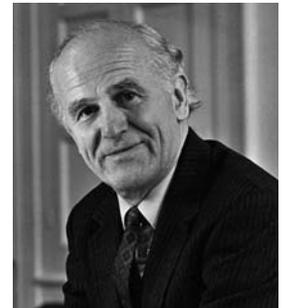
Tonight's concert brings together three beloved musical traditions associated with the holiday season: community-wide caroling, brass ensembles playing Christmas chorales (carols), and the Festival of Nine Lessons and Carols broadcast from King's College, Cambridge. You are invited to join with VOICES and our brass ensemble in singing familiar carols at the beginning and end of the concert. Just follow along in your program and watch the conductor for your cue.

Sir David Willcocks, esteemed choir director and organist at King's College, Cambridge, from 1957-73, collaborated with Reginald Jacques to create some of the world's best-selling collections of carols for audiences and congregations alike. The carols are presented with varied harmonizations and lively descants, along with a set of accompaniments for strings and another for brass which you will hear tonight. Mr. Willcocks passed away on September 17, 2015 at his home in Cambridge, England. He was 95 years old.

Latvian composer Eriks Ešēvalds (b. 1977) is one of the most sought-after new composers writing for choruses. He has an impressive list of premieres this season from Boston to Vancouver and back to Latvia. His "Trinity Te Deum" premiered October 2, 2012, and is scored for brass quintet, harp, organ, and percussion. The Choir of Trinity College Cambridge, conducted by Stephen Layton, has recorded this work on a CD entitled *Northern Lights & Other Choral Music*.

Benjamin Britten (1913-1976) wrote *A Ceremony of Carols* from which "This Little Babe" was taken, during a transatlantic voyage in 1942. The ever-closer position of canon in this work for choir and harp makes for a thrilling composition.

Patrick Hadley (1899-1973) served as Chair of Music at Cambridge University from 1946-1962. One of his best-known compositions, "I Sing of a Maiden," for treble voices, is based on a Middle English text about the divine conception of Jesus to the Virgin Mary.



Sir David Willcocks



Eriks Ešēvalds



Benjamin Britten



Patrick Hadley

British composer John Gardner (1917-2011) wrote over 300 works, but his best seller by far was the short choral piece "Tomorrow Shall Be My Dancing Day." It's alternating meters, charming refrain, and the use of simple percussion have made it a tune one can't easily forget.



John Gardner

Stephen Paulus (1949-2014), a prolific American composer with over 600 works to his credit, received a Grammy nomination for Best Contemporary Classical Composition in 2015. He excelled in both the large-scale forms (12 operas) as well as small choral settings. The "Nativity Carols," scored for chorus, harp and oboe, are dedicated to the Dale Warland Singers.



Stephen Paulus

Gwyneth Walker (b. 1947) is an American composer with over 300 commissioned works for orchestra, chamber ensembles, chorus, and solo voice. Scored for brass quintet and chorus, we offer two selections are from her set called *Appalachian Carols*. "Wondrous Love" features harmonies that are open and sparse, in a folk idiom. "Go Tell It On the Mountain" is a spiritual set to a swinging rhythm with some blues elements thrown in.



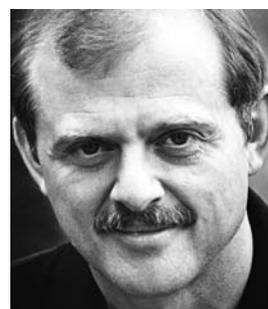
Gwyneth Walker

John Rutter (b. 1945) is a British composer and conductor. The British news service *The Guardian* once remarked that "it is as a writer of carols that he (Rutter) has really made his mark." His unaccompanied arrangement of "I Wonder As I Wander," based on a song fragment collected by John Jacob Niles while visiting the Appalachian mountains of North Carolina, features a soloist on the first and final stanza. The second stanza combines the melody with a lullaby (Lulla, Lullaby) and the third stanza offers a fresh, four-part harmonization.



John Rutter

Conrad Susa (1935-2013) was an American composer and professor of composition at San Francisco Conservatory of Music for over forty years. Conductor Maurice Casey commissioned "A Christmas Garland" for his Cantari Singers in Columbus, Ohio, with orchestra and audience participation. The new work premiered on December 18, 1988, and was later refitted for brass, organ, harp, and percussion. A glittering ritornello of noels connects the carols. A few unexpected turns in the music include "We Three Kings" marching to 7/8 meter and "Joy to the World" somewhat deconstructed to show its Handelian roots.



Conrad Susa

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Edward Jones
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Missa Brevis in G major, KV 49
 1. Kyrie
 2. Gloria
 3. Credo
 4. Sanctus
 5. Benedictus
 6. Agnus Dei

Wolfgang Amadeus Mozart
 (1756-1791)

Alma Dei Creatoris, F major, KV 277

Mozart

Mass No. 12 in B-flat major, "Harmoniemesse," 1802
 Hob. XXII: 14
 1. Kyrie
 2. Gloria
 Gloria in excelsis
 Gratias agimus
 Quoniam tu solus sanctus
 3. Credo
 Credo in unum Deum
 Et incarnates est.
 Et resurrexit.
 Et vitam ventur
 4. Sanctus and Osanna
 5. Benedictus and Osanna
 6. Agnus Dei
 Agnus Dei qui tollis peccata mundi
 Dona nobis pacem

Franz Joseph Haydn
 (1732-1809)



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Texts and Translations

Missa Brevis in G major, KV 49

Wolfgang Amadeus Mozart

Kyrie

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

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

Glory be to God on high,
and on earth peace, good will towards men.
We praise thee, we bless thee,
we adore 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

*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.*

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 spoke by the Prophets.
And in one holy catholic and apostolic church.

*Confiteor unum baptisma in remissionem peccatorum.
Et exspecto 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, qui venit in nomine Domini benedictus.
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.*

Alma Dei Creatoris, F Major, KV 277

*Alma Dei creatoris
Sedet rei peccatoris mater clementissima.
Tu fac, clemens, quod rogamus,
Fortes ad certamina.*

Mass No. 12 in B-flat, "Harmoniemesse" 1802

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, 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, Iesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris. Amen.*

Credo

*Credo in unum Deum. Patrem omnipotentem,
factorem caeli et terrae, visibilibus omnium et invisibilibus.
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:*

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 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.

Wolfgang Amadeus Mozart

The kind mother of God the Creator
Sits as the guilty sinner's most merciful mother.
You, in your mercy, do what we ask
for us, who are prone to conflict.

Franz Joseph Haydn

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

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,
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.
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.

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:

*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 iudicare 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.

Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.

Osanna in excelsis.

Benedictus

Benedictus qui venit, qui venit in

nomine Domini benedictus.

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.*

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.

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 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.

THE TENORS LOOK FORWARD TO
REJOICING IN DECEMBER AND
BECOMING ENLIGHTENED IN MAY!

Performers

Praised for her “Radiant Sweetness” and “Arresting Sweetness and Simplicity” by the New York Times, **soprano Molly Quinn** continues to delight audiences in a wide variety of repertoires. She is a member of TENET, and is featured throughout their season, including their acclaimed special projects, The Green Mountain Project, and Uno+One. Living and working in New York City has given Molly the pleasure of appearing in many of city’s most exciting and inspirational venues, including Alice Tully Hall, Carnegie Hall, Lincoln Center’s Rose Theater, Merkin Hall, Le Poisson Rouge, The Metropolitan Museum of Art, and at The Barclay Center singing back up for rock legends The Rolling Stones. Miss Quinn was a 2013 Vocal Fellow at the Carmel Bach Festival. She is a featured soloist on several recordings. Miss Quinn currently lives in New York, but maintains strong ties to her hometown of Chapel Hill, North Carolina. She has a Masters in Vocal Performance from Cincinnati College Conservatory of Music.



Praised by Opera News as being “notably sweet-voiced,” **mezzo-soprano JoAna Rusche** has performed in operas, concerts, and recitals around the world, including Italy, Austria, the United Kingdom and the United States. She recently performed the role of Shiva Haddas in the world premiere of Ben Moore’s new opera *Enemies: A Love Story*. She also performed the roles of Rosina in *Il barbiere di Siviglia* and Mrs. Gibbs in *Our Town* with Palm Beach Opera. Ms. Rusche made her debut with Opera North in the title role in *La Cenerentola*, where she was hailed as “an effervescent Cinderella” and was praised for managing “Rossini’s florid lines with flair and warmth.” Ms. Rusche has received top prizes in the Birmingham Opera Competition, the Heafner Williams Vocal Competition, the Charlotte Opera Guild Auditions, the state and national levels of the National Federation of Music Clubs Student Auditions, and the Long Leaf Opera National Vocal Competition. Ms. Rusche received her B.M. from UNC Chapel Hill and her M.M. from UNC Greensboro. She is currently a Resident Artist at the Academy of Vocal Arts in Philadelphia.



Tenor Dana Wilson’s performance repertoire extends from early renaissance music to contemporary jazz. Mr. Wilson earned his education at the Loyola College of Music and Fine Arts in his native New Orleans. He now performs throughout the US and internationally in opera, operetta, oratorio, in recital, and as a chamber music soloist. Dana has appeared as a soloist with regional symphonies and orchestras and has recorded and contracted with leading ensembles, Conspirare, The Santa Fe Desert Chorale, Carmel Bach Festival and the newest professional incarnation Yale Choral Artists. Dana is also an active voice instructor, having held voice faculty positions at The University of Mobile and Delgado Community College in New Orleans. In addition to his music work, Dana is a collegiate baseball and football official and enjoys chasing bugs and reptiles in his spare time.



Lewis Moore, bass-baritone, has appeared as soloist from the Triangle to the coast. His solo appearances include performances of *Messiah*, *Creation*, *Amahl and the Night Visitors* and the requiems by Durufle, Faure and Mozart. Locally, Lewis has sung with Riverdeep, Hillyer Community Chorus, Concert Singers of Cary, North Carolina Symphony Chorus and Vocal Arts Ensemble of Durham. He is a long-time member of the North Carolina Master Chorale and its board of directors. He now serves as president of Schola Cantorum and is beginning his eight year as director of the Raleigh Convocation Choir. Lewis resides in Cary and is owner/operator of Carolina Pipe Organ Works.



Program Notes

Missa Brevis in G, KV 49, is the earliest of Mozart's masses, written in 1768, when the composer was 12 years old, during a visit to Vienna. It is the only one of these short masses that features a viola part. The work requires four soloists, mixed chorus, strings and organ and is built upon short motives, homophonic and imitative writing. Two movements, Gloria and Credo, end with fugues

Mozart takes an unusual direction in the Credo by creating three distinct movements. The first ("Patrem omnipotentem") is scored for chorus and the two female soloists. The second ("Et in Spiritum Sanctum") is given to the bass soloist in a contrasting key – C major. And the third ("Et unam sanctam") returns to the tonic key of G major with the chorus. The lyrical Benedictus is entirely devoted to the soloists, saving the final movement ("Agnus Dei") for the chorus and orchestra, first in a minor key and slow tempo, then transformed into an allegro in G major.

Mozart's **Alma Dei Creatoris, K. 277**, composed in 1777 in Salzburg, is an offertory to the Virgin Mary, and features three soloists, mixed chorus, and the normal "church trio" of strings – two violins, bass and organ. The writing for soprano soloist that opens the motet is especially lovely.

Joseph Haydn's **Harmoniemesse in B-flat major**, so called because of the prominent use of its wind instruments, was composed in 1802 for the name day of Princess Maria Hermenegild, wife of Prince Nicolaus Esterházy II. It was the last of his twelve masses and is scored for four soloists, chorus, and orchestra. A mature composer with 104 symphonies, 68 string quartets, and 15 operas to his credit, this mass adeptly displays his expertise with orchestral and vocal writing as well as his mastery of contrapuntal and developmental forms. Movement one, *Kyrie*, opens with a sixteen-measure introduction, contrasting a soft theme with intermittent loud interjections from the orchestra. Unexpectedly, the chorus enters fortissimo ("Kyrie eleison") on a diminished seventh chord. It's not until measure twenty that the soloists, led by the bass, set the harmony firmly in the tonic key of B-flat. This dramatic and unique beginning to a sacred work sets the tone for the entire mass in several ways: there are harmonic surprises in store, the soloists are essential in every movement and often sing together as an ensemble, the chorus and orchestra function at a highly professional level. The *Harmoniemesse*, premiered in the Bergkirche in Eisenstadt, September 8, 1802, under the baton of the composer.

Haydn's long life and profoundly productive career were marked by personal integrity. It has been said that Haydn's life exemplified the "Enlightenment ideal of the honnête homme (honest man): the man whose good character and worldly success enable and justify each other." In Haydn's honor, the *Harmoniemesse* was performed on May 31, 2009, the 200th anniversary of his death, in St. Peter's Basilica in the Vatican City for the Mass of the Solemnity of Pentecost.



Wolfgang
Amadeus Mozart



Franz Joseph Haydn

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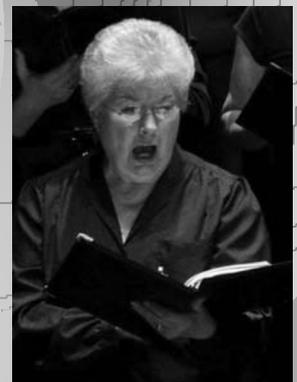
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From Britain with Love

Matthew Brown, Guest Organist

My Spirit Sang All Day Gerald Finzi

White Flowering Days, Op. 37 Finzi

Three Shakespeare Songs Ralph Vaughan Williams

1. Full Fathom Five, from *The Tempest*
2. The Cloud-Capp'd Towers, from *The Tempest*
3. Over Hill, Over Dale, from *A Midsummer's Night's Dream*

Welsh and Cornish Songs Gustav Holst

- My Sweetheart's Like Venus (Welsh)
- I Love My Love (Cornish)
- Swansea Town (Welsh Sea Shanty)
- This Have I Done for My True Love (Cornish)

Intermission

Ave Maris Stella Edward Elgar

Rejoice in the Lamb, Op. 30 Benjamin Britten

1. Rejoice in God, O ye Tongues (Chorus)
2. For I will consider my Cat Jeoffrey (Soprano soloist)
3. For the Mouse is a creature of great personal valour (Alto soloist)
4. For the flowers are great blessings (Tenor soloist)
5. For I am under the same accusation with my Saviour (Chorus)
6. For H is a spirit and therefore he is God (Bass soloist)
7. For the instruments are by their rhimes (Chorus)

Festival Te Deum, Op. 32 Britten

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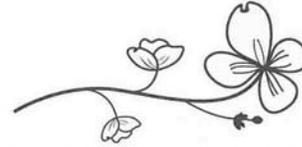
Telephone
(919) 401-5151

E-mail
rai@milamidol.com

ROBERT A. IDOL, JD, LLM
Attorney at Law

MILAM & IDOL, PLLC
Attorneys at Law
Web Site: www.milamidol.com
Fax: (919) 383-9232

3710 University Dr., Suite. 201
Durham, NC 27707-6208
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Texts and Translations

My Spirit Sang All Day

My spirit sang all day O my joy.
Nothing my tongue could say, Only My joy!
My heart an echo caught O my joy
And spake, Tell me thy thought, Hide not thy joy.
My eyes gan peer around, O my joy
What beauty hast thou found? Shew us thy joy.

White Flowering Days, Op. 37

Now the white-flowering days,
The long days of blue and golden light,
Wake nature's music round the land;
Now plays the fountain of all sweetness;
All our ways are touched with wonder,
swift and bright,
This is the star, the bell
While fields of emerald rise, and orchards flower
Brown nooks with white and red,
This is the spell of timeless dream
Avilion, happy dell! The legendary, lovely bower.

Three Shakespeare Songs

Full Fathom Five

Ding, dong, bell. Full fathom five thy father lies;
Of his bones are coral made.
Those are pearls that were his eyes;
Nothing of him that doth fade,

The Cloud-Capp'd Towers

The Cloud-capp'd towers, the gorgeous palaces,
the solemn temples, the great globe itself, yea,
all which it inherit shall dissolve, and like this

Over Hill, Over Dale

Over hill, over dale, thorough bush, thorough
brier, over park, over pale, thorough flood,
thorough fire, I do wander everywhere.
Swifter than the moone's sphere; And I serve the
fairy queen, to dew her orbs upon the green.

Welsh Folksongs

My Sweetheart's Like Venus (Welsh Folksong)

My sweetheart's like Venus,
she's lovely and light,
She's fairer than blackthorn,
she's slim and she's white,
There's no one is like her,
from far or from near,
It's truth I am telling for all men to hear.
Her form has the splendour of
straightgrowing trees;

Gerald Finzi

My jealous ears grew whist; O my joy
Music from heaven is't, Sent for our joy?
She also came and heard; O my joy,
What, said she, is this word? What is thy joy?
And I replied, O see, O my joy,
'Tis thee, I cried, 'tis thee: Thou art my joy.

Gerald Finzi

Now the bold children run
By wild brooks and woods where year on year
Tall trembling bluebells take their stand;
Now none is bloomless, none quite songless;
Such a sun renews our journey far or near;
Old England of the shires,
Meadowy land of heath and forest ground
And lawny knoll, land of gray towers and spires,
Fairly thy season sings our hearts' desires,
Fulfilled in queenly beauty youngly crowned.

Ralph Vaughan Williams

but doth suffer a seachange into something strange.
Sea nymphs hourly ring his knell: Hark! Now I hear them,
ding dong bell.

insubstantial pageant faded, leave not a rack behind. We
are such stuff as dreams are made on, and our little life is
rounded with a sleep.

The cowslips tall her pensioners be; in their gold coats
spots you see; Those be rubies, fairy favours, in those
freckles live their savours. I must go seek some dewdrops
here, and hang a pearl in every cowslip's ear.

Gustav Holst

Her hair like the corn that is stirr'd in the breeze,
Her eyebrows like gossamer that hangs by the door;
If only she'd love me I'd ask nothing more.

My sweetheart she loves like a shower of rain,
Now clouded, now weeping,
now smiling again,
But she who loves many is left without one,
A faithful, true lover has one love alone.

I Love My Love (Cornish Folksong)

Abroad as I was walking, one evening in the spring,
I heard a maid in Bedlam so sweetly for to sing;
Her chains she rattled with her hands, and thus replied she:
"I love my love because I know my love loves me!"

O cruel were his parents who sent my love to sea,
And cruel was the ship that bore my love from me;
Yet I love his parents since they're his
although they've ruined me:
I love my love because I know my love loves me!

With straw I'll weave a garland, I'll weave it very fine
With roses, lilies, daisies, I'll mix the eglantine;
And I'll present it to my love when he returns from sea.
I love my love because I know my love loves me!

Just as she there sat weeping, her love he came on land,
Then, hearing she was in Bedlam,
he ran straight out of hand;

Swansea Town (Sea Shanty)

Oh! Farewell to you my Nancy,
ten thousand times adieu,
I'm bound to cross the ocean, girl,
once more to part with you;
Once more to part from you,
fine girl, you're the girl that I adore,
But still I live in hopes to see
old Swansea Town once more.

Old Swansea town once more,
fine girl, you're the girl that I adore,
But still I live in hopes to see old
Swansea Town once more.

Oh! it's now that I am out at sea, and you are far behind,
Kind letters I will write to you of the secrets of my mind;
The secrets of my mind, fine girl,
you're the girl that I adore,
But still I live in hopes to see
old Swansea Town once more.

This Have I Done for My True Love (Old Cornish Poem)

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

*Chorus: Sing, oh! my love, oh! my love, my love,
my love, this have I done for my true love.*

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

In a manger laid, and wrapped I was
So very poor, this was my chance

He flew into her snow white arms,
and thus replied he:
I love my love because I know my love loves me!

She said: "My love don't frighten me;
are you my love or no?"
"O yes, my dearest Nancy, I am your love,
"Also I am return'd to make amends
for all your injury;"
I love my love because I know my love loves me!

So now these two are married,
and happy may they be,
Like turtle doves together, in love and unity.
All pretty maids with patience wait that
have got loves at sea;
I love my love because I know my love loves me!

Old Swansea Town once more,
fine girl, you're the girl that I adore,
But still I live in hopes to see old Swansea Town once more.

Now the storm it's rising, I can see it coming on,
The night so dark as anything, we cannot see the moon;
Our good old ship she is toss'd aft, our rigging is all tore,
But still I live in hopes to see
old Swansea Town once more.

Oh it's now the storm is over and
we are safe, are safe on shore,
We'll drink strong drinks and brandies too,
strong drinks and brandies to the girls;

To the girls that we adore, find girls we'll make,
we'll make this tavern roar,
And when our money is all gone we'll go to sea for more
Old Swansea Town once more, fine girls,
we'll make the tavern roar;
And when our money is all gone we'll go to sea for more.

Betwixt an ox and a silly poor ass
To call my true love to my dance.

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

Into the desert I was led,
Where I fasted without substance;
The Devil bade me make stones my bread,
To have me break my true love's dance.

The Jews on me they made great suit,
And with me made great variance,

Because they loved darkness rather than light,
To call my true love to my dance.

For thirty pence Judas me sold,
His covetousness for to advance:
Mark whom I kiss, the same do hold!
The same is he shall lead the dance.

Before Pilate the Jews me brought,
Where Barabbas had deliverance;
They scourged me and set me at nought,
Judged me to die to lead the dance.

When on the cross hanged I was,

Ave Maris Stella

*Ave, Maris Stella,
Dei Mater alma,
Atque semper virgo,
Felix coeli porta.*

*Sumens illud Ave
Gabrielis ore,
Funda nos in pace,
Mutans Evae nomen.*

*Solve vincla reis
Profer lumen caecis,
Mala nostra pelle,
Bona cuncta posce.*

*Monstra te esse Matrem,
Sumat per te preces
Qui pro nobis natus,
Tulit esse tuus.*

*Virgo singularis,
Inter omnes mitis,
Nos culpae solutos
Mites fac et castos.*

*Vitam praesta puram,
Iter para tutum;
Ut videntes Jesum,
Semper collaetemur.*

*Sit laus Deo Patri,
Summo Christo decus,
Spiritus Sancto,
Tribus honor unus. Amen.*

Rejoice in the Lamb, Op. 30

Rejoice in God, O ye Tongues;
Give the glory to the Lord, and the Lamb.
Nations, and languages, and every Creature
In which is the breath of Life.
Let man and beast appear before him,
And magnify his name together.

Let Nimrod, the mighty hunter,
Bind a leopard to the altar

Where a spear my heart did glance;
There issued forth both water and blood,
To call my true love to my dance.

Then down to hell I took my way
For my true love's deliverance,
And rose again on the third day,
Up to my true love and the dance.

Then up to heaven I did ascend,
Where now I dwell in sure substance
On the right hand of God, that man
May come unto the general dance.

Edward Elgar

Hail, Star of the Sea,
Loving Mother of God,
And Virgin immortal,
Heaven's blissful portal!

Receiving that "Ave"
From the mouth of Gabriel,
Reversing the name of "Eva,"

Establish us in peace.

Break the chains of sinners,
Bring light to the blind,
Drive away our evils,
And ask for all good things.

Show thyself to be a mother,
That, through thee,
He may accept our prayers,
He who, born for us, Chose to be your Son.

O incomparable Virgin,
Meek above all others,
Make us, freed from our faults,
Meek and chaste.

Keep our life pure,
Make our journey safe,
So that, seeing Jesus,
We may rejoice together forever.

Let there be praise to God the Father,
And glory to Christ the most High,
And to the Holy Spirit,
And to the Three be one honor. Amen

Benjamin Britten

And consecrate his spear to the Lord.
Let Ishmail dedicate a tyger, and give praise for the liberty
In which the Lord has let him at large.

Let Balaam appear with an ass,
And bless the Lord his people
And his creatures for a reward eternal.

Let Daniel come forth with a lion,
And praise God with all his might

Through faith in Christ Jesus.

Let Ithamar minister with a chamois,
And bless the name of Him that cloatheth the naked.

Let Jakim with the satyr bless God in the dance,
Dance, dance, dance.

Let David bless with the bear
The beginning of victory to the Lord,
To the Lord the perfection of excellence.

Hallelujah, hallelujah, hallelujah for the heart of God,
And from the hand of the artist inimitable,
And from the echo of the heavenly harp
In sweetness magnifical and mighty.
Hallelujah, hallelujah, hallelujah.

For I will consider my cat Jeoffry.
For he is the servant of the living God.
Duly and daily serving him.

For at the first glance of the glory of God in the East
He worships in his way.
For this is done by wreathing his body
Seven times round with elegant quickness.
For he knows that God is his saviour.
For God has bless'd him in the variety of his movements.
For there is nothing sweeter than his peace when at rest.

For I am possessed of a cat, surpassing in beauty,
From whom I take occasion to bless Almighty God.
For the Mouse is a creature of great personal valour.
For this is a true case-- cat takes female mouse,

Male mouse will not depart,
but stands threat'ning and daring.
If you will let her go, I will engage you,

As prodigious a creature as you are.
For the Mouse is a creature of great personal valour.
For the Mouse is of an hospitable disposition.

For the flowers are great blessings.
For the flowers are great blessings.
For the flowers have their angels,
Even the words of God's creation.
For the flower glorifies God
And the root parries the adversary.
For there is a language of flowers.

Festival Te Deum, Op. 32

Te Deum laudámus:

te Dominum confitémur.

Te ætérnum Patrem

omnis terra venerátur.

Tibi omnes Angeli; tibi coeli

et univérstae potestátes.

Tibi Chérubim et Séraphim incessábili

voce proclámant:

Sanctus, Sanctus, Sanctus, Dóminus Deus Sábaoth.

For the flowers are peculiarly the poetry of Christ.

For I am under the same accusation
With my Savior, for they said, He is besides himself.
For the officers of the peace are at variance with me,
And the watchman smites me with his staff.

For the silly fellow, silly fellow, is against me,
And belongeth neither to me nor to my family.

For I am in twelve hardships,
but he that was born of a virgin
Shall deliver me out of all.

For H is a spirit and therefore he is God.

For K is king and therefore he is God.

For L is love and therefore he is God.

For M is musick and therefore he is God.

And therefore he is God.

For the instruments are by their rhimes,
For the shawm rhimes are lawn fawn and the like.

For the shawm rhimes are moon boon and the like.

For the harp rhimes are sing ring and the like.

For the harp rhimes are ring string and the like.

For the cymbal rhimes are bell well and the like.

For the cymbal rhimes are toll soul and the like.

For the flute rhimes are tooth youth and the like.

For the flute rhimes are suit mute and the like.

For the bassoon rhimes are pass class and the like.

For the dulcimer rhimes are grace place and the like.

For the clarinet rhimes are clean seen and the like.

For the trumpet rhimes are sound bound and the like.

For the trumpet of God is a blessed intelligence

And so are all the instruments in Heav'n.

For God the Father Almighty plays upon the harp

Of stupendous magnitude and melody.

For at that time malignity ceases

And the devils themselves are at peace.

For this time is perceptible to man

By a remarkable stillness and serenity of soul.

Hallelujah, for the heart of God,

And from the hand of the artist inimitable,

And from the echo of the heavenly harp

In sweetness magnifical and mighty.

Hallelujah, hallelujah, hallelujah.

Benjamin Britten

We praise thee, O God:

we acknowledge thee to be the Lord.

All the earth doth worship thee:

the Father everlasting.

To thee all Angels cry aloud: the Heavens,

and all the Powers therein.

To thee Cherubim and Seraphim:

continually do cry,

Holy, Holy, Holy: Lord God of Hosts;

*Pleni sunt coeli et terra majestátis glóriæ tuæ.
 Te gloriósus Apostolórum chorus;
 Te Prophetárum laudábilis númerus;
 Te Mártyrum candidátus laudat exércitus.
 Te per orbem terrárum
 sancta confitétur Ecclésia:
 Patrem imménsæ majestátis;
 Venerándum tuum verum et únicum Fílium;
 Sanctum quoque Paráclitum Spíritum.
 Tu Rex glóriæ, Christe.
 Tu Patris sempitérnus es Fílius.
 Tu ad liberándum susceptúrus hóminem,
 non horruísti Vírginis úterum.
 Tu, devícto mortis acúleo,
 aperuísti credéntibus regna coelórum.
 Tu ad déxteram Dei sedes, in glória Patris.
 Judex créderis esse ventúrus.
 Te ergo quæsumus, tuis fámulis súbveni, quos
 pretiósó sángine redemísti.
 Æténa fac cum sanctis tuis
 in glória numerári.
 Salvum fac pópulum tuum, Dómine,
 et bénedic hæreditáti tuæ.
 Et rege eos, et extólle illos usque in ætérnum.
 Per singulos dies benedícimus te.
 Et laudámus nomen tuum in sæculum,
 et in sæculum sæ culi.
 Dignáre, Dómine, die isto sine peccáto nos custodíre.
 Miserére nostri, Dómine, miserére nostri.
 Fiat misericórdia tua, Dómine, super nos,
 quemádmódu[m] sperávimus in te.
 In te, Dómine, sperávi: non confúndar in ætérnum.*

Heaven and earth are full of the Majesty: of thy glory.
 The glorious company of the Apostles: praise thee.
 The goodly fellowship of the Prophets: praise thee.
 The noble army of Martyrs: praise thee.
 The holy Church throughout all the world:
 doth acknowledge thee;
 The Father: of an infinite Majesty;
 Thine honourable, true: and only Son;
 Also the Holy Ghost: the Comforter.
 Thou art the King of Glory O Christ.
 Thou art the everlasting Son: of the Father.
 When thou tookest upon thee to deliver man:
 thou didst not abhor the Virgin's womb.
 When thou hadst overcome the sharpness of death:
 thou didst open the Kingdom of Heaven to all believers.
 Thou sittest at the right hand of God: in the glory of the Father.
 We believe that thou shalt come: to be our Judge.
 We therefore pray thee, help thy servants:
 whom thou hast redeemed with thy precious blood.
 Make them to be numbered with thy Saints:
 in glory everlasting.
 O Lord, save thy people:
 and bless thine heritage.
 Govern them: and lift them up for ever.
 Day by day: we magnify thee;
 And we worship thy Name:
 ever world without end.
 Vouchsafe, O Lord: to keep us this day without sin.
 O Lord, have mercy upon us: have mercy upon us.
 O Lord, let thy mercy lighten upon us:
 as our trust is in thee.
 O Lord, in thee have I trusted: let me never be confounded.

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.



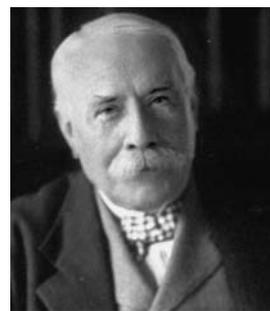
Program Notes

Tonight we highlight music by five of the true titans of British choral music: Elgar, Vaughan Williams, Holst, Finzi, and Britten. The unaccompanied secular part songs of the first half of the program display the lyrical gift that English composers are known for. Texts chosen by the composers range from the words of Shakespeare to simple Welsh folk poems. And the harmonic development in the songs ranges from the simplest progression, as in "My Sweetheart's like Venus," to the rather amazing richness of eight-part chords searching for an elusive tonic triad in "The Cloud-Capp'd Towers." Throughout, the songs are a delight to sing and, whether subtle or expansive in style, they are distinctive enough to live on in the choral repertory.

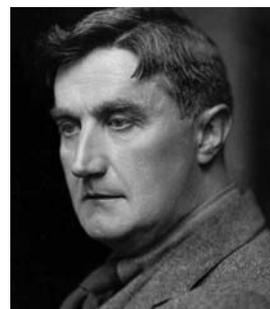
Elgar, a Catholic living in Protestant England, composed a number of Latin motets accompanied by organ. Each of the seven stanzas of *Ave Maris Stella* varies by texture; several begin with a soloist and one with a treble duet. The ending brings all voices together in quiet homage to the virgin.

Rejoice in the Lamb marries the ambiguous poetry of Christopher Smart and the rhythmically complex music of Benjamin Britten. Smart, a brilliant 18th century Latin scholar who suffered from schizophrenia, found life after thirty to be a succession of hospitals and private asylums. Nevertheless, his poem *Jubilate Agno* provided Britten with a remarkable drama ripe with sin, jubilation, self-loathing, obscure Biblical narratives, animal characters, and heaven. Treble soloists are engaged to portray a cat and a mouse with organ accompaniments that humorously paint their instinctive characteristics. The tenor soloist examines the purpose of flowers and the bass soloist ponders the efficacy of capital letters. Music, the soothing balm for many who suffer with mental ailments, softens the poet's anguish and a gentle, undulating hallelujah becomes the closing mantra.

Te Deum, the great hymn of praise, has inspired many composers. Benjamin Britten composed *Festival Te Deum* in 1944 for the choir of St. Mark's Church, Swindon. The music follows a three-part form. In the first and final sections, the organ and choir proceed in two different meters and styles at once. While the organ plays ornamented, slow-paced, regularly-spaced chords, the choir sings as one voice in a chant style that sounds improvisatory. An abrupt change occurs at the text "Thou art the King of Glory." Now there are distinct parts and dissonant harmonies for the singers followed by animated punctuations from the organ. The frenetic section climaxes with a high B-flat from the sopranos before all participants return to the chanting style over decorated chords from the organ. A treble soloist heralds the return and then closes the piece with "Let me never be confounded."



Edward Elgar



Ralph Vaughn Williams



Gustav Holst



Gerald Finzi



Benjamin Britten

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Full of Wonder and Grace

A Prayer of the Middle Ages	Howard Hanson
In the Beginning	Aaron Copland
I thank You God for most this amazing day	Eric Whitacre
Seasons (Sung by Sisters'Voices)	Ola Gjelo
Alleluia	Randall Thompson
The Road Not Taken, from <i>Frostiana</i>	Thompson
The Road Home	Stephen Paulus
Sleep	Eric Whitacre
Only In Sleep	Ēriks Ešenvalds
Stars (Assisted by Sisters'Voices)	Ešenvalds
Requiem	Eliza Gilkyson, arr. Craig Hella Johnson

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Texts and Translations

A Prayer of the Middle Ages

We declare unto all the ages
as the greatest marvel,
ere there were hills and trees
or the mighty ocean,
ere the sunlight shone forth
or the moon cast its beams,
when naught was, from end to end,

In the Beginning

In the beginning God created the heaven and the earth. And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters. And God said, Let there be light: and there was light. And God saw the light, that it was good: and God divided the light from the darkness. And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day. And God said, Let there be a firmament in the midst of the waters, and let it divide the waters from the waters. And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so. And God called the firmament Heaven. And the evening and the morning were the second day. And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so. And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good. And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth: and it was so. And the earth brought forth grass, and herb yielding seed after his kind, and the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good. And the evening and the morning were the third day. And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, and years: And let them be for lights in the firmament of the heaven to give light upon the earth: and it was so. And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also. And God set them in the firmament of the heaven to give light upon the earth, And to rule over the

Howard Hanson

there wert Thou, O God, Thou almighty God,
from time unknown to time unknown, Eternal God,
Thou who madest heaven and earth,
give to us wisdom, prudence and strength,
give through Thy holy blessing faith unending
that Thy will we may do. Amen.

Aaron Copland, Text: Genesis 1:1-31, 2:1-7

day and over the night, and to divide the light from the darkness: and God saw that it was good. And the evening and the morning were the fourth day. And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven. And God created great whales, and every living creature that moveth, which the waters brought forth abundantly, after their kind, and every winged fowl after his kind: and God saw that it was good. And God blessed them, saying, Be fruitful, and multiply, and fill the waters in the seas, and let fowl multiply in the earth. And the evening and the morning were the fifth day. And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind: and it was so. And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the earth after his kind: and God saw that it was good. And God said, Let us make man in our image, after our likeness: and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth. So God created man in his own image, in the image of God created he him; male and female created he them. And God blessed them, and God said unto them, Be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth. And God said, Behold, I have given you every herb bearing seed, which is upon the face of all the earth, and every tree, in the which is the fruit of a tree yielding seed; to you it shall be for meat. And to every beast of the earth, and to every fowl of the air, and to every thing that creepeth upon the earth, wherein there is life, I have given every green herb for meat: and it was so. And God saw every thing that he had made, and, behold, it was very good. And the evening and the morning were the sixth day. Thus the heavens and the earth were finished, and all the host of them. And on the seventh day God ended his work which he had made; and he rested on the seventh day from all his work which he had made. And God blessed the

seventh day, and sanctified it: because that in it he had rested from all his work which God created and made. These are the generations of the heavens and of the earth when they were created, in the day that the Lord God made the earth and the heavens, and every plant of the field before it was in the earth, and every herb of the field before it grew: for the Lord God had not caused

i thank You God for most this amazing day

i thank You God for most this amazing day: for the leaping greenly spirits of trees and a blue true dream of sky; and for everything which is natural which is infinite which is yes (i who have died am alive again today, and this is the sun's birthday; this is the birth day of life and love and wings: and of the gay

Seasons

Bright the sun in bluest shining;
Summer spreads in valleys greenly.
Lovers sing their new-found pining;
Time itself slows down to greet me.

Autumn air comes crisp and blowing,
Leaves from green to golden turning;
Hearts all full, and eyes all glowing
Gather round the hearth-fire burning.

The Road Not Taken

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;
Then took the other, as just as fair,
And having perhaps the better claim
Because it was grassy and wanted wear,
Though as for that the passing there
Had worn them really about the same,

The Road Home

Tell me, where is the road I can call my own,
That I left, that I lost so long ago?
All these years I have wandered, Oh when will I know
There's a way, there's a road that will lead me home?
After wind, after rain, when the dark is done,
As I wake from a dream in the gold of day,

Sleep

The evening hangs beneath the moon, a silver thread on
darken dune, with closing eyes, and resting head
I know that sleep is coming soon upon my pillow, safe in
bed, a thousand pictures fill my head
I cannot sleep my mind's aflight
And yet my limbs seem made of lead

it to rain upon the earth, and there was not a man to till the ground. But there went up a mist from the earth, and watered the whole face of the ground. And the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.

Eric Whitacre, Text: e.e. cummings

great happening illimitably earth)
how should tasting touching hearing seeing
breathing any-lifted from the no
of all nothing-human merely being
doubt unimaginable You?
(now the ears of my ears awake and
now the eyes of my eyes are opened)

Ola Gjelo

Night grows longer, darkness deeper,
Cold winds howl when comes the Winter;
White of snow by moonlight tempered,
Bearing hope for Spring to enter.

Flowers bloom with showers falling,
All the world reveals its yearning;
Nature sings — I hear her calling:
Round and round the seasons turning.

Thompson, Text: Robert Frost

And both that morning equally lay
In leaves no step had trodden black.
Oh, I marked the first for another day!
Yet knowing how way leads on to way
I doubted if I should ever come back.
I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I,
I took the one less traveled by,
And that has made all the difference.

Stephen Paulus, Text: Michael Dennis Browne

Through the air there's a calling from far away,
There's a voice I can hear that will lead me home.
Rise up, follow me, come away, is the call,
With the love in your heart as the only song;
There is no such beauty as where you belong;
Rise up, follow me, I will lead you home.

Whitacre, Text: Charles Anthony Silvestri

If there are noises, in the night, a frightening shadow,
flickering light, as I surrender unto sleep
Where clouds of dream, give second sight
What dreams may come both dark and deep,
Of flying wings and soaring leap
As I surrender unto sleep, unto sleep, sleep

Only In Sleep

Only in sleep I see their faces, children I played
with when I was a child, Louise comes back with
her brown hair braided, Annie with ringlets warm
and wild.

Only in sleep Time is forgotten --
What may have come to them, who can know?

Stars

Alone in the night on a dark hill
With pines around me spicy and still,
And a heaven full of stars over my head
White and topaz and misty red;
Myriads with beating hearts of fire

Requiem

Mother Mary, full of grace, awaken.
All our homes are gone;
our loved ones taken by the sea.
Mother Mary, calm our fears; have mercy.
Drowning in a sea of tears,
have mercy;hear our mournful plea.
Our world has been shaken.
We wander our homelands forsaken.
In the dark night of the soul,
bring some comfort to us all.
O Mother Mary, come and carry us in your
embrace that our sorrows may be faced.
Mary, fill the glass to overflowing.

Performers

Laura Buff, mezzo-soprano, is a recent graduate of UNC-Greensboro, where she completed her M.M. in Voice Performance studying under Clara O'Brien. She completed undergraduate studies at UNC-Chapel Hill in Vocal Performance and Italian. Her operatic roles include Sesto in *La Clemenza di Tito*, Dritte Dame in *Die Zauberflöte*, Hansel in *Hansel and Gretel*, and Aunt Lou in *Highway #1, USA*. She has also appeared as a soloist with the EMF Festival Chorus, UNC Men's Glee, Voices, UNCG Chamber Singers, UNC Chamber Singers, and the UNC New Music Ensemble. She currently serves as Cantor at Holy Trinity Lutheran Church in Chapel Hill, directing the music program and leading services on organ and piano.

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 Strope. 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.

Yet we played last night as long ago,
And the doll-house stood at the turn of the stair.
The years had not sharpened their smooth round faces,
I met their eyes and found them mild – do they, too,
dream of me, I wonder, and for them am I too a child?

Ēriks Ešenvalds

That aeons cannot vex or tire;
Up the dome of heaven like a great hill,
I watch them marching stately and still,
And I know that I am honored to be
Witness of so much majesty.

Ešenvalds

Eliza Gilkyson, arr. Craig Hella Johnson

Illuminate the path where we are going.
Have mercy on us all.
In fun'ral fires burning,
each flame to your myst'ry returning
In the dark night of the soul,
your shattered dreamers, make them whole.
O Mother Mary, find us where we've fallen out of grace.
Lead us to a higher place.
In the dark night of the soul,
our broken hearts you can make whole.
O Mother Mary, come and carry us in your embrace.
Let us see your gentle face, Mary.



Program Notes

The unfolding of life is a mystery, an evocative journey from creation to eternity. The music chosen for this concert examines the awesome beauty of creation, the search for meaning in life, and the power of love to carry us through all hardships.

Howard Hanson's *A Prayer of the Middle Ages*, composed in 1976, was commissioned by Furman University for its 150 anniversary. It premiered on May 7, 1976 at Furman with Milburn Price conducting. The motet, based on an eighth century poem, opens with a vocal fanfare and ends with a quiet "amen."

Aaron Copland's "In the Beginning," for mixed chorus a cappella with mezzo-soprano solo, was first performed on May 2, 1947, at the Harvard Memorial Church in Cambridge, MA, by the Collegiate Chorale directed of Robert Shaw. The soloist serves as narrator of the text, taken from chapters 1 and 2 of Genesis, and the chorus elaborates, adding dramatic touches through dynamics and selection of forces. A divided choir, for example, sings the text, "and God divided the waters which were under the firmament." And "lights in the firmament of the heaven" appears with individual sections of the choir snapping on like twinkling stars. The crowning achievement of creation, the birth of man, is given the grandeur and breadth of an eight-voice choir singing *fortississimo*.

Eric Whitacre's setting of "I thank You God for most this amazing day" by e. e. cummings is one of *Three Songs of Praise* commissioned by Northern Arizona University to commemorate the 100th anniversary of the school of music.

Randall Thompson's most popular work, "Alleluia," was written in 1940 for the opening exercises of the new Berkshire Music Center at Tanglewood, where it continues to be sung every year. His *Frostiana*, seven songs for choir with piano accompaniment on texts by Robert Frost, opens with "The Road Not Taken." Metaphorically strolling through a forest, the poet chooses adventure, i.e., the less-traveled path, over a more conventional way and his life is enriched by the choice. Stephen Paulus' "The Road Home," commissioned by the Dale Warland Singers in 2005, goes in another direction. This a cappella ballad, based on pentatonic scales, views returning home, after a time of wandering, as the ultimate self-fulfillment. And like the prodigal's son, one discovers that "home" is where love runs to meet you at the door.

Luscious harmonies invite surrender to clouds of dreams in Eric Whitacre's a cappella motet "Sleep." Surrounded by friends, a soprano soloist recalls the faces of children she played with long ago in Ēriks Ešēvalds' "Only In Sleep."

The sounds of the universe and the sparkle of celestial light are portrayed in "Stars." Ēriks Ešēvalds surrounds the listener with resonant tones, produced by rubbing the rim of tuned glassware, as his singers hum and describe a heaven full of stars. A final thought – "I am honored to be witness to so much majesty."

Requiem by Eliza Gilkyson, arranged by Craig Hella Johnson, is an invocation for compassion for those devastated by the Asian tsunami of 2004.



Howard Hanson



Aaron Copland



Eric Whitacre



Randall Thompson



Eliza Gilkyson



Sue T. Klausmeyer, *Conductor*
Deborah Hollis, *Rehearsal Pianist*

Soprano

June Almenoff
Denise Bailey
Ruth Bailey
Bonni Baird
Carol Baker
Susan Brunssen
Jennifer Byrns
Alice Carlton
Elizabeth Clark
Annabella Chen
Dolly Daniel
Martha Green
Kathleen Hammon
Martha Huggins
Suzanne James
Jean Anne Leuchtenburg
Heather Lewis
Laura Linnan
Sally Logan
Pat Meacham
Taylor Moss
Ann O'Hale
Beverly Olson
Joan Ontjes
Jane Pahner
Karen Rivers
Laura Rolleri
Lacie Scofield
Ann Sherman
Mary Sipple
Chelsea Sokol
Ellen Stuke
Dorothy Sutton
Carol Wiegand
Zeynep Yilmaz
Lily Xu

Alto

Karen Aldridge
Kathy Anderson
Glenna Batson
Melissa Bostrom
Cathy Burt
Miranda Capra
Jane Chatterjee
Elizabeth de Prater
Vicki Erwin
Dona Fountoukidis
Cynthia Fox
Lindsay Harvath
Nancy Hill
Janet Hunter
Katie Jamieson
Eulena Jonnson
Veronique King
Cathy Lambe
Sarah Lee
Virginia Lee
Susanne Lury
Leslie Lytle
Kevin McNeilly
Sheila Newton
Gloria Nicholson
Lisa Oskardmay
Douglass Payne
Grace Penny
Pam Perreault
Gail Peterson
Sylvia Price
Jeannie Purdy
Abi Raja
Donna Rehman
Andrea Riley
Beth Robbins
Jane Saiers
Samantha Sloand
Annie Tane
Donna Trohanis
Kristi Webb
Cynthia Weeks
Kristin Wouk

Tenor

Tomas Baer
Michael Clark
Michael Cohen
David Foskey
Ross Highsmith
Andy Johnson
William Kodros
Chris Newlon
Jim Paisner
David Ropp
Patrick Tang

Bass

Stanley Black
Gene Bozymski
Richard Bunnage
Dave Curtin
Eric Dashman
Scott Goodwin
Paul Grendler
Jay Hargrove
Darin Knapp
Bob Lauterborn
Travis Meredith
John Paul Middlesworth
David Ontjes
Steve Peterson
Jim Pike
Jack Spence
Chris Yount



Soprano

Kelly Bates
Jennifer Canada
Von Cole
Nanette de Andrade
Sarah Miller Frazer
Cristin Grossi
Kristen Sroka
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Alto

Tova Boehm
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About the Conductor



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 Musical! in Dayton, Ohio, Women's Voices Chorus in Chapel Hill, and UNC's Carolina Choir.

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About the Accompanists

Voices and Cantari 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 for 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, Mallarme Chamber Players and VOICES. 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 Accompanist

Pianist Aleen Pocock received a Bachelor of Music in Piano performance from the University of Colorado at Boulder and a Master of Music in Piano Performance from Western Michigan University in Kalamazoo. Her teachers have included Larry Graham, C. Curtis-Smith, Matti Raekallio and Anthony de Bonaventura at Colby College in Maine. She has worked as pianist and staff accompanist at Butler University, the Silverlake Conservatory in Los Angeles, the Forest Ridge School in Seattle, Washington, and maintains a private piano studio. She has performed as concerto soloist with the Capriccio Chamber Orchestra, the Boise Philharmonic and the Kalamazoo Symphony, where she was principal keyboard. She is currently on the faculty at North Carolina Central University serving as staff accompanist, the Community Music School at UNC Chapel Hill, and is the pianist for the UNC Women's Glee Club.




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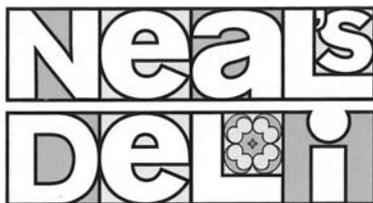


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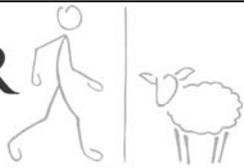


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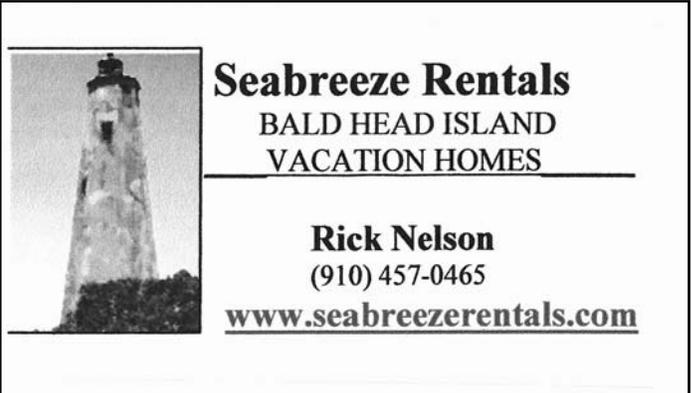
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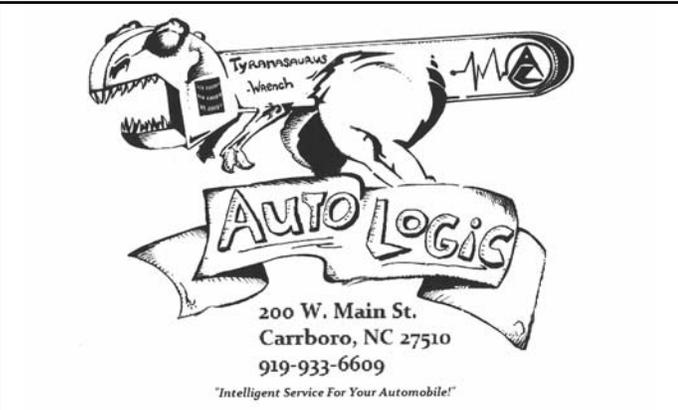
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