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— as the one which, more than any other, ministers to  
human welfare.”**

*Herbert Spencer*

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# Welcome!

Hello, and thank you for joining us for another season of music making with Handel Choir of Baltimore – our 80th in fact! We the musicians are very excited to share this season’s incredible repertoire with you.

In March, we present four miniature masterworks of the literature from four very different composers. From Brahms’ pulse-quickenning setting of Hungarian folk texts, to Lauridsen’s deeply moving *Mid-Winter Songs*, to Poulenc’s masterful settings of French surrealist texts, to the Polish countryside and Gorecki’s work expressing various facets of idyllic peasant life.

In April, we present to you the profound *Berliner Messe* written by contemporary master Arvo Pärt, *Dixit Dominus* written by a young and vigorous Handel, and finally Antonio Vivaldi’s *Gloria!*

Again, welcome to you, and if you have a moment after the performance, stop by and say hello. We’d love to meet you!

A handwritten signature in black ink that reads "Arian Khaefi". The signature is written in a fluid, cursive style with a large initial 'A' and a long, sweeping tail on the 'i'.

Arian Khaefi  
Artistic Director and Conductor  
Feb. 23, 2015

# HANDEL CHOIR OF BALTIMORE



*Photo: Anne Marie Lund/LNT Photography*

## *Soprano*

Lisa Avolio  
Eloise Bensberg\*  
Katie Chen\*  
Kathy Fleming  
Heather Hostetler§  
Laura Kiesler  
Sally Lawton  
Dawn Richards\*\*  
Sarah Wilson  
Deborah Woods

## *Alto*

Laurie Bacon  
Alejandra Ferguson  
Leslie Greenwald‡

## *Emily Henning*

Carolyn Koch  
Catherine Koch  
Cindy Levering‡  
Trina Torkildsen\*

## *Tenor*

Christopher Allison\*  
Jeffrey Ayres\*‡  
David Craig Elliott  
Walter Freeman  
David Hamburger‡§  
Catherine La Costa  
John La Costa  
Leroy Ludwick†

## *Bass*

Ian Arthur  
Jason Epps\*  
Howard Freeland  
David Frieswyk  
Matthew Frieswyk  
Jim Grabowski  
Gregory Habiak  
Andy Jones\*  
Michael Lee‡  
Steven Woods

*\* Section Co-Leader*

*\*\*Choir Librarian*

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## Arian Khaefi, Artistic Director & Conductor

**Arian Khaefi** was named Artistic Director and Conductor of Handel Choir of Baltimore in spring of 2013. He is Director of Choral Activities at Towson University where he conducts the University Chorale, Men's and Women's Choruses, teaches applied lessons in conducting, and administers a choral program of six ensembles. Khaefi's guest-conducting has taken him across the mid-Atlantic, and



he has presented high school clinics and masterclasses across the United States. His ensembles at Towson University have been invited to perform at prestigious concert halls across the East Coast, most recently including Joseph Meyerhoff Symphony Hall in Baltimore, MD, The John F. Kennedy Center for the Performing Arts in Washington D.C., and Carnegie Hall in New York City.

Prior to coming to Towson University in 2012, Khaefi served as Conductor of the Windsor Classic Chorale in Windsor, Ontario, and as Assistant Conductor of the University Choral Society at the University of Michigan. He has prepared choruses for leading conductors including Peter Grunberg, Martin Katz, Christopher Warren-Green, Leonard Slatkin, and James Conlon. His primary conducting teachers include Jerry Blackstone, Donald Neuen, Paul Salamunovich, and Paul Rardin. He has received additional mentorship from Peter Phillips, Ragnar Bohlin, David Hayes, Jacques Lacombe, and Neal Stulberg. He holds degrees from the University of Michigan, Ann Arbor and the University of California, Los Angeles.

## Thomas Hetrick, Associate Conductor & Accompanist

**Thomas Hetrick** (piano, organ and harpsichord) is an active keyboard artist and scholar. A graduate of Peabody Conservatory, he accompanies and coaches singers in opera and oratorio repertoire throughout the mid-Atlantic region.

HANDEL CHOIR OF BALTIMORE 80TH SEASON

*wild roses*

Sunday March 1, 2015 at 4 pm  
Second Presbyterian Church

Handel Choir of Baltimore  
Joy Schreier *piano*  
Arian Khaefi *conductor*

*Preconcert lecture at 3 pm by Sam Baltimore,  
lecturer in music history and cultures at Towson University.*

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*Special thanks to Preston and Nancy Athey for their sustaining support  
of our 2014–2015 subscription concert series.*

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## PROGRAM

from *Sept Chansons*

Francis Poulenc (1899–1963)

- I. La blanche neige
- II. A peine défigurée
- V. Belle et ressemblante
- VII. Luire

*Mid-Winter Songs*

Morten Lauridsen (b. 1943)

- I. Lament for Pasiphaë
  - II. Like snow
  - III. She tells her love while half asleep
  - IV. Mid-Winter Waking
  - V. Intercession in Late October
- Joy Schreier *piano*

*Szeroka Woda (Broad Waters)*

Henryk Górecki (1933–2010)

- I. A ta nasza Narew
- II. Oj, kiedy na Powiślu
- III. Oj, Janie, Janie, Janie zielony!
- IV. Polne róże rwała
- V. Szeroka Woda

from *Zigeunerlieder (Gypsy Songs)*

Johannes Brahms (1833–1897)

1. He, Zigeuner, greife in die Saiten
2. Hochgetürmte Rimaflut
3. Wißt ihr, wann mein Kindchen
4. Lieber Gott, du weißt
5. Brauner Bursche führt zum Tanze
10. Mond verhüllt sein Angesicht
11. Rote Abendwolken ziehn

Joy Schreier *piano*

## TEXTS AND TRANSLATIONS

### *Sept Chansons*

#### I. *La blanche neige*

*Les anges, les anges dans le ciel  
L'un est vêtu en officier  
L'un est vêtu en cuisinier  
Et les autres chantent*

*Bel officier couleur de ciel  
Le doux printemps longtemps après Noël*

*Te médaillera d'un beau soleil*

*Le cuisinier plume les oies.  
Ah! tombe neige et que n'ai-je  
Ma bienaimée entre mes bras*

#### II. *À peine défigurée*

*Adieu tristesse  
Bonjour tristesse  
Tu es inscrite dans les lignes du plafond*

*Tu es inscrite dans les yeux que j'aime  
Tu n'es pas tout à fait la misère  
Car les lèvres les plus pauvres te dénoncent*

*Par un sourire  
Bonjour tristesse  
Amour des corps aimables  
Puissance de l'amour  
Dont l'amabilité surgit  
Comme un monstre sans corps  
Tête désappointée  
Tristesse beau visage.*

### **Seven Songs**

#### I. The White Snow

The angels, the angels in heaven  
One is dressed as an officer  
Another is dressed as a cook  
All the rest are singing

Handsome officer color of the sky  
The gentle spring long after  
Christmas  
Will decorate you with a beautiful  
sun

The cook is plucking the geese  
Ah! Fall snow and why do I not have  
my beloved enfolded in my arms

Text by Guillaume Apollinaire  
Translation by Ron Jeffers

#### II. Scarcely Disfigured

Farewell sadness  
Hello sadness  
You are inscribed in the lines of the  
ceiling  
You are inscribed in the eyes I love  
You are not entirely misery  
Because the poorest lips denounce  
you  
With a smile  
Hello sadness  
Love of pleasant bodies  
Power of love  
From which kindness emerges  
like a disembodied monster  
Disappointed head  
Sadness beautiful face.

V. *Belle et ressemblante*

*Un visage à la fin du jour  
Un berceau dans les feuilles mortes du jour  
Un bouquet de pluie nue  
Tout soleil cache  
Toutes sources des sources au fond de l'eau  
  
Tout miroir des miroirs brisé  
Un visage dans les balances du silence a  
Un caillou parmi d'autres cailloux  
Pour les fronds des dernières lueurs du jour  
  
Un visage semblable à tous les visages  
oubliés.*

V. Beautiful and Resembling

A face at the end of the day  
A cradle in the dead leaves of the day  
A scent of naked rain  
All sunlight hidden  
Every spring source at the bottom of  
water  
Every mirror of broken mirrors  
A face in the scales of silence  
A stone among other stones  
For the catapults of the day's last  
glimmers  
A face like all the forgotten faces.

Text by Paul Éluard  
Translation by Ron Jeffers

VII. *Luire*

*Terre irréprochablement cultivée,  
Miel d'aube, soleil en fleurs  
Coureur tenant encor par un fil au dormeur*

*(Noeud par intelligences)*

*Et le jetant sur son épaule:  
"Il n'a jamais été plus neuf,  
Il n'a jamais été si lourd."  
Usure, il sera plus léger,  
Utile.*

*Clair soleil d'été avec:  
Sa chaleur, sa douceur, sa tranquillité*

*Et, vite,  
Les porteurs de fleurs en l'air touchent de la  
terre.*

VII. To Shine

Immaculately cultivated ground,  
Honey of daybreak, sun in bloom  
Runner still holding onto the sleeper  
by a thread

(Junction of minds)

And throwing it over his shoulder:  
"It was never newer,  
It was never so heavy."  
As it weakens, it will be lighter  
Advantageous.

Clear sun of summer with:  
Its heat, its softness, its peace

And, quickly  
The flower bearers in the air touch a  
bit of ground.

Text by Paul Éluard  
Translation by Ron Jeffers

## Mid-Winter Songs

### I. Lament for Pasiphaë

Dying sun, shine warm a little longer!  
My eye, dazzled with tears, shall dazzle yours,  
Conjuring you to shine and not to move.  
You, sun, and I all afternoon have laboured  
Beneath a dewless and oppressive cloud—  
A fleece now gilded with our common grief  
That this must be a night without a moon.  
Dying sun, shine warm a little longer!

Faithless she was not: she was very woman,  
Smiling with dire impartiality,  
Sovereign, with heart unmatched, adored of men,  
Until Spring's cuckoo with bedraggled plumes  
Tempted her pity and her truth betrayed.  
Then she who shone for all resigned her being,  
And this must be a night without a moon.  
Dying sun, shine warm a little longer!

### II. Like snow

She, then, like snow in a dark night,  
Fell secretly. And the world waked  
With dazzling of the drowsy eye,  
So that some muttered 'Too much light,'  
And drew the curtains close.  
Like snow, warmer than fingers feared,  
And to soil friendly;  
Holding the histories of the night  
In yet unmelted tracks.

### III. She tells her love while half asleep

She tells her love while half asleep,  
In the dark hours,  
With half-words whispered low:

As Earth stirs in her winter sleep  
And puts out grass and flowers  
Despite the snow, despite the falling snow.

### IV. Mid-Winter Waking

Stirring suddenly from long hibernation  
I knew myself once more a poet  
Guarded by timeless principalities  
Against the worm of death, this hillside haunting;  
And presently dared open both my eyes.

O gracious, lofty, shone against from under,  
Back-of-the-mind-far clouds like towers;  
And you, sudden warm airs that blow  
Before the expected season of new blossom,  
While sheep still gnaw at roots and lambless go—

Be witness that on waking, this mid-winter,  
I found her hand in mine laid closely  
Who shall watch out the Spring with me.  
We stared in silence all around us  
But found no winter anywhere to see.

### V. Intercession in Late October

How hard the year dies: no frost yet.  
On drifts of yellow sand Midas reclines,  
Fearless of moaning reed or sullen wave.  
Firm and fragrant still the brambleberries  
On ivy-bloom butterflies wag.

Spare him a little longer, Crone,  
For his clean hands and love-submissive heart.

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## **Szeroka Woda**

*I. A ta nasza narew,  
Gdy rozleje wody,  
Oj, na łąkach, oy, na polach  
Narobi nam szkody.  
Popłynę, popłynę,  
Czółkiem przez wodę,  
Oj, Narew nie gniewna,  
Naprawi nam szkodę.*

*Latają jaskółki  
Nad tą wodą nisko,  
Oj, gdzie komu, gdzie daleko,  
Nam do domu blisko.*

*II. Oj, kiedy na Powiślu.  
Da, woda nam zatopi,  
Oj, nie ma w chatybinie  
Da, i snopka konopi*

*Oj, żeby na Powiślu  
Da, woda nie topiła,  
Oj, to by Powiślanka  
Da, we złotcie chodziła*

*III. Oj, Janie, Janie, Janie zielony!  
Cóżeś nam przyniósł nowego?  
Cóżeś nam przyniósł dobrego?  
Janie zielony? Janie zielony?*

*Przyniosłem rosy chłopcom na kosy.  
Oj, I datem maclerzanki,  
Pannom na wianki.*

*Oj, Janie, Janie, Janie zielony!  
Oj, padają drobne liście,  
Na wszystkie strony.*

## **Broad Waters**

Our river Narew,  
When its water floods  
Our fields and meadows,  
Will do great harm.  
I will cross the water  
In my little boat,  
And, oh, the Narew, when not angry,  
Will put things right for us.

The swallows fly  
Low over the water.  
Others have far to go,  
But we are close to home.

Oh, when in Powiśle  
The river floods us,  
We have nothing in our hut,  
Not even a bundle of hemp.

Oh, if the river in Powiśle  
Did not flood us  
The girls of Powiśle  
Would wear gold.

Oh John, John, green John!  
What have you brought us that's  
new?  
What have you brought us that's  
good?  
Green John? Green John?

I brought the boys dew drops for  
their scythes.  
Oh, and wild thyme,  
For the girls in their garlands.

Oh, John, John, green John.  
Oh, small leaves are falling  
Everywhere!

*IV. Polne róże rwata,  
Na wodę rzucata.  
Popłyni, popłyni polna różo  
Skielam cię narwata*

*Róża popłynęta  
Do miejsca swojego.  
Oj, nie widać  
Wianuszka mojego.*

*V. Szeroka woda na Wiśle,  
A powiem wam teraz swe myśle.*

*Jak było wczoraj, tak I dziś  
Muszę ja na wieki z tobą być*

### **Zigeunerlieder**

*1. He, Zigeuner, greife in die Saiten ein!  
Spiel das Lied vom ungetreuen  
Mägdelein!  
Laß die Saiten weinen, klagen, traurig  
bange,  
Bis die heiße Träne netzet diese Wange!*

*2. Hochgetürmte Rimaflut,  
Wie bist du so trüb;  
An dem Ufer klag ich  
Laut nach dir, mein Lieb!*

*Wellen fliehen, Wellen strömen,  
Rauschen an dem Strand heran zu mir.  
An dem Rimaufer laß mich  
Ewig weinen nach ihr!*

*3. Wißt ihr, wenn mein Kindchen  
Am allerschönsten ist?  
Wenn ihr süßes Mündchen  
Scherzt und lacht und küßt.*

She picked wild roses,  
And threw them onto the river.  
Float, wild rose,  
As I picked you for that.

The rose floated  
To a faraway place.  
Oh, I cannot see,  
My garland anymore.

Broad waters of the Vistula,  
Now I shall tell you my thoughts.

As yesterday, so today  
I must be with you forever.

### **Gypsy Songs**

Ho there, Gypsy! Strike resoundingly  
each string!  
And the song of false and faithless  
maiden sing!  
Let the strings all moan lamenting,  
sorrow weeping,  
Til the burning tears these cheeks so  
hot are steeping!

High and towering river Rima,  
Thou art so drear,  
On thy shore I mourn  
Aloud for thee, my dear!

Waves are fleeing, waves are  
streaming,  
Rolling o'er the shore afar to me;  
On the riverbank of Rima let me  
Weep for her eternally!

Know ye, when my loved one  
Is fairest of all this?  
If her sweet mouth rosy  
Jest and laugh and kiss.

*Mägdelein, du bist mein,  
Inniglich küß ich dich,  
Dich erschuf der liebe  
Himmel einzig nur für mich!*

*Wißt ihr, wenn mein Liebster  
Am besten mir gefällt?  
Wenn in seinen Armen  
Er mich umschlungen hält.  
Schätzelein, du bist mein,  
Inniglich küß ich dich,  
Dich erschuf der liebe  
Himmel einzig nur für mich!*

*4. Lieber Gott, du weißt,  
Wie oft bereut ich hab,  
Daß ich meinem Liebsten  
Einst ein Küßchen gab.*

*Herz gebot, daß ich  
Ihn küssen muß,  
Denk, solange ich leb,  
An diesen ersten Kuß.*

*Lieber Gott, du weißt,  
Wie oft in stiller Nacht  
Ich in Lust und Leid  
An meinen Schatz gedacht.  
Lieb ist süß,  
Wenn bitter auch die Reu,  
Armes Herze bleibt ihm  
Ewig, ewig treu.*

*5. Brauner Bursche führt zum Tanze  
Sein blauäugig schönes Kind;  
Schlägt die Sporen keck zusammen,  
Csardasmelodie beginnt.*

*Küßt und herzt sein süßes Täubchen,  
Dreht sie, führt sie, jauchzt und springt;  
Wirft drei blanke Silbergulden  
Auf das Zimbal, daß es klingt.*

Maiden heart, mine thou art.  
Tenderly I kiss thee.  
Thee a loving heaven  
Hath created just for me!

Know ye, when my lover  
Dearest is to me?  
When in his fond arms,  
He enfolds me lovingly.  
Dear sweetheart, mine thou art.  
Tenderly I kiss thee.  
Thee a loving heaven  
Hath created just for me!

Dear God, Thou know'st  
How oft I've rued this:  
That I gave my lover once  
A little kiss.

Heart's command I kiss him  
How dismiss?  
And long as I live  
I'll think of that first kiss.

Dear God, Thou know'st  
How oft in still of night  
How in joy and pain  
On him my thoughts delight  
Love is sweet  
though bitter oft to rue  
My poor heart is his  
And ever, ever true.

Brown the lad, blue-eyed the lassie  
Led by him to dance is she  
Clashing spurs he strikes together:  
Start the Czardas melody!

Kisses fondly his sweet dove  
And spins her, whirls her, shouts and  
springs  
Throws three shining silver gulden  
On the cymbal so it rings!

10. *Mond verhüllt sein Angesicht,  
Süßes Lieb, ich zürne dir nicht.  
Wollt ich zürnend dich betrüben, sprich  
Wie könnt ich dich dann lieben?*

*Heiß für dich mein Herz entbrennt,  
Keine Zunge dir's bekennt.  
Bald in Liebesrausch unsinnig,  
Bald wie Täubchen sanft und innig.*

11. *Rote Abendwolken ziehn am  
Firmament,  
Sehnsuchtsvoll nach dir,  
Mein Lieb, das Herze brennt,  
Himmel strahlt in glühnder Pracht,  
Und ich träum bei Tag und Nacht  
Nur allein von dem süßen Liebchen mein.*

Even though the moon veils its face  
Sweet love, I am not angry with you  
If I were and wanted to distress you  
Then how could I truly love you?

Fervently my heart begins to burn  
(No tongue admits it to you)  
Sometimes delirious from love's  
madness  
Sometimes gently, tenderly like a  
dove.

Rosy evening clouds hang in the  
firmament,  
Longing-filled for thee,  
My love, my heart is rent;  
Heaven glows with splendrous light  
And I dream by day and night  
Always alone, on my sweet love.

## PROGRAM NOTES

### I. Poulenc *Sept Chansons*

In 1923 music critic Henri Collet coined the designation “Les Six” to link the disparate compositional output of six prolific French musicians of the time: Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, Germaine Tailleferre, and Francis Poulenc. Though their music varies in style, all participated in and were indicative of a reaction against Wagner and German Romanticism. Through “Les Six” and Jean Cocteau, Paris experienced an avant-garde musical movement that paralleled the cubist group in visual arts and surrealist group in literature. Members of this cultural elite exchanged ideas, influenced each other in style, and frequented cultural events together. Though they composed several pieces as a group, Les Six was at its strongest only a loose affiliation of friends, occasional composition partners, and great artistic minds. Each member developed his or her own style, resulting in a surprisingly varied canon of French music between the early 1920s and the late 1950s. Francis Poulenc said of his own musical contribution, “I know perfectly well that I am not one of those composers who has made harmonic innovations like

Igor Stravinsky, Ravel, or Debussy, but I think there is room for new music that uses other people's chords. Wasn't that the case of Mozart—Schubert?"

The *Sept Chansons* of 1922 (and re-edited in 1936) was one of Poulenc's first outings into the choral genre. It remains, however, one of the most rewarding and challenging sets in the *a cappella* choral repertoire. Though explicit linking motives—musical, poetic, or textual—do not unify the set, certain techniques recur throughout. The poetry of Paul Éluard and Guillaume Apollinaire addresses various themes, again without unifying thematic content. As a result, Poulenc's musical settings are disparate and innately tied to the content of the poetry.

It is this sensitivity to text that marks Poulenc as one of the masters of the miniature form. In his solo songs, Poulenc responded to and highlighted the flourishing of French poetry much as Schubert and Schumann responded to the great German poets of the previous century. The poetry of Paul Éluard served to inspire such great works as *Figure humaine*, *Un Soir de neige*, and two of the *Sept Chansons*, as well as many solo song settings. Poulenc was said to have asked each poet whose poetry he set to read aloud so as to discern the cadence, rhythm, and vocal contour of each poem. It is this sensitivity to detail, this innate understanding of the French language and symbolist poetry that mark the *Sept Chansons* of Poulenc as integral parts of the repertoire. As in much of Poulenc's music, one can hear the following characteristics: short, abrupt phrases that mimic aurally the visual tenets of cubism, repeated melodic patterns with slight chromatic alterations, jazz sonorities, abrupt and often jarring transitions, and juxtapositions of seemingly unrelated material. It is as if Poulenc draws us into the poetry, and through his musical settings allows us to see and hear the various perspectives of each poet. Each thought has multiple endings; each viewpoint has another perspective; and Poulenc changes, combines, and amends his music to allow for the possibilities of the poetry.

*Notes by George Case*

## **II. Lauridsen *Mid-Winter Songs***

Morten Lauridsen has achieved a remarkable position in the choral world; it can be summed up by the fact that he has now overtaken Randall Thompson as America's most frequently performed choral

composer. Several of his individual works are the all-time best selling choral octaves published by Theodore Presser. His music is recorded on more than 100 compact discs, and sung all over the world.

Born in Washington and raised in Portland, Oregon, in a family that had immigrated from Denmark, Lauridsen lives in California and, in summers, on a remote island off the coast of Washington State. He has been professor of composition at the University of Southern California Thornton School of Music for more than 30 years. There, he begins each of his lectures by reading a poem. From 1994 to 2001 he was composer-in-residence with the Los Angeles Master Chorale. He was named American Choral Master by the National Endowment for the Arts in 2006, and in 2007 was given the National Medal of the Arts in a White House ceremony.

Lauridsen has written seven vocal cycles, most very challenging for singers. The first version of *Mid-Winter Songs* was commissioned by USC and written in 1981 for chorus and piano. The next year Lauridsen received a second commission to create an orchestral version. At this time he dropped the last movement and added an orchestral interlude near the end of the fifth.

Lauridsen has written,

... I took volumes of poetry to my island home in search of possible texts, including the complete works of the English poet Robert Graves (1895–1965). In reading Graves, I became very much taken with the richness, elegance and extraordinary beauty of his poetry and his insights regarding the human experience. Five diverse poems with a common “winter” motif (a particular favorite of mine, rich in the paradoxical symbolism of dying/rejuvenation, light/darkness, sleeping/waking) suggested a cohesive cycle and led to the composition of *Mid-Winter Songs*. ... The cycle is cast in an overall arch form, framed by the intensely dramatic and passionate setting of the *Lament for Pasiphaë* and the gentle, prayerful *Intercession in Late October*.

Lauridsen has explained that the piano part is not an accompaniment in the sense of being subordinate to the voices, but an equal partner. Some of the terms often used to describe his music are “mystical”, “luminous”, and “spiritual”, whether in a sacred or secular sense. This

cycle also contains two movements which are breathlessly fast paced, with frequently changing meters.

*Notes by Clara Longstreth*

### **III. Górecki *Szeroka Woda***

Henryk Górecki's *Szeroka Woda* suggests that the pleasures and frustrations of home can be as bittersweet as any departure.

*Szeroka Woda* dates from a transitional period in Górecki's own compositional history. In contrast to the lush, expressive moods in *Szeroka Woda*, Górecki actually first achieved fame as a serialist; he was lauded as part of the forefront of the Polish avant-garde. In the early 1970s, his music began to more deeply reflect Polish folk traditions ranging from medieval chant to simple ditties. *Szeroka Woda* draws most of its melodic content from a nineteenth-century collection of traditional folk songs; Górecki's settings reframe the original melodies with languorous tempi—so slow and flexible that we think of them as musical taffy—and frequent repetitions of brief phrases. The effect is deeply moving, with the universal themes of longing and rootedness translating these folk narratives into something much closer to home.

The first movement invokes the serene Polish countryside, and the river Narew poised to flood and destroy farmlands. Górecki's laconic harmonic language may at first seem sparse and spartan, however one soon falls mesmerized to the hypnotic lap of melancholic modal melody. We lament the loss of land and property in the second movement. Listen closely, and you'll hear the choir's frustrated groans of "oy." The third and fourth movements nudge the audience still toward the river – broad waters after all – however, this time we are allowed a scenic glimpse at rather a playful Polish cultural rite. In Poland, summer solstice is a time for courtship – and what better wind beneath your wings as you try to woo your partner than the saints themselves. St. John's night and summer solstice happen to cohabit the same evening. Our Johnny is green in this case, as he represents not only the fertility of the land, but also that of its maidens. And on the night of St. John, girls would make wreaths that they would then throw into the river. Their suitors would then have to jump into the river to fetch the wreath of the girl they prized most. Finally, the fifth movement's expansive, gates-of-Kiev-esque chords bring the work to its conclusion at the banks of the river Wisle (Vistula). Here, water

and time originate from a single source, as both flow continuously, inextricably intertwined with the ebb and flow of human existence.

*Notes by Arian Khaefi*

#### **IV. Brahms *Zigeunerlieder***

By the end of the 1900s, Brahms' eleven *Zigeunerlieder* for quartet and piano had become a staple of domestic music making. These quartets were written as the exotic counterpart to the *Liebeslieder* and *Neue Liebeslieder* waltzes, opuses 52 and 65 respectively. All three cycles should be considered dances for voices. Written in Vienna between 1887 and 1888, Brahms was given the set of newly translated folk texts by Viennese merchant Hugo Conrat, who had selected the texts from a larger collection of Hungarian love poetry. Brahms having recently returned from concertizing in Budapest was poised to write the Hungarian cycle.

The initial performance of the work was given in the salon of Brahms' friend and pianist Ignaz Brüll. The quartet that sang that evening had already made their way through the Viennese coffeehouse circuit and each had by this time achieved prominence as a solo performer. But it follows that Brahms may have wanted to add to the repertoire available to certain performance-center coffeehouses, specifically the Kipfeljause in Vienna.

Although titled *Zigeunerlieder*, these "Gypsy Songs" incorporate surprisingly few elements from Hungarian or Roma music. In fact, Brahms only employs the minor mode for the first and second movements, and then remains predominantly in major for the rest of the cycle. Brahms also avoided the mixed meter and rhythmic beat displacement typical of Hungarian music. Overall, each movement may be seen as a vignette or miniature depicting love, courtship, longing, etc. Owing to any lack of linear storytelling between movements, one is advised to sit back and appreciate each movements as its own self-contained gem of music.

*Notes by Arian Khaefi*

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## GUEST ARTIST

Described by Plácido Domingo as an “orchestra at the piano,” **Joy Schreier** is praised by *The Washington Post* as “providing much of the evening’s musical nuance,” “so noteworthy that the room seemed to vibrate from her depth and skill,” and “perfection itself...the dream accompanist that a singer hopes to find.”



*Photo: Jayla Photography*

Schreier has been presented in recital at Carnegie Hall, including her sold-out debut in 2007, Lincoln Center, the White House, the Kennedy Center, and recital halls throughout the country. She serves as Assistant Conductor at the Washington National Opera and as Pianist and Vocal Coach of the Cathedral Choral Society, as well as official pianist for the Washington International Voice Competition.

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Handel Period Instrument Orchestra  
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Sarah Davis *mezzo soprano*  
Jason Rylander *tenor* Brendan Curran *bass*  
Arian Khaefi *conductor*

*Preconcert lecture at 7 pm by Aaron Ziegel, PhD,  
assistant professor of music history and culture, Towson University*

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## PROGRAM

### *Dixit Dominus (Psalm 110)*

George Frideric Handel (1685–1759)

1. Dixit Dominus Domino meo (Chorus)
2. Virgam virtutis tuae emittet Dominus ex Sion (Alto aria)
3. Tecum principatus in die virtutis tuae, in splendoribus sanctis (Soprano aria)
4. Juravit Dominus et non paenitebit eum (Chorus)
5. Tu es sacerdos in aeternum secundum ordinem Melchisedech (Chorus)
6. Dominus a dextris tuis (Soloists and Chorus)
7. Judicabit in nationibus (Chorus)
8. De torrente in via bibet (Soprano duet and Chorus)
9. Gloria Patri, et Filio, et Spiritui Sancto (Chorus)

Emily Noël *soprano*, Sarah Berger *soprano*, Sarah Davis *mezzo soprano*,  
Jason Rylander *tenor*, Brendan Curran *bass*

### *Berliner Messe*

Arvo Pärt (b. 1935)

1. Kyrie
2. Gloria
3. Erster Alleluiavers (First Alleluia)
4. Zweiter Alleluiavers (Second Alleluia)
5. Veni Sancte Spiritus
6. Credo
7. Sanctus
8. Agnus Dei

### *Gloria, RV 589*

Antonio Vivaldi (1678–1741)

1. Gloria in excelsis Deo (Chorus)
2. Et in terra pax (Chorus)
3. Laudamus te (Sopranos I and II)
4. Gratias agimus tibi (Chorus)
5. Propter magnam gloriam (Chorus)
6. Domine Deus (Soprano)
7. Domine, Fili unigenite (Chorus)
8. Domine Deus, Agnus Dei (Contralto and Chorus)
9. Qui tollis peccata mundi (Chorus)
10. Qui sedes ad dexteram Patris (Contralto)
11. Quoniam tu solus sanctus (Chorus)
12. Cum Sancto Spiritu (Chorus)

Emily Noël *soprano*, Sarah Berger *soprano*, Sarah Davis *mezzo soprano*

***Dixit Dominus***

1. *Dixit Dominus Domino meo:*

*Sede a dextris meis,  
donec ponam inimicos tuos  
scabellum pedum tuorum.*

The Lord said unto my Lord:  
Sit on my right hand,  
until I make your enemies  
Your foot-stool.

2. *Virgam virtutis tuae  
emittet Dominus ex Sion:*

*dominare in medio  
inimicorum tuorum.*

The Lord shall send  
the rod of thy power out of Sion:  
be thou ruler  
Even in the midst of your enemies.

3. *Tecum principatus  
in die virtutis tuae,  
in splendoribus sanctis.  
Ex utero ante luciferum genui te.*

In the day of thy power  
shall the people offer thee free-will  
offerings with a holy worship.  
The dew of thy birth is the womb of  
the morning.

4. *Juravit Dominus  
et non paenitebit eum:*

The Lord swore,  
and will not repent:

5. *Tu es sacerdos in aeternum  
secundum ordinem Melchisedech.*

Thou art a priest for ever  
according to the order of  
Melchisedech.

6. *Dominus a dextris tuis,  
confregit in die irae suae reges.*

The Lord upon thy right hand,  
shall wound kings in the day thy  
wrath.

7. *Judicabit in nationibus,  
Implebit ruinas, conquassabit  
capita in terra multorum.*

He shall judge the nations,  
fill the places with destruction,  
and shatter the capitals in many  
lands.

8. *De torrente in via bibet  
propterea exaltabit caput.*

He shall drink of the brook in the  
way,  
therefore shall he lift up his head.

9. *Gloria Patri, et Filio,  
et Spiritui Sancto,*

Glory be to the Father, and to the  
Son,  
and to the Holy Spirit.

*Sicut erat in principio,  
et nunc, et semper,  
et in saecula saeculorum. Amen.*

As is was in the beginning,  
is now, and ever shall be  
in the century of centuries. Amen.

## **Berliner Messe**

1. *Kyrie eleison*  
*Christe eleison*  
*Kyrie eleison*

2. *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;*  
*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*

3. *Alleluia*

4. *Veni, Sancte Spiritus,*  
*et emitte caelitus*  
*lucis tuae radium.*

*Veni, pater pauperum,*  
*veni, dator munerum,*  
*veni, lumen cordium.*

*Consolator optime,*  
*dulcis hospes animae,*  
*dulce refrigerium.*

Lord have mercy  
Christ have mercy  
Lord have mercy

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

We praise you,  
we bless you,  
we adore you,  
we glorify you,  
we give you thanks for your  
great glory.

O God, heavenly Father,  
Lord Father almighty,  
Lord Jesus Christ, only begotten  
Son,  
Lord God, Lamb of God, Son of the  
Father  
who takes away the sins of the world,  
have mercy on us;  
hear our prayer.

You are seated at the right hand of  
the father  
have mercy on us.

You alone are the Holy One,  
You alone are the lord, most high,  
Jesus Christ, with the Holy Spirit,  
in the glory of God the Father.  
Amen.

Alleluia

Come, Holy Spirit,  
send forth the radiance  
of your heavenly light.

Come, father of the poor,  
come, giver of gifts,  
come, light of the heart.

Greatest comforter,  
sweet guest of the soul,  
sweet consolation.

*In labore requies,  
in aestu temperies,  
in fletu solatium.*

*O lux beatissima,  
reple cordis intima  
tuorum fidelium.*

*Sine tuo numine,  
nihil est in homine,  
nihil est innoxium.*

*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*

*5. Credo in unum Deum;  
Patrem omnipotentem,  
factorem coeli et terrae,  
visibilem omnium et invisibilem.*

*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:  
per quem omnia facta sunt.*

In labor, rest,  
in heat, temperance,  
in tears, solace.

O most blessed light,  
fill the inmost heart  
of your faithful.

Without your grace,  
there is nothing in us,  
Nothing that is not harmful.

Cleanse that which is unclean,  
water that which is dry,  
heal that which is wounded.

Bend that which is inflexible,  
fire that which is chilled,  
correct what goes astray.

Give to your faithful,  
those who trust in you,  
the sevenfold gifts.

Grant the reward of virtue,  
grant the deliverance of salvation,  
grant eternal joy.

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,  
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,  
by Whom all things were made.

*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.*

*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 saeculi.  
Amen.*

Who for us men  
and for our salvation  
descended from heaven;  
and was incarnate by the Holy  
Ghost,  
of the Virgin Mary, and was made  
man.

He was crucified also for us,  
suffered under Pontius Pilate,  
and was buried.  
And on the third day He rose again  
according to the Scriptures:  
and ascended into heaven.

He sitteth at the right hand of the  
Father  
and He shall come again with glory  
to judge the living and the dead;  
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 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 sin.

And I await the resurrection of the  
dead  
And the life of the world to come.  
Amen.

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

7. *Agnus Dei,  
qui tollis peccata mundi,  
miserere nobis.*

*Agnus Dei,  
Dona nobis pacem.*

### **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;  
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.*

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

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

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

We praise you,  
we bless you,  
we adore you,  
we glorify you,  
we give you thanks for your  
great glory.

O God, heavenly Father,  
Lord Father almighty,  
Lord Jesus Christ, only begotten  
Son,  
Lord God, Lamb of God, Son of the  
Father  
who takes way the sins of the world,  
have mercy on us;  
hear our prayer.

You are seated at the right hand of  
the father  
have mercy on us.  
You alone are the Holy One,  
You alone are the lord, most high,  
Jesus Christ, with the Holy Spirit,  
in the glory of God the Father.  
Amen.

## PROGRAM NOTES

### *Dixit Dominus*

George Frideric Handel (1685-1759) had begun to establish himself as an opera composer in Hamburg when he decided on a complete change of scene and journeyed to Italy, reaching Rome in 1707. Surprisingly, for an unwavering Lutheran, he quickly secured the patronage of three cardinals, gave a wildly successful performance on the organ of the Church of St. John Lateran, and was soon composing church music. Although he apparently kept composing operas during his Italian period, these were not performed in Rome, since all opera performances had been strictly forbidden by Pope Clement XI.

The psalm setting *Dixit Dominus* (Ps. 110) was probably composed under the patronage of Cardinal Carlo Colonna, as one of a large set of probably eight pieces, including five psalms, for Vespers celebrating the Feast of Our Lady of Mount Carmel in the Church of St. Maria di Monte Santo, one of the “twin churches” in Rome’s Piazza del Popolo. The psalm text seems just the thing to flatter a patron from one of Rome’s old, powerful families like the Colonnas, with its assurance of a ruler’s victory over his enemies. It can be interpreted as a confirmation of the power of an earthly ruler like King David. Also, the mention of Melchizedek (the priest who appears in Genesis to bless Abraham) has been taken as a reference to the Messiah, the high priest chosen specifically by God, and thus of a higher order than those who simply inherited the priesthood as members of the priestly tribe.

The 22-year-old Handel, having already proven himself a master of counterpoint during his north German “apprenticeship,” added a facility for expressive melody and lively Corelli-style instrumental writing during this Italian “journeyman” phase of his career. During his final, “master” period, he re-used music from the *Dixit Dominus* in several of his well-known operas and oratorios.

The brilliant Italian concerto style is displayed from the very beginning of *Dixit Dominus* with the repeated, energetic declamation of the word “Dixit,” like rapid sword thrusts; and in the use of five solo voices set in contrast against the choral background. There are particularly dramatic word paintings, notably the (*continued p. 33*)

## GUEST ARTISTS



Soprano **Emily Noël**, a native of Maryland, earned her Master of Music in voice from Peabody Conservatory and her Bachelor of Music from the University of Maryland, College Park. Ms. Noël has appeared as a soloist with The Folger Consort, The Washington Bach Consort, 21st Century Consort, Orchestra of the 17th Century, Bach Sinfonia, Indiana University New Music Ensemble, Santa Fe Desert Chorale, and the Washington National Cathedral; and was featured as

the soprano soloist in CPE Bach's Magnificat at the 2014 American Bach Society Annual Meeting. In recent seasons she has sung a wide range of operatic roles, notably Gilda in Verdi's *Rigoletto* with Ente Concerti Città di Iglesias (Sardinia, Italy); Nora in Vaughn Williams' *Riders to the Sea* at the Amsterdam Grachtenfestival (Netherlands); and

selections from Guglielmi's *Debora e Sisara* with Modern Musick at the Italian Embassy as part of the 2013 Anno Della Cultura Italiana. Ms. Noël will make her London debut in 2015 in a program based on *The Merchant of Venice* with actor Derek Jacobi and the Gabrieli Consort at Shakespeare's Globe Theater.

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## GUEST ARTISTS

Soprano **Sarah Berger**'s repertoire has ranged from Heinrich Schütz to John Adams with ensembles including Concert Artists of Baltimore, the Baltimore Choral Arts Society, the Washington Bach Consort, Lincoln's Symphony Orchestra, the Bach Sinfonia, the Orchestra of the 17th Century, and Heaven's Noyse. Performances of the 2014-2015 season include songs of Schubert, Brahms and Strauss on the season-opening concert of the Hopkins Symphony Orchestra; Mozart's "Great" Mass in C Minor with Concert Artists of Baltimore; English chamber works with William Simms, lute, and Daniel Rippe, viola da gamba as part of Christ Lutheran Church's Hafenmusik series; and Susanna in scenes from Mozart's *Le Nozze di Figaro*, also with Concert Artists. Ms. Berger made her European debut as the soprano soloist in performances of Mozart's Requiem with the Baltimore Choral Arts Society in Paris, Oiron, and Aix-en-Provence, France in 2007. She received a B.A. in musicology and English literature from Oberlin College and a M.M. in vocal performance from the Peabody Conservatory.



Mezzo soprano **Sarah Davis** recently performed with Bel Cantanti Opera (*Angelina, La Cenerentola*; *Rosina, Il Barbiere di Siviglia*), Opera Lafayette (chorus, *Lalla Roukh*), and Loudoun Lyric Opera (*Miss Todd, The Old Maid and the Thief*). Ms. Davis has been the mezzo soloist in Handel's *Messiah* with the Easton Choral Society, the Capitol Hill Chorale, and Clarendon United Methodist Church under the direction of J. Reilly Lewis. She has performed as soloist with the Oratorio Society of Virginia, The Virginia Consort, and with the Epiphany Consortium. She performs with the (*continued next page*)



## GUEST ARTISTS

(*Sarah Davis*, continued from p. 31) Washington Bach Consort and the Bach Sinfonia. Sarah has studied as a Young Artist with the Staunton Music Festival, and the Caramoor Music Festival, where she covered the role of Romeo in Bellini's *I Capuleti e i Montecchi* with Maestro Will Crutchfield. She holds a Bachelor's of Music from James Madison University, and a Master's of Music from the University of Michigan, Ms. Davis has studied under In Dal Choi, Carrie Stevens, and Melody Racine.

**Jason Rylander** has been praised by *The Washington Post* for his “strong, clear tenor” and for performances that “coupled sonorous warmth and emotional depth.” Recent solo highlights include a program of Dowland's lute songs with Howard Bass on the Kennedy Center's Millennium Stage, tenor roles in Purcell's *Fairy Queen* at the Rutgers-Camden Theater under the direction of Julianne Baird, and the Handel oratorios *Esther* and *L'Allegro, il Penseroso, ed il Moderato* at the American Bach Soloists Festival in San Francisco. Jason has also performed Bach's B-Minor Mass and numerous Bach cantatas with the Washington Bach Consort, the Mozart Requiem and Salieri Requiem with the Bach Sinfonia, and Bach cantatas 4 and 106 with Mountainside Baroque. This season, he appeared with Third Practice in Monteverdi's *Vespers 1610* and with the New Dominion Chorale in the Beveridge Advent Cantata. Jason has performed in numerous young artist programs including the Amherst Early Music Festival, Tafelmusik Baroque Summer Institute, and Queen's College Baroque Opera Project.



## HANDEL PERIOD INSTRUMENT ORCHESTRA

Please see *Distant Bells* program insert for complete orchestra personnel listing.

## GUEST ARTISTS

A native of Fairbanks, Alaska, baritone **Brendan Curran** serves his country as a member of Army Voices, the mixed voice ensemble of The United States Army Band “Pershing’s Own.” He holds degrees in vocal performance from the University of Northern Colorado and Peabody Conservatory. His operatic experience includes roles with Portland Opera and Opera North. Mr. Curran is a frequent soloist at Washington National Cathedral.



His performances there include the Duruflé Requiem and J.S. Bach’s St. Matthew Passion with Cathedral, *Paris, Music for the City of Light* with the Folger Consort, and Brahms’ *Ein deutsches Requiem* with Cathedral Choral Society. His Maryland engagements include performances with Annapolis Opera, Concert Artists of Baltimore, and Handel Choir of Baltimore, where he first performed in 2012 as bass soloist for Handel’s *Messiah*.

## PROGRAM NOTES *(continued from p. 29)*

repeated “conquassabit” in the seventh movement, illustrating the smashing of enemy heads. The choral writing is virtuosic throughout, described by H. C. Robbins Landon as “of staggering technical difficulty, displaying immediately the excellence of Roman choirs at the beginning of the century.”

*Notes by Arian Khaefi*

### ***Berliner Messe***

Arvo Pärt was born in Paide, Estonia in 1935, and graduated from the Tallinn Conservatory in 1963. He worked in Estonia as a film composer before emigrating to Vienna, then to Berlin, in 1981. His earliest compositions were tonal, and showed the influence of Prokofiev and Shostakovich. Later he switched to a strict serial style based on Schönberg’s, then again back to a tonal music based on old polyphonic forms and Gregorian chant. Later he developed the *tintinnabuli* style used in the *Berlin Mass*, derived from the sound of *(continued next page)*

## PROGRAM NOTES *(continued from p. 33)*

bells. As Richard Kostelanetz wrote, “Pärt’s creative career can be viewed as dialectical, moving from thesis through a serialist antithesis to the current synthesis.”

The *Berlin Mass* was composed in 1990 for four soloists and organ, and later revised for chorus and string orchestra. It is comprised of the five traditional mass movements, plus *First Alleluia*, *Second Alleluia*, and *Veni Sancte Spiritus* movements which make it suitable for its intended use at the Feast of Pentecost (with Christmas and Easter, one of the three major feast days of the Christian Church and celebrating the gift of the Holy Spirit).

Pärt’s use of chant-like declamation and slow tempos gives the piece a stately serenity reminiscent of Renaissance choral music, while his careful attention to the nuances of the language give the Latin words a familiar, almost conversational tone.

Pärt’s style has been described as “minimalist,” but it is a minimalism completely different from that of composers like John Adams or Philip Glass, who compose music that is rhythmically driven, with only intermittent changes in harmony. In contrast, Pärt’s music never has what American Bandstand fans used to call “a good beat.” There is no palpable pulse except that of the words themselves; instead there is constant harmonic variety in the different combinations of pitches and of vocal and instrumental timbres. There is little explanation of this from Pärt himself—Richard Kostelanetz quotes him as saying, concerning other contemporary composers, “There is no music; there is only explanations,” and “Everything I ever said about music I wanted to forget.”

The *tintinnabuli* method is displayed clearly in the *Kyrie*, *Gloria*, and *Alleluias* of the *Berlin Mass*: the sopranos and tenors sing only notes of a triad chord, and so their lines move only by leaps. The altos and tenors start each phrase on a note not in the triad, and their lines move only stepwise. There is only one word per measure, with a constantly changing meter. After the chorus sings each line of the text, there is a punctuating “period” from the orchestra.

The *Veni Sancte Spiritus* is a sequence, a hymn proper to a specific day in the church calendar, here Pentecost. Also known as the Golden Sequence, it is one of the few sequences that still remain in the official Roman Catholic liturgy. The text is by an unknown 13th century author, in rhyming seven-syllable lines. Pärt seems to emphasize the special nature of the sequence by abandoning the strict *tintinnabuli* method, using a prevailing triple meter, and spreading the words over multiple measures, with each three-line stanza punctuated by a triple-long measure of sustained final syllables.

The *Credo* is composed in harmony that could almost be by some other 20th-century choral composer—but still in an unhurried, one-word-per-measure declamation, ending with a uniquely consonant “Amen.” The *Sanctus* returns to the *tintinnabuli* style, and the *Agnus Dei* brings still another formula, with mostly stepwise lines repeated by widely leaping echoes from other voices until the steps are abandoned altogether and all voices conclude with intervals of perfect fourths and perfect fifths.

*Notes by Eric Leibrock*

## **Gloria**

Antonio Lucio Vivaldi composed this *Gloria* in Venice, probably in 1715, for the choir of the Ospedale della Pietà, an orphanage for girls (or more probably a home, generously endowed by the girls’ “anonymous” fathers, for the illegitimate daughters of Venetian noblemen and their mistresses). The Ospedale prided itself on the quality of its musical education and the excellence of its choir and orchestra. Vivaldi, a priest, music teacher and virtuoso violinist, composed many sacred works for the Ospedale, where he spent most of his career, as well as hundreds of instrumental concertos to be played by the girls’ orchestra. This, his most famous choral piece, presents the traditional *Gloria* from the Latin Mass in twelve varied cantata-like sections.

The wonderfully sunny nature of the *Gloria*, with its distinctive melodies and rhythms, is characteristic of all of Vivaldi’s music, giving it an immediate and universal appeal. The opening movement is a joyous chorus, with trumpet and oboe obligato. The extensive orchestral introduction establishes two simple motives, one of octave leaps, the other a quicker, quaver - semiquaver figure, that function as the *ritornello*. The choir enters in chorale-like fashion, (*continued p. 37*)

*Kristina Auth Paltell*

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## PROGRAM NOTES *(continued from p. 35)*

syllabically declaiming the text in regular rhythms, contrasting with the orchestral *ritornello*, which contains most of the melodic interest of the movement.

The B minor *Et in terra pax* is in nearly every way a contrast to the first. It is in triple rather than duple time, in a minor key, and rather slower. Its imitative and expressive chromatic texture evokes the motets of the Renaissance era, the so-called “stile antico”. *Laudamus te*, a passionate duet for soprano and mezzo-soprano, gives us some hint of the skill of Vivaldi’s young singers.

*Gratias agimus tibi* is a very broad and entirely homophonic prelude to a fugal allegro on *propter magnam gloriam*. The Largo *Domine Deus, Rex coelestis* is in the form of duet between the solo soprano and the solo violin, followed by the joyful F major *Domine Fili unigenite* chorus in what Vivaldi and his contemporaries would have regarded as the ‘French style’. It is dominated by the dotted rhythms characteristic of a French overture. *Domine Deus, Agnus Dei* features the alto soloist, with the chorus providing an antiphonal response, *qui tollis peccata mundi*, to each intercession. The bold harmonies of the following section, *Qui tollis*, provide a refreshing change of tone colour, and complement the intercessional alto aria, *Qui sedes ad dextera Patris*. The string accompaniment contains recollections of the opening movement, and prepares for the following movement, *Quoniam tu solus sanctus*, which takes the shape of a brief reprise of the opening movement’s broken octaves.

The powerful *stile antico* double fugue on *Cum Sancto Spiritu* that ends the work is an arrangement by Vivaldi of the ending of a *Gloria per due chori* composed in 1708 by an older contemporary, the now forgotten Veronese composer Giovanni Maria Ruggieri, whom Vivaldi seems to have held in high esteem, as he used a second adaptation of this piece in another, lesser-known D Major *Gloria* setting, RV 588.

*Notes by Peter Carey, Royal Free Singers*

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## NEWS FROM HANDEL CHOIR

On Sunday Dec. 7, Handel Choir of Baltimore singers presented *European Masters: Vivaldi, Poulenc, Górecki, Handel* at Charlestown Retirement Community in Catonsville, followed by two successful performances of Handel's *Messiah* on Dec. 13 and 14 with acclaimed soloists Laura Choi Stuart, Monica Reinagel, Brian Giebler and Steven Combs.

Artistic Director and Conductor Arian Khaefi has been invited to present a series of lectures, choral clinics, and conducting workshops in Shenzhen, China, in April 2015. For more information about Handel Choir of Baltimore, our concerts and other projects, and auditions, visit **handelchoir.org**. While you're there, sign up for email updates to get the very latest news throughout the year. And you can follow us on Facebook and Twitter! We welcome your phone call at the office with questions and concert feedback: **667.206.4120**.

**AUDITIONS** for community singers for our 2015-2016 season will be held May 11-16, 2015. Call 667.206.4120 or go to [handelchoir.org](http://handelchoir.org) for information. *Anne C.A. Wilson, Managing Director*

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