

Program Order

Lo, How a Rose  
Echo Carol  
*S: Heather Baxter, Mickey McGrath, Mia Kissil Hewitt*  
*A: Beth Shirley, Caitlyn Roper, Beth Wilson*  
*T: Chris Jacoby, Joe Keefe, Ken Short*  
*B: Travis Alexander, Ted Roper, Ben Schroeder*

Flos Regalis  
Y'Susum Midbar  
14th Century Conductus  
D. Zahavi, arr. Alice Parker (b. 1925)

Desert Rose  
*Ellie Escher, Laura Kosmich, Greg Jung, John Lamb*  
Drew Collins (b. 1975)

I Am Come into My Garden  
*Virginia Hicks, Adam Aguanno, George Aronson*  
William Billings (1746-1800)

The Wilderness  
*James Douglas, Kiera Casper, Kim Williams, Matt Shurts, Marilyn Kitchell, Rob Morse*  
Samuel Sebastian Wesley (1810-1876)

A Spotless Rose  
*Greg Voinier, baritone*  
Herbert Howells (1892-1983)

The Holly and the Ivy  
What Sweeter Music  
arr. Reginald Jacques (1894-1969)  
John Rutter (b. 1945)

INTERMISSION

Lirum, Lirum  
There is No Rose  
*Linda Clark, PJ Livesey, Laura Kosmich, Andy Moody*  
There is No Rose  
The Darkling Thrush  
*Martha Domonkos, Linda Fagerstrom, Chris Jacoby*  
Pastores Loquebantur  
Thomas Morley (1557-1603)  
Medieval Carol  
John Joubert (b. 1927)  
Timothy C. Takach (b. 1978)  
Francisco Guerrero (1528-1599)

*Harmonium Chamber Singers*

Angelus ad Pastores ait  
Zimneye utro (A Winter Morning)  
From Three Latvian Carols  
    Mekletaja cels (The Christmas Rose)  
    Ai, nama mamina (The Christmas Season)  
Go! Tell It!  
*David Green and Nancy Watson Baker*  
Giovanni Gabrieli (1557-1612)  
Georgy Sviridov (1915-1998)  
arr. Andrejs Jansons (b. 1938)  
arr. Ken Berg (b. 1956)

Organist: Brian Harlow      Rehearsal Accompanist: Joan Tracy

## Winter Garden - Program Notes

For all of its 30-year history, Harmonium's logo has included a rose. The symbol of transient beauty seems *apropos* for a choral group-- each concert is such a short time, yet so poignantly prepared and loved by its singers. As the days get colder and darker, images of the wilderness, the flower blooming in the winter garden, have been used throughout the ages to represent hope in many traditions. Come explore the garden with us!

**Jan Sandström** is one of the most widely performed contemporary Swedish composers, writing music for choir, opera, ballet, and orchestra. His most famous orchestral work may be his *Motorbike Concerto* (1989) for trombone and orchestra. His best known choral work internationally is this re-setting of renaissance composer **Michael Praetorius' *Lo, How a Rose*** (1995). Its simple, devout Catholicism and vocalism owe something to the composer's early career as a chorister. Born in the Sami area of Northern Finland in 1954, he grew up in Stockholm and studied in both Stockholm and Piteå, where he helped expand the University's School of Music. Compositionally, his work is eclectic, with influences of minimalism, Eastern philosophy, and serialism, as well as a form of overtone harmony that is known as spectralism.

### **Lo, How a Rose E'er Blooming**

Lo, how a Rose e'er blooming  
from tender stem hath sprung!  
Of Jesse's lineage coming,  
as men of old have sung.  
It came, a floweret bright,  
amid the cold of winter,  
when half spent was the night.

German Romantic composer and choir director **Hugo Richard Jüngst** was best known for his work with the Dresden Men's Choir and this little *Echo Carol* exploits the pastoral feeling of singing across the mountains.

### **Echo Carol**

While by my sheep I watch'd at night,  
Glad tidings brought an angel bright:

*Refrain:*

*How great my joy! (Great my joy!)  
Joy, joy, joy! (Joy, joy, joy!)  
Praise we the Lord in heav'n on high!  
(Praise we the Lord in heav'n on high!)*

There shall be born, so he did say,  
In Bethlehem a Child today:

*Refrain*

There shall he lie, in manger mean,  
Who shall redeem the world from sin:

*Refrain*

Lord, evermore to me be nigh,  
Then shall my heart be fill'd with joy!

*Refrain*

The 14<sup>th</sup> century English Conductus, *Flos Regalis*, equates the Virgin with the leader of the choir, and carries the flower metaphor all the way back to the ancient ancestor of David, Jesse, who is often represented as a root or a tree. *Conductus* is a type of sacred, but non-liturgical vocal composition for one or more voices. The word derives from the Latin *conducere* (to escort), since the style was probably used as a processional, often as the lectionary (Bible) was moved for the reading of the Gospel.

## Flos Regalis

|                                |  |
|--------------------------------|--|
| Flos regalis virginalis        | Royal, virginal flower                       |
| Chori dux egregia              | illustrious leader of the choir,             |
| Quam de Jesse natam esse       | who art well-known to be                     |
| Stirpe constat regia.          | descended from the royal offspring of Jesse; |
| Rosa fragrans primula vernalis | O fragrant rose, O primrose                  |
| Servos tuos libera de malis    | free thy servants from all affliction.       |

By performing **David Zahavi's** *Y'Susum Midbar* in this concert, I hope to draw connections between the wilderness imagery of Advent and ancient Hebrew wilderness metaphors. America's *grande dame* of arranging, **Alice Parker**, wrote this work for *Zemer Chai*, Washington D.C.'s premier Jewish Community Choir, and for its director, Eleanor Epstein. Says Alice: *Eleanor has been a close friend for 20 years -- she was my first Melodious Accord 'Fellow'. . . and I've always enjoyed her work in both conducting and choral arranging. She commissioned three pieces for me, helping me to select the tunes from what she thought were folk materials. After I'd written the arrangement, she found out that it was indeed a composed song, and it took quite a bit of writing back and forth to Israel to obtain permission for the setting. It's a wonderful song - kudos to Mr. Zahavi that he captured so completely the vigor and tone of Israeli folk dances. It was a pleasure to work on, and I am so pleased with its frequent performances.*

## Y'Susum Midbar

|                          |   |
|--------------------------|---|
| Y'susum midbar v'tsiyah, | The desert shall be glad;                   |
| v'tageil tageil aravah,  | the wilderness shall rejoice                |
| v'tifrach kachavatselet. | and blossom like a rose.                    |
| Ki nivk'u bamidbar mayim | For waters shall burst forth in the desert, |
| un'chalim baaravah.      | streams in the wilderness.                  |

**Drew Collins** is a conductor, composer, editor, reviewer, clinician, and educator specializing in choral music. He is currently Associate Director of Choral Studies and Music Education at Wright State University (Dayton, Ohio). Collins's teachers include Rene Clausen at Concordia College in Minnesota, Ann Howard Jones at Boston University, and Earl Rivers at Cincinnati Conservatory. *Desert Rose* is constructed using a recurring motif (the cluster of pitches A, B, C) that is rhythmically altered to accommodate different lines of text. The clarity of texture, close dissonances, and poetic rhythms create a mesmerizing setting of the poem by George Mackay Brown (1921-1996).

## Desert Rose

No one will sing your beauty, the poet said—  
You must live and die alone.

Three travelers out of the morning rode.  
They lingered.  
They stirred my incense. They journeyed on.

No shower or shade—  
I suffered all day the barren gold of the sun.

A star lifted its head  
And seemed to murmur to me alone.

*All beyond time are made  
Star and poem, cornstalk and stone.*

*Now to the House-of-Bread  
I guide three hungry gold-burdened men.*

Midnight, rejoicing, shed  
Dew in my cup like wine.

**William Billings** was perhaps the most gifted composer to emerge from the New England “singing-school” tradition. Although by trade a tanner, he seems to have devoted most of his energy to composing, teaching, and publishing music. Editor Lawrence Bennett provides the following notes for **Billings’ *I Am Come into My Garden***: *This is one of three Billings anthems based upon texts from the Song of Solomon. Together with I Charge You, O Ye Daughters of Jerusalem, and I Am the Rose of Sharon, it forms an extraordinary group of Biblical love songs. I Am Come into My Garden consists of selected verses from the Song of Solomon which develop in dramatic form three images: a sensual garden, an absent lover, and a gathering of friends to celebrate. This anthem appears to be unique to Billings’ last published collection, The Continental Harmony (Boston, 1794). One of his most sumptuous and evocative text settings, it contains most of the characteristics of his style--a penchant for melodic writing in each of the parts, sensitivity to the text, and an abundant sprinkling of unorthodox harmonies, including a direct cross relation (F# and F natural simultaneously), open fifth cadences, and frequent sets of parallel fifths and octaves.*

## I Am Come Into My Garden

I am come into my garden, my sister, my spouse;  
 I have gathered my myrrh with my spice;  
 I have eaten my honeycomb with my honey;  
 I have drunk my wine with my milk.  
 Eat, eat, O friends, abundantly,  
 and drink, drink, O friends, abundantly.  
 I sleep, but my heart waketh;  
 It is the voice of my beloved, saying:  
 Open to me, my sister, my love,  
 my dove, my undefiled,  
 For my head is fill'd with dew,  
 And my locks with the drops of the night.  
 I open'd to my beloved,  
 But my beloved had withdrawn himself,  
 And he was gone.  
 I sought him, but I could not find him;  
 I call'd him, but he gave me no answer.  
 Stay me with flagons, comfort me with apples,  
 For I am sick of love.  
 Make haste, my beloved, and be like a roe<sup>1</sup>,  
 Or a young hart<sup>2</sup> upon the mountains,  
 the mountains of spices.

1- doe

2- stag

**Samuel Sebastian Wesley** was born in London, the illegitimate son of composer Samuel Wesley and his maid, Sarah Suter, and the grandson of Charles Wesley. After singing in the choir of the Chapel Royal (he was said by William Hawes, Master of the Children, to have been 'the best boy he had ever had'), he embarked on a career as a musician, becoming organist of Hereford Cathedral in 1832. He moved to Exeter Cathedral three years later, and subsequently held conflict-laden appointments at Leeds Parish Church, Winchester Cathedral and Gloucester Cathedral. Famous as an organist in his day, he composed almost exclusively for the Church of England. His better known anthems include *Thou wilt keep him in perfect peace* and *Wash me thoroughly*. He also wrote several rather late examples of verse anthems, which contrast unison and contrapuntal sections with smaller, more intimate passages for solo voice or voices. *Blessed be the God and Father*, *The Wilderness*, and *Ascribe unto the Lord* are of considerable length, as is his *Service in E*. The popular short anthem *Lead me Lord* is an extract from *Praise the Lord, O My Soul*.

Wesley's turbulent career as a cathedral organist reflected the straitened circumstances under which church musicians were forced to work in the 19<sup>th</sup> century. His struggle to improve matters became a lifelong crusade whose fruits were only beginning to appear when he died in 1876. *The Wilderness* was written at his first rural cathedral position in Hereford, where the young musician experienced a rude awakening:

*“Painful and dangerous is the position of a young musician who, after acquiring great knowledge of his art in the Metropolis, joins a country Cathedral. At first he can scarcely believe that the mass of error and inferiority in which he has to participate is habitual and irremediable. He thinks he will reform matters . . . but he soon discovers that it is his approbation and not his advice that is needed. The Choir is "the best in England," (such being the belief at most Cathedrals) and, if he give trouble in his attempts at improvement, he would be . . . at once voted a person with whom they [the chapter] "cannot go on smoothly," and "a bore."*

Yet these bucolic surroundings fostered the composition of *The Wilderness* to commemorate the re-opening of the rebuilt cathedral organ in November 1832. It was Wesley’s first wholly characteristic piece of church music and, through a fascinating synthesis of the music he had encountered in London with the cathedral tradition, demonstrated how new life could be infused into the anthem. First heard on November 8, 1832, it opened a new chapter in the history of cathedral music as he brought his experience of concert hall and theatre to bear on the inherently old fashioned verse anthem form. Refusing to be bound by the constraints of tradition, he employed the contemporary harmonic idiom he had grown familiar with in London and developed the role of the organ into that of a fully-fledged partner in the musical argument (including an elaborate obbligato pedal part). Such moments as the stalking pedal part in the bass solo ‘Say to them of a fearful heart,’ the colorful accompaniment to the words ‘For in the wilderness shall waters break,’ or the dramatic recitative ‘And a highway shall be there’ in which the lower voices (in B-flat minor) are answered by the ethereal sound of high voices in B major, have no direct forebears. But Wesley’s masterstroke is to be found at the close of the fugue ‘And the ransomed of the Lord,’ where a striking series of modulations away from the tonic is as unexpected as it is effective. What the Hereford congregation made of the work can only be guessed at, but Wesley was well-satisfied and entered it for the Gresham Prize Medal for a newly-composed piece of church music. The three judges thought otherwise and one (William Horsley) damned it with these immortal words: ‘A clever thing, but not Cathedral music.’

Perhaps Wesley’s most significant achievement was to re-introduce a sense of drama into Anglican cathedral music. His music speaks with a powerful and wholly distinctive voice and he was also one of the small set of English composers to have embraced Romanticism wholeheartedly. If his musical language was Romantic, so too were his vision of the composer as an artist and his conception of the Anglican choral service as an art form embracing music, liturgy, architecture, and ceremony. It was such a vision that inspired his greatest works, and probably served as inspiration for later composers such as Arthur Sullivan. (Notes by Philip Moore)

## **The Wilderness**

The wilderness and the solitary place  
shall be glad for them,  
and the desert shall rejoice  
and blossom as the rose.  
It shall blossom abundantly  
and rejoice with joy and singing.

Say to them of a fearful heart,  
Be strong, fear not:

Behold, your God  
He will come and save you.

Then shall the lame man leap as an hart<sup>1</sup>,  
and the tongue of the dumb sing;  
For in the wilderness shall waters break out,  
and streams in the desert.

And a highway shall be there:  
it shall be call'd The way of holiness;  
the unclean shall not pass over it,  
But the redeemed shall walk there.

And the ransom'd of the Lord shall return,  
and come to Zion with songs,  
and everlasting joy upon their heads;  
they shall obtain joy and gladness,  
and sorrow and sighing shall flee away.

1- stag

**Herbert Howells** studied at the Royal College of Music with the greats of English music at the time, Stanford, Parry and Wood. Sir Arthur Bliss praised his natural gifts for music. Stanford called Howells his "son in music." At the RCM, where he joined the faculty in 1920, he was considered the best of his generation of composers. During World War II, he served as acting organist of St John's College, Cambridge. Howells began his career with orchestral works, but after his second piano concerto received a hostile reception, he stopped composing for a bit. After the tragic death of his son Michael at age 9, he found a new creative outpouring in choral and church music, although like Vaughan Williams, he was not an orthodox Christian. He was commissioned to write a series of service settings tailored for the specific buildings of King's College, Cambridge (i.e. the Collegium Regale, from which came the *Magnificat and Nunc Dimittis*, performed by Harmonium last December); St John's College, Cambridge; New College, Oxford; Westminster Abbey; and Worcester, St Paul's, and Gloucester cathedrals, among others. Howells' anthems and motets are best known as staples of Anglican church repertoire, although he wrote orchestral and chamber music also. *A Spotless Rose* (1919) is a favorite anthem of many carol services, and the flowing rhythm, lush harmonies and sensuous baritone solo set a mood of intimacy and wonder.

## **A Spotless Rose**

A Spotless Rose is blowing,  
Sprung from a tender root,  
Of ancient seers' foreshowing,  
Of Jesse promised fruit;  
Its fairest bud unfolds to light  
Amid the cold, cold winter,  
And in the dark midnight.

The Rose which I am singing,  
Whereof Isaiah said,  
Is from its sweet root springing  
In Mary, purest Maid;  
For through our God's great love and might,  
The Blessed Babe she bare us  
In a cold, cold winter's night.

The respected English organist and conductor, **Reginald (Thomas) Jacques**, was educated at Queen's College, Oxford, where he became organist and director of music in 1926. Jacques was also conductor of the Oxford Orchestra Society (1930-1936), and The Bach Choir in London (1932-1960). In 1936 he founded his own Jacques Orchestra, and in 1954 he was made Commander of the Order of the British Empire. He collaborated with Sir David Willcocks in compiling the popular first volume of *Carols for Choirs* (1961), which incorporates several of his better known arrangements including this traditional English carol, *The Holly and the Ivy*, originally collected by Cecil Sharp.

### **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.

*Refrain:*

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

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

*Refrain*

The holly bears a berry,  
As red as any blood;  
And Mary bore sweet Jesus Christ,  
For to do us sinners good.

*Refrain*

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



*Refrain*

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

*Refrain*

**Sir John Rutter** is an English composer, choral conductor, editor, arranger and icon of the choral world. He studied music at Clare College, Cambridge, where he was a member of the choir and then director of music from 1975 to 1979. In 1974, Rutter visited the United States to premiere his "Gloria" in Omaha, Nebraska, which has become a favorite of Americans ever since. In 1981, he founded his own choir, the Cambridge Singers, who perform and record many of his works. In 1980, he was made an honorary Fellow of Westminster Choir College, Princeton, and in 1988, a Fellow of the *Guild of Church Musicians*. In 1996, the Archbishop of Canterbury conferred a Lambeth Doctorate of Music upon him in recognition of his contribution to church music. Rutter also works as an arranger and editor, most notably (in his youth) of the extraordinarily successful *Carols for Choirs* anthology series. He still lives near Cambridge, but frequently conducts other choirs and orchestras around the world. Many Harmonium members had the privilege of singing the *Requiem* under Rutter's own direction in Carnegie Hall last spring.

"I often think the text makes the music," Rutter once said at a Chorus America conference.

*What Sweeter Music* is certainly one of the composer's sweetest sounding works, a lyrical and appealing setting of the text by the 17<sup>th</sup> century Restoration poet Robert Herrick. The carol was written in 1987 for the famous *Lessons & Carols* service at King's College, Cambridge, with Stephen Cleobury, directing.

## **What Sweeter Music**

What sweeter music can we bring  
Than a carol, for to sing  
The birth of this our heav'nly King?  
Awake the Voice! Awake the String!

Dark and dull night, fly hence away,  
And give the honor to this day  
That sees December turn'd to May.

Why does the chilling winter's morn  
Smile, like a field beset with corn?  
Or smell like a meadow newly shorn  
Thus on the sudden?  
Come and see the cause,  
why things thus fragrant be:  
'Tis he is born, whose quick'ning Birth

Gives life and lustre, public mirth,  
To heaven and the under-earth.

We see him come, and know him ours,  
Who, with his sunshine and his show'rs,  
Turns all the patient ground to flow'rs.  
The darling of the world is come,  
And fit it is, we find a room  
To welcome Him.

The nobler part of all the house here,  
is the Heart, which we will give Him;  
and bequeath this holly and this ivy wreath,  
To do him honour; who's our King,  
And Lord of all this revelling.

**Thomas Morley**, a pupil and colleague of William Byrd, was one of the foremost Elizabethan composers. He graduated from Oxford in 1588, became organist at St. Paul's cathedral in 1591, and a Gentleman of the Chapel Royal in 1592. He was instrumental in inspiring the flowering of the English madrigal school based on Italian models. This pastoral "shepherd's song" *Lirum, Lirum* is from the *First Book of Ballets, Volume 4*, but the second verse text was adapted for Christmas use by Edmund Fellowes and Thurston Dart. A ballet is a kind of "madrigal lite" with verses and a refrain, usually 'fa, la, la,' but here, 'lirum, lirum' is used as another nonsensical refrain text meant to imitate instruments. In addition to madrigals and ballets, Morley is famous for church music, lute music, and some keyboard works found in the *Fitzwilliam Virginal Book*.

## **Lirum, Lirum**

You that wont<sup>1</sup> to my pipes sound,  
Daintily to tread your ground,  
Shepherds leave your pasture sweet,  
Lirum, lirum, lirum.

Here met together  
in winter weather,  
Hand in hand uniting,  
The Holy Child come greet.  
Lirum, lirum, lirum.

Lo triumphing brave comes He,  
All in pomp and Majesty,  
Monarch of the world and King,  
Lirum, lirum, lirum.

Let who-so list Him,  
dare to resist Him,  
We our voice uniting,

His praise shall ever sing.  
Lirum, lirum, lirum.

1- accustomed

The Chamber Singers juxtapose a Medieval English setting of *There is No Rose*, with **John Joubert's** modern yet similarly transparent setting. Although he has written works in all genres from symphonies to operas, Joubert is best known as a composer of short liturgical choral works, since winning the Novello anthem competition in 1952 for his *O Lorde the Maker of al Thing* (on another Medieval text). Born in Capetown, he was educated at the South African College of Music, and the Royal Academy of Music, London.

## There is No Rose

There is no rose of such virtue  
As is the rose that bare Jesu:  
Alleluia.

For in this rose contained was  
Heav'n and earth in little space:  
*Res miranda.*<sup>1</sup>

By that rose we may well see  
There be one God in Persons Three:  
*Pares forma.*<sup>2</sup>

Then leave we all this worldly mirth,  
And follow we this joyous birth:  
*Transeamus.*<sup>3</sup>

1- marvelous thing  
2- of equal form  
3- let us cross over

**Timothy C. Takach** is a professional composer based in Minneapolis. He is a singer with the professional male vocal ensemble *Cantus*, does freelance graphic design work, and runs *Graphite Publishing* along with co-founder Jocelyn Hagen (his wife and an award-winning composer as well). Takach has received a number of commissions from various organizations including the St. Olaf Choir, Cantus, the Minnesota Choral Artists, and the Western Michigan University Chorale. His compositions have been heard on NPR and have been recorded by various groups in North America. Takach graduated in 2000 with honors from St. Olaf College (Northfield, Minnesota), with a BA in Music Theory/Composition and a BA in Studio Art. *The Darkling Thrush* was commissioned by Dr. Anton Armstrong for the St. Olaf Choir in 2003. Takach has provided the following notes about the piece and Hardy's poem:

*Thomas Hardy (1814-1928) was born into a family of storytellers, and a strong narrative voice infuses much of his work. He shared his father's love of music, and this is apparent in **The Darkling Thrush** as music plays such a key role in this poem. Some of his finest literary works*

*revolve around humanity's frailty, and the struggle of man against an indifferent world. This poem was written in the late 1890s, and was later dated Dec. 31, 1900 to mark the end of the millennium.*

*The thrush in this poem is a symbol of strength, faith, and reasonless hope in the face of an environment that lacks sympathy. Its voice is the antithesis of the "strings of broken lyres" we see in the first stanza. The musical colors in this piece mirror the author's narrative description. We journey from the cold, austere setting Hardy sets up in the first two stanzas to the warm, hopeful, appreciation of the thrush's song in the end.*

## **The Darkling Thrush**

I leant upon a coppice<sup>1</sup> gate  
When Frost was spectre-gray,  
And Winter's dregs made desolate  
The weak'ning eye of day.  
The tangled bine-stems scored the sky  
Like strings of broken lyres,  
And all mankind that haunted nigh  
Had sought their household fires.

The land's sharp features seemed to be  
The Century's corpse outleant,  
His crypt the cloudy canopy,  
The wind his death-lament.  
The ancient pulse of germ and birth  
Was shrunken hard and dry,  
And every spirit upon earth  
Seemed fervourless as I.

At once a voice arose among  
The bleak twigs overhead  
In a full-hearted evensong  
Of joy unlimited;  
An aged thrush, frail, gaunt, and small,  
In blast-beruffled plume,  
Had chosen thus to fling his soul  
Upon the growing gloom.

So little cause for carolings  
Of such ecstatic sound  
Was written on terrestrial things  
Afar or nigh around,  
That I could think there trembled through  
His happy good-night air  
Some blessed Hope, whereof he knew  
And I was unaware.

1- covered in brush

After Victoria, and Morales, **Francisco Guerrero** is the Spanish Renaissance's most important and prolific composer. Born in Seville, he directed music at Jaén Cathedral in 1546-1548, and was a singer at Seville Cathedral in 1550. In 1554 he succeeded his teacher Morales as choirmaster at Málaga Cathedral, but he returned to Seville the following year to direct the music there. He always worked and lived in Spain although he traveled to Rome in 1581-1584 and made a pilgrimage to the Holy Land in 1588-1589. Guerrero's gentle lyricism, mastery of counterpoint devices, and ability to be dramatic, place him among the great Spanish polyphonists. His sacred output includes Masses, Requiems, motets, psalms, Magnificats, Vespers music, and Passions, and a collection of spiritual madrigals to Spanish texts. *Pastores Loquebantur* is lively and varied, with mood changes to suit the text and a satisfying final alleluia, as well as some masculine weight for the shepherd's story with the use of two bass parts.

### **Pastores loquebantur ad invicem**

Pastores loquebantur ad invicem:  
 "Transeamus usque Bethlem  
 et videamus hoc verbum,  
 quod factum est,  
 quod fecit Dominus et ostendit nobis."  
 Et venerunt festinantes  
 et invenerunt Mariam et Joseph  
 et infantem positum in praesepeio.  
 Alleluia.

The shepherds said to one another:  
 "Let us go straight to Bethlehem  
 and see this thing which happened,  
 which the Lord caused,  
 and has made known to us."  
 So they quickly went  
 and found Mary and Joseph,  
 with the baby lying in the manger.  
 Alleluia.

The music of **Giovanni Gabrieli** is inextricably linked to the glory, wealth, architecture, and acoustics of St. Mark's in Venice. Like his famous uncle and teacher, Andrea Gabrieli, Giovanni used *coro spezzati* (spatially separated choirs). Taking the double-choir a step further than his uncle's equally-balanced compositions, Giovanni explored contrasting registers and vocal colors, often pitting lower against higher voices, as in the 12-part (SSSATBar/ATBBBB) *Angelus ad pastores ait*.

### **Angelus ad pastores ait**

Angelus ad pastores ait:  
 Annuncio vobis gaudium magnum.  
 Quia natus est vobis hodie  
 Salvator mundi.  
 Alleluja.

The angel says to the shepherds:  
 I bring you tidings of great joy.  
 For unto you is born today  
 the Savior of the world.  
 Alleluja.

Gloria in excelsis Deo.  
 Et in terra pax  
 hominibus bonae voluntatis.  
 Alleluja.

Glory to God in the highest.  
 And in earth peace,  
 to men of good will.  
 Alleluja.

While exploring sonorous textures and winter landscapes, we must turn to Russia and **Georgy Sviridov**. Born in the Kursk region of Russia, he studied with Dmitri Shostakovich at Leningrad

Conservatory. He is the strongest contemporary link to Russia's monumental musical past and such composers as Glinka, Mussorgsky, and Rachmaninoff. The key forces in Sviridov's works are religion and *narodnost'*: a nineteenth century literary concept that refers to a nation's spirit through the ages. Sviridov's works are permeated with the most prominent characteristics of *narodnost'*: ritual as an act of relinking with the past, an inimitably Russian 'sociability' as an expression of sincerity and depth of emotion; the epic style as a means for philosophical overview; musical symbolism (in particular, 'bell' effects); the lyrical style as the voice of nature; and the chorus as the symbol and voice of the people. His style is programmatic, and incorporates rich vocal expressive devices, and frequent dissonance within an overridingly tonal framework.

*A Pushkin Wreath* is a musical "book of poems," ten in all, written by Aleksandr Pushkin (1799-1837), Russia's greatest poet. The whole cycle forms a kind of poetic concerto for chorus. No. 1, *Zimneye utro (A Winter Morning)*, exhibits typical Sviridov traits: solo lines over a hummed choral texture, intricate divisi, elaborate dynamic effects, and static harmony. The music intensely captures the mood of the poem. (Adapted from Musica Russica notes by Peter Jermihov)

### **Zimneye utro (A Winter Morning)**

|  |   |
|--|---|
| Moroz i sontse: den chudesniy!<br>Yeshcho ti dremlesh, drug prelesniy –<br>Pora, krasavitsa, prosnis:<br>Otkroy somknuti negoy vzori,<br>Nafstrechu severnoy Avrori,<br>Zvezdoyu severa yavis! | Cold frost and sunshine; a wondrous day!<br>You are still slumbering, my lovely friend,<br>It's time to wake up, beautiful one!<br>Open up those sleepy eyes,<br>To gaze upon the northerly Aurora,<br>It's time to shine, Star of the North! |
| Vechor, ti pomnish, vygua zlilas,<br>Na mutnom nebe mgla nosilas;<br>Luna, kak blednoye piatno,<br>Skvoz tuchi mrachniye zheltela<br>I ti pechalnaya sidela,<br>A niche... pogliadi v okno:    | Last night, remember how the tempest howled,<br>How haze was clouding the murky skies;<br>The moon, like a pale blotch,<br>Glowed yellow through the dark clouds,<br>And you sat there, mournful,<br>But now... just look out the window:     |
| Pod golubimi nebesami<br>Velikolepnimi kovrami,<br>Blestia na sontse, sneg lezhit,<br>Prozrachniy les odin cherneyet,<br>I yel skvoz iney zeleneyet  | 'Neath azure skies,<br>Like a magnificent carpet,<br>Snow lies, glimmering in the sun,<br>Only the bare woods cast a shadow,<br>And the fir-trees show their verdure<br>through the frost,  |
| I rechka podo ldom blestit.  | While the river glistens beneath the ice.   |
| Skolzia po utrennemu snegu,<br>Drug miliy, predadimsia begu<br>Neterpelivovo konia –<br>I navestim polia pustiye,<br>Les, nedavno stol gustiye,<br>I bereg, miliy dlia menia.                  | Skimming along the morning snow,<br>Let us, dear friend, abandon ourselves<br>To the sprinting of an eager horse.<br>And so we'll visit the empty fields,<br>The forests, just recently so dense,<br>And that riverbank, so dear to me.       |

**Andrejs Jansons** graduated from Juilliard with a degree in oboe, Manhattan School of Music with a Masters in conducting, and Rutgers University with a Doctor of Education in Creative Arts. He has been music director for Fordham University Choir, the Bergen Chorale, New York Estonian Choir, and founded the New York Latvian Choir. He is active as a conductor of orchestras, choirs, and as an oboist, composer, and arranger. The *Three Latvian Carols* were arranged for the New York Latvian Choir and published by *earthsongs* in 1991. We perform two of these, *Mekletaja cels*, composed by Jansons, and the folksong *Ai, nama mamina*, with its characteristic Balkan drone, refrain, and tune contained within a small range.

## Three Latvian Carols

### Mekletaja cels

Mekletaja cels ir gala,  
 Vakars metas, talu iets.  
 Bala ziema, svesa mala  
 Sarti uzplaukst blazmas zieds.  
 Vaitur Ziemas svetku roze  
 Debess darzos ziedus ver?  
 Brinumaino krasu kveli  
 Acis atdzerdamas dzer.  
 Mana debess roze,  
 Mates maigo roku dests:  
 Jauka bernu dienu gaisma,  
 Briniskiga Kristus vests.  
 Zinu tava sirdi Sonakt  
 Kristus roze zied,  
 Un tu izej ziemas lauka  
 klausities ka zvaigznes dzied!

The seeker's road has come to end;  
 The evening has come, it's been a long journey.  
 In the white winter, in the foreign land,  
 a shiny red flower blooms like sunrise;  
 Is the Christmas rose there?  
 In Heaven's garden opening her blossom,  
 the wonderful glowing colors:  
 the eyes are drinking it up.  
 My heavenly rose,  
 planted by my mother's gentle hands:  
 the wonderful childhood light,  
 the wonderful news of Christ.  
 I know that in your heart tonight,  
 Christ's rose blossoms,  
 and when you go out in the winter's field,  
 listen how the stars sing!

### Ai, nama mamina

Ai, nama mamina, laid mani ieksaja,  
*kaladu, kaladu\**  
 Kekatas atbrauca ar vezuminise.  
 Kavajat ilenus, kavajat suseklus.  
 Kekatu pulkaja raveji lautini.  
 Nezagsu ilenu,  
 nezagsu adatu.  
 Susekli, to zagsu, ta mane vajaga,  
 Kalada bernieme galvinu sukate,

Mother of the house, let me in;  
 The mummers<sup>1</sup> arrived with a wagonload.  
 Hide your awls<sup>2</sup> and hide your hairbrushes!  
 The mummers often steal things.  
 I will not steal your awl!  
 I will not steal your needles!  
 I will only steal your hairbrushes  
 To brush my children's hair.

\* repeated after each phrase

1- masked or costumed merrymakers

2- pointed tool for piercing small holes

**Ken Berg** holds BME and MME degrees from Samford University in Birmingham, Alabama. Ken considers himself a "functional" composer, generally writing for specific program needs or

on commission. He has been the Choral Director and Fine Arts Chairman for John Carroll Catholic High School in Birmingham since 1977. In 1978, he, and his accompanist wife Susan, took over as Music Directors of the Birmingham Boys Choir. His choirs have sung for State and National Music Conventions and have attended festivals all over North America. ***Go! Tell It!*** was arranged in 2004 for Dr. Millburn Price and the Samford University *A Capella* Choir.

## **Go! Tell It!**

### *Refrain:*

*Go! Tell it on the mountain,  
Over the hills and ev'rywhere  
Go! Tell it on the mountain  
that Jesus Christ is born!*

While shepherds they were watchin'  
o'er all their flocks by night!  
Behold! Thru all the heavens  
There shown a holy light!

### *Refrain*

All in a lowly manger  
the humble Christ was born,  
and God sent us salvation  
that blessed Christmas morn!

### *Refrain*

Sweet Jesus Christ, Our Jesus Christ,  
Our Savior is born!  
Tell the world that Jesus is born!

Thank you for joining us on the mountain, in the garden, and for taking this moment to stop and smell the roses!

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