

Angels of Light

December 8 & 9, 2012



Serenity Ola Gjeilo (b. 1978)
Remember, O Thou Man Abbie Betinis (b. 1980)
Beth Shirley, soloist with Carlene Seppala, Ken Short, Ben Schroeder,
Emilie Bishop, Grace Van Cleef, PJ Livesey
A Sound of Angels Christopher Tye (c. 1505 – c. 1572)
The Night Went Wild with Angels Thomas Pavlechko (b. 1962)
Shalom Aleichem Israel Goldfarb (1879-1956), arr. Elliot Z. Levine (b. 1948)
David Green, Alice Allen, Murray Spiegel, Emanuel Meli
Denn Er hat seinen Engeln Felix Mendelssohn (1809-1847)
Magnificat Claudio Monteverdi (1567-1643)
Elise Figa and Laura Winslow, sopranos; Greg Paradis, Matthew Shurts, Ken Short, tenors

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Ave Regina Coelorum William Byrd (1539-1623)
Let All Mortal Flesh Keep Silence Edward C. Bairstow (1874-1946)
Robert Emmerich, Ted Roper, soloists
See Amid the Winter Snow Jocelyn Hagen (b. 1980)
Linda Clark, solo

CHAMBER SINGERS

Angelus ad Virginem Andrew Carter (b.1939)
Var inte rädd för mörkret Fredrik Sixten (b. 1962)
Ropa ut den glädje Sixten
Lux Aurumque Eric Whitacre (b. 1970)
Rachel Clark, soprano
Ave Maria (NJ Premiere) Thomas Keesecker (b. 1956)
Arma Lucis Jackson Berkey (b. 1942)
Marilyn Kitchell, soprano
Alumni song: Ding Dong Merrily on High
Audience: Maoz Tzur (Rock of Ages) & O Praise Ye the Lord (1982 hymnal)
Betelehemu Nigerian Carol, Via Olatunji (1927-2003)
arr. Whalum/Brooks
Mark & Mia Hewitt, Devin McGuire, Eric Roper, drums

Featured Instrumentalists: Joseph Arndt, organ Terrence Thornhill, cello

Angels of Light - Program Notes

One of the best things about being in the field of choral music for over 25 years is the amazing repertoire from which to draw. I can never be bored when such fabulous new young composers as Abbie Betinis, Eric Whitacre and Jocelyn Hagen appear on the scene, yet I have a whole world of older music as well to teach to a new generation and to put together in different ways. This concert uses both angels and light (lux!) as unifying themes, but it was also built around repertoire for chorus with a single solo cello, such as the opening stunning work, *Serenity*, a setting of the *O Magnum Mysterium* text.

Ola Gjeilo was born in Norway in 1978 and moved to the United States in 2001 to study at the Juilliard School, from which he graduated with a master's degree in 2006, after 2 years at the Royal College of Music in London. Ola's concert works are performed all over the world, and he has recorded, as pianist-composer, *Stone Rose* (2L, 2007) and its 2012 sequel, *Piano Improvisations*. Many of Ola's choral works are featured on Phoenix Chorale's bestselling *Northern Lights* album (Chandos, 2012). He especially enjoys writing music for choir, orchestra/symphonic winds, and the piano. "With *Serenity*, I wanted to write a *cappella* music that has a symphonic, abundant feel," he explains. "I love a warm, lush sound that can give a feeling of space and evocativeness, but still be intimate, somehow."

O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum natum,
jacentem in praesepio.
Beata Virgo, cujus viscera
meruerunt portare
Dominum Christum.
Alleluia.

O great mystery,
and wonderful sacrament,
that animals should see the new-born Lord,
lying in a manger.
Blessed is the Virgin whose womb
was worthy to bear
Christ the Lord.
Alleluia.

Composer **Abbie Betinis** writes music called "inventive, richly melodic" (*The New York Times*), "superb... whirling, soaring" (*Tacoma News Tribune*), and "the highlight" of the program (*Boston Globe*). With over 50 commissioned works for ensembles such as Cantus, The Dale Warland Singers, New England Philharmonic, and The Rose Ensemble, Abbie has been awarded a McKnight Composer Fellowship, grants from the American Composers Forum, ASCAP, and The Jerome Foundation, and was recently listed in NPR Music's *Top 100 Composers Under 40*. Abbie graduated from St. Olaf College and the University of Minnesota, and studied harmony and counterpoint at the European American Musical Alliance in Paris. A former alto in The Dale Warland Singers, she now sings with The Singers-Minnesota Choral Artists (for whom she wrote *Remember, O Thou Man* in 2006). She lives in St. Paul, where she is composer-in-residence with The Schubert Club and adjunct professor of composition at Concordia University. *Remember, O Thou Man* sets an Elizabethan "suffering ballad" published by Thomas Ravenscroft in 1611. Betinis gives it a modern setting with dissonances, solo cello and harp, ending with haunting, bell-like admonitions to "remember..."

Remember O thou man, O thou man, O thou man.
Remember O thou man, Thy time is spent.

Remember O thou man, How thou art dead and gone,
And I did what I can, therefore repent.

Remember He was borne, O thou man, O thou man,
Remember He was borne. For mankind sake,
Remember He was borne, For us that were forlorne.
And therefore tooke no scorne our flesh to take.

To Bethle'm did they goe, O thou man, O thou man,
To Bethle'm did they goe, The shepherds three,
To Bethle'm did they goe, To see if it were so,
Was this child borne or no to set us free?

Angels before did say, O thou man, O thou man,
Angels before did say, So it came to passe,
Angels before did say, They found a babe who lay
In a manger wrapt in hay, so poore he was.

Give thanks to God alway, O thou man, O thou man,
Give thanks to God alway, With heartmost joy,
Give thanks to God alway, For this our happy day.
Let all men sing and say holy, holy.

Christopher Tye was an English composer and organist who studied at Cambridge University and in 1545 became a Doctor of Music both there and at Oxford. He was choirmaster of Ely Cathedral from about 1543 and also organist there from 1559. The title page to Tye's *Actes of the Apostles* (London 1553) describes him as “one of the Gentlemen of his grace's most honourable chapel,” and he may have been music teacher to King Edward VI, who reportedly quoted his father, Henry VIII, as saying “England hath one God, one truth, one doctor hath for music's art, and that is Doctor Tye, admired for skill in music's harmony.” Tye's music includes psalm settings and masses, as well as pieces for consorts of viols, including over twenty *In Nomines*. He also composed works in English for the Church of England, including services and anthems, such as the short and lively *A Sound of Angels*.

A sound of angels from afar
Fills all the quiet air,
And Ah! how full of gladness are
The tidings that they bear.
The shepherds run to Bethlem town
To see a wondrous sight.
The Lord of Lords to earth come down
Is born for men tonight.
Yea, Christ is born, our heav'nly king,
Salvation now is nigh,
So all mankind with angels sing
Glory to God on high.

Born into a Slovak-Ukrainian family of organists, pianists, vocalists, accordionists and folk dancers, **Thomas Pavlechko** earned an organ performance degree with honors from Youngstown State University, and a Master of Music from the University of Cincinnati's College-Conservatory of Music. In 2001, Pavlechko was named the 2002 Emerging Hymn Tune Composer by *The Hymn Society in the United States and Canada*, and now 83 of his 102 hymn tunes are in print on four continents. After many years as Organist-Choirmaster at Calvary Episcopal Church in Memphis, TN, Pavlechko is currently the Cantor and Composer-in-Residence at St. Martin's Lutheran Church in Austin, TX, a church he previously served as Director of Music and Principal Organist from 1994 to 2000. *The Night Went Wild with Angels* (TUNE: Starfare) is dedicated to Craig Hella Johnson and Conspirare. It contrasts jazzy, *a cappella* verses with solo organ trumpet fanfares.

The night went wild with angels,
 a storm of words and wings,
 a thundering of voices,
 a surge of heav'nly strings,
 a gale of midnight music
 that broke the starry chill,
 with trumpetings of God's peace
 and fanfares of goodwill.

The sky was split with starshine,
 a blaze across the height,
 a silent flame of witness,
 a watchfire in the night,
 a bolt of frozen lightning
 that beckon'd kings to see
 in brightness of its rising
 incarnate Mystery.

The sound and silence mingl'd,
 the dark and light entwined,
 and swaddled in a stable
 the hope of humankind;
 the singer of the night song
 has strain'd t'ward infant speech,
 and human hands stretch'd upward
 find stars beyond their reach.

In order to bring the young generation closer to Judaism, Polish-born rabbi and cantor **Israel Goldfarb** worked to create songs adapted to congregational singing, especially for the youth movement "Young Israel." From 1918 to 1929, Israel and his brother Samuel, who was the head of the music department of the Bureau of Education in New York, cooperated to advance Jewish musical education. Together they published songs suited for communal singing and use in schools. In their work, they tried to combine two styles of Jewish music, Eastern European musical tradition, associated with Orthodox Judaism, and Western European Jewish music, which was connected with Reform Judaism. The most famous example of this aspiration is Israel

Goldfarb's song *Shalom Aleichem*, published in *The Jewish Songster* (1918). According to Eliyahu Schleifer (2006), the song is one of the most popular among the Shabbat zemirot and is sung in every movement of Judaism and in many traditions (Jewish Music Resource Centre). Composer **Elliot Z. Levine** has been the baritone for the Western Wind Vocal Ensemble since its inception in 1969, and an active soloist, clinician and published composer. His major work, *Cantata of the Animals*, was commissioned and premiered by Harmonium in 1996 and repeated in 2010.

Shalom aleichem malachei hashareit
malachei Elyon,
mimelech mal'chei ham'lachim
hakadosh baruch hu.

Peace upon you, O ministering angels,
messengers of the Most High,
the supreme King of kings,
the Holy One, blessed is He.

Boachem l'shalom malachei hashalom
malachei Elyon,
mimelech mal'chei ham'lachim
hakadosh baruch hu.

Enter in peace, O messengers of peace,
messengers of the Most High,
the supreme King of kings,
the Holy One, blessed is He.

Barchuni l'shalom malachei hashalom
malachei Elyon,
mimelech mal'chei ham'lachim
hakadosh baruch hu.

Bless me with peace, O messengers of peace,
messengers of the Most High,
the supreme King of kings,
the Holy One, blessed is He.

Tzet'chem l'shalom malachei hashalom
malachei Elyon,
mimelech mal'chei ham'lachim
hakadosh baruch hu.

Depart in peace, O messengers of peace,
messengers of the Most High,
the supreme King of kings,
the Holy One, blessed is He.

Felix Mendelssohn-Bartholdy was famous for championing the works of J.S. Bach and for composing many sacred works for Latin, German, and English liturgies, as well as for concert performance. In the summer of 1843, King Friedrich Wilhelm IV appointed Mendelssohn as Director of the royal Berliner-Domchor (Cathedral Choir). With this ensemble in mind, Mendelssohn wrote several works for double choir, including the famous “Heilig.” In 1844, the composer visited London, then returned to Germany at which point he learned of an attempt on the life of the king, and so composed *Denn Er hat seinen Engeln befohlen über dir* to verses from Psalm 91. It is a gorgeous example of the influence of early music on the composer, with its double choir dialogue between men and women, and long arched phrases. Mendelssohn liked it so much that he later incorporated it into *Elijah* as a solo double quartet in English.

Denn Er hat seinen Engeln
befohlen über dir,
daß sie dich behüten auf allen deinen Wegen,
daß sie dich auf den Händen tragen
und du deinen Fuß nicht an einen Stein stoßest.

For He has commanded his angels,
concerning thee,
That they look after thee on all thy paths,
That they bear thee in their hands
And thou not strike thy foot against a stone.

Claudio Monteverdi's compositional style spans the gap between the Renaissance and the Baroque. He himself defined two different kinds of compositional practices, the *prima prattica*

or old style, which was still used for much church music, and the *secunda prattica* or new style, which “considers harmony not commanding but commanded, and makes words the mistress of harmony.” His most famous sacred work, the *Vespers of 1610*, shows the text painting, virtuoso vocal writing and beginnings of a *basso continuo* characteristic of the *secunda prattica*, and the monumental double choir qualities associated with St. Mark’s Basilica in Venice, where Monteverdi took over in 1613. The work ended with a grand seven-voice setting of the *Magnificat* with full Baroque orchestration, but also included this alternative *Magnificat* for six voices and continuo only. In the *Magnificat* settings, the combination of old and new reaches near perfection. The plainchant *cantus firmus* is sung throughout, unifying the 12 verses, which otherwise are treated completely differently. Virtuoso vocal duets, choral motets, echo effects and a grand layered *Gloria Patri* are some of the compositional devices the 43-year-old composer shows off, as well as his ability to be flexible and creative with both smaller forces and grand ones.

Magnificat anima mea Dominum.

Et exultavit spiritus meus:

in Deo salutari meo.

Quia respexit humilitatem

ancillae suae:

ecce enim ex hoc beatam

me dicent omnes generationes.

Quia fecit mihi magna, qui potens est:

et sanctum nomen ejus.

Et misericordia ejus,

a progenie et progenies:

timentibus eum.

Fecit potentiam in brachio suo:

dispersit superbos

mente cordis sui.

Deposuit potentes de sede:

et exaltavit humiles.

Esurientes implevit bonis:

et divites dimisit inanes.

Suscepit Israel puerum suum:

recordatus misericordiae suae.

Sicut locutus est ad patres nostros:

Abraham, et semini ejus in saecula.

Gloria Patri, et Filio,

et Spiritui Sancto,

Sicut erat in principio,

et nunc, et semper,

et in saecula saeculorum.

Amen.

My soul doth magnify the Lord:

and my spirit hath rejoiced

in God my Savior.

For he hath regarded

the lowliness of his handmaiden.

For behold, from henceforth

all generations shall call me blessed.

For he that is mighty hath magnified me:

and holy is his Name.

And his mercy is on them

that fear him:

throughout all generations.

He hath shown strength with his arm:

he hath scattered the proud

in the imagination of their hearts.

He hath put down the mighty from their seat:

and hath exalted the humble and meek.

He hath filled the hungry with good things:

and the rich he hath sent empty away.

He remembering his mercy

hath holpen his servant Israel:

as he promised to our forefathers,

Abraham and his seed for ever.

Glory Be to the Father, and to the Son,

and to the Holy Ghost;

as it was in the beginning,

is now, and ever shall be,

world without end.

Amen.

William Byrd was a distinguished Tudor composer who was organist of Lincoln Cathedral and became a Gentleman of the Chapel Royal upon the death of Robert Parsons. With Tallis, he was

granted a monopoly on music printing by Elizabeth I in 1575. He managed to remain a devout Catholic without persecution throughout the Elizabethan period, writing for “both sides,” i.e. in English and Latin motets (used for private chapel worship) like this setting of *Ave Regina Coelorum* with its long melismatic lines and old style polyphony.

Ave Regina coelorum,	Hail queen of the heavens,
Ave Domina Angelorum,	Hail mistress of the angels,
Salve radix, salve porta,	Hail the root of holiness, hail the gate [of heaven]
Ex qua mundo lux est orta.	From whom light rose on the world;
Gaude, Virgo gloriosa,	Rejoice glorious virgin,
Super omnes speciosa.	Beautiful above all;
Vale, o valde decora,	Farewell, most lovely one,
Et pro nobis Christum exora.	Pray earnestly to Christ for us.

Edward Bairstow, an English composer, was organist at York Minster and conductor of numerous choral societies. His practical experience in church music gave him a special understanding of the idiom. His compositions are chiefly Anglican church music showing the influence of Brahms, Stanford, and plainsong, as evidenced in the opening and closing bars of *Let All Mortal Flesh Keep Silence*, a text from the *Liturgy of St. James*.

Let all mortal flesh keep silence,
and stand with fear and trembling,
and lift itself above all earthly thought.

For the King of kings and Lord of lords, Christ our God,
cometh forth to be our oblation,
and to be giv'n for Food to the faithful.

Before Him come the choirs of angels
with every principality and power;
the Cherubim with many eyes, and winged Seraphim,
who veil their faces as they shout exultingly the hymn,
Alleluia.

See Amid the Winter Snow was written for, and subsequently won, the VocalEssence Welcome Christmas! Carol Contest in 2005. The piece, written for SSATBB choir, mezzo solo and cello solo, is set to the text of Edward Caswell and adapted by the composer. The first verse begins as an intimate duet between the cello and the mezzo line (we have chosen to perform with all the Chamber Singers women in a beautiful unison), the second continues in three-part women, swelling in dynamic for the entrance of the men, singing as shepherds and listening to the angels above them call “hail!”. The cello takes center stage as the choir praises the birth, and concludes with a chorale and poignant solo. **Jocelyn Hagen**, a native of North Dakota, composes music that has been described as “dramatic and deeply moving” (*Star Tribune*, Minneapolis/St. Paul). Her first forays into composition were via songwriting, and this is very evident in her work. Her music is melodically driven, boldly beautiful, and intricately crafted. Since her graduation from St. Olaf College in 2003, Jocelyn has received over 40 commissions, 50 premieres, and 100 performances. In 2010, she was awarded a McKnight Artist Fellowship. She has also received

grants and awards from ASCAP, the American Composers Forum, Minnesota Music Educators Association, VocalEssence, the Yale Glee Club, the Lotte Lehman Foundation, the Sorel Medallion Competition, the Cincinnati Camerata, the University of Minnesota, and the San Francisco Song Festival as well as numerous prestigious commissions.

See amid the winter snow,
Born for us on earth below,
See the tender Lamb appears,
Promised from eternal years.

Hail, hail, thou ever-blessed morn!
Hail, redemption's happy dawn!
Sing through all Jerusalem,
Christ is born in Bethlehem.

Lo, within a manger lies
He who built the starry skies;
Say, ye holy shepherds, say
What joyful news you heard today!

"As we watched at dead of night,
Lo, we saw a wondrous light.
Angels singing peace on earth
Told us of the Savior's birth."

Sacred infant, all divine,
What a tender love was Thine,
Thus to come from highest bliss
Down to such a world as this.

Teach, O teach us, holy child,
By Thy Face so meek and mild,
Teach us to resemble Thee,
In Thy Sweet humility.

Andrew Carter was born into a family of tower and hand bell ringers, and after earning a music degree from Leeds University, he combined school mastering with singing bass in the daily evensongs at York Minster, under the inspiring leadership of Francis Jackson. His compositions and arrangements have been published over a period of 35 years. *Angelus ad Virginem* is an arrangement of a 13th century annunciation carol, written for Philip Ledger and the choir of King's College, Cambridge, who have sung many of Carter's carols in their famous service of Nine Lessons and Carols.

Angelus ad Virginem
Sub intrans in conclave,
Virginis formidinem

When the angel came secretly
to the Virgin in her room,
soothing the maiden's fear,

Demulcens, inquit: "Ave!
Ave regina virginum;
Caeli terraeque Dominum
Concipies
Et paries intacta
Salutem hominum;
Tu porta caeli facta,
Medela criminum."

"Quomodo conciperem
Quae virum non cognovi?
Qualiter infringerem
Quod firma mente vovi?"
"Spiritus Sancti gratia
Perficiet haec omnia;
Ne timeas,
Sed gaudeas, segura
Quod castimonia
Manebit in te pura
Dei potentia."

Ad haec virgo nobilis
Respondens inquit ei:
"Ancilla sum humilis
Omnipotentis Dei.
Tibi caelesti nuntio,
Tanti secreti conscio,
Consentiens,
Et cupiens videre
Factum quod audio;
Parata sum parere,
Dei consilio."

Eia mater Domini,
Quae pacem reddidisti
Angelis et homini,
Cum Christum genuisti:
Tuum exora filium
Ut se nobis propitium
Exhibeat,
Et deleat peccata:
Praestans auxilium
Vita frui beata
Post hoc exilium.
Deo Gracias!

he said: "Hail!
Hail, Queen of virgins.
While yet untouched by man
you shall conceive and bear
the Lord of heaven and earth,
salvation for mankind.
You have become the gate of heaven,
a remedy for sins."

"How can I conceive,
since I have not known a man?
How can I break the vow
I made with firm intent?"
"The grace of the Holy Spirit
shall bring all this to pass.
Fear not,
but rejoice, secure in the knowledge
that pure chastity
shall remain yours
through God's mighty power."

To this the noble Virgin
replied, saying:
"I am the lowly handmaiden
of Almighty God.
I bend my will to you,
O celestial messenger,
who share so great a mystery,
and I long to see performed
what I now hear.
I am ready to yield myself
to God's design."

Ah, mother of the Lord,
who gave back peace
to angels and mankind
when you bore Christ,
pray your son
to be gracious to us,
and wipe away
our sins,
granting us aid
to enjoy a blessed life
after this exile.
Praise be to God!

Sven Fredrik Johannes Sixten is a Swedish composer, cathedral organist and conductor. Sixten trained at the Royal College of Music in Stockholm and studied composition with Professor Sven-David Sandström. His works are widely published and performed on Swedish radio, TV, and internationally. He was the conductor of Gothenburg's boys choir between 1997 and 2001, and is currently the organist at the Cathedral in Härnösand. Sixten has just been offered the job as cathedral organist in Nidaros Cathedral, Trondheim, Norway, including the leadership for the cathedral choir and the oratorio choir. He is recognized especially for his church music, including his *Requiem*, and a *Swedish St. Mark's Passion*. The Ragnar Bohlin Vocal Ensemble has released a CD of his complete choral works. *Var inte rädd för mörkret* is a short and supremely vocal *a cappella* motet. *Ropa ut den glädje*, from 2005, can be performed with organ or brass quartet.

Var inte rädd för mörkret

Var inte rädd för mörkret
ty ljuset vilar där.
Vi ser ju inga stjärnor
där intet mörker är.

Be not afraid of the dark,
for the light rests there.
Of course we see no stars,
where no dark is.

I ljusa irisringen
du bär en mörk pupill,
ty mörkt är allt som ljuset
med bävan längtar till.

In light iris rings
you have a dark pupil,
for dark is all that light,
with dread, yearns to be.

Var inte rädd för mörkret,
ty ljuset vilar där,
var inte rädd för mörkret,
som ljusets hjärta bär.

Be not afraid of the dark,
for the light rests there:
be not afraid of the dark
that bears the heart of light.

Ropa ut din glädje

Ropa ut din glädje, dotter Sion,
jubla, dotter Jerusalem!
Se, din konung kommer till dig.
Rättfärdig är han, seger är honom given.
I ringhet kommer han, ridande på en åsna,
på en ung åsnehingst.
Krigets vapen skall förintas.
Han skall förkunna fred för folken,
och hans välde skall nå från hav till hav,
från floden till världens ände.

Rejoice greatly, O daughter of Zion;
shout, O daughter of Jerusalem!
Behold, your King is coming to you:
He is just and having salvation;
lowly and riding upon a donkey,
and upon a colt, the foal of a donkey.
The battle bow shall be cut off:
He shall speak peace to the nations;
His dominion shall be from sea to sea,
and from the river to the ends of the earth.

Eric Whitacre has become one of America's youngest, widely commissioned, published and performed choral and symphonic composers, and an accomplished conductor and clinician. He received his M.M. in composition from the Juilliard School, studying with John Corigliano and David Diamond. Whitacre has received composition awards from ASCAP, the Barlow International Foundation and the American Composers Forum. His *Cloudburst*, for mixed chorus, piano, hand bells and percussion, received first prize in the American Choral Directors

Association's "Composers of the Future" competition. Most recently, his "virtual choir" YouTube performances have gained him international popular acclaim, including a virtual version of this work, *Lux Aurumque*, with 185 voices from 12 countries joining to sing together online. The work was commissioned by the Master Chorale of Tampa Bay, FL in 2000. Whitacre says of the poem by Edward Esch, "I was immediately struck by its genuine, elegant simplicity...if the tight harmonies are carefully tuned, they will shimmer and glow."

Lux,
calida gravisque pura velut aurum
et canunt angeli molliter
modo natum.

Light,
warm and heavy, pure as gold,
and the angels sing softly
to the new-born baby.

Thomas Keesecker has enjoyed a long career as a church musician, which has allowed him the freedom to be creative in composing music in a variety of styles. He studied at the Berklee College of Music in Boston and the Catholic University of America in Washington, D.C. His music is published by several publishers. *Ave Maria* was written for a choir member, Priscilla Corbett, who passed away after battling cancer. She was an alto - that's why the altos begin the piece. *Ave Maria* will be published by World Library Publications in the spring.

Ave Maria, gratia plena,
Dominus tecum.
Benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus.
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae.
Amen.

Hail Mary, full of grace,
the Lord is with thee.
Blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and in the hour of our death.
Amen.

Jackson Berkey is a contemporary composer from Omaha, NE, perhaps best known as the principal keyboardist of Mannheim Steamroller. He has provided the following notes:

Arma Lucis is an *a cappella* work which explores and combines vocal writing techniques from Gregorian chant to the 20th century. The text is taken from the Latin engravings in the nave above the north and south ambulatories of Saint Cecilia's Cathedral in Omaha. The work opens with 14th century Gregorian chant, which I transliterated directly from the *Liber Usualis*. My original *Alleluia* is freely interwoven with the chant until a huge crescendo, in combination with a glissando in the tenors and basses, literally thrusts us immediately (and unmistakably) into the 20th century. Sopranos and altos now provide a surprising rhythmic ostinato while the tenors and basses present the great message of *Arma Lucis*: "Courage, soldiers of Christ, cast away deeds of darkness and put on the armor of light." Men vs. women antiphonal writing follows with intervals of seconds and sevenths used to represent the assured brilliance of light and its metaphorical association to our complete enlightenment through Christ. The final section... is based on the whole-tone scale with its infinity-like, circular quality... as the choir sings a quiet harmonic ostinato on *ora pro nobis*, a solo soprano "collage" hints at many of the ideas from the earlier sections of the work and brings *Arma Lucis* to a hushed ending.

Cantantibus organis,
Caecilia Domino decantabat dicens:
Fiat cor meum immaculatum
ut non confundar,
Alleluia, Alleluia.

While the music instruments were playing,
Cecilia sang unto the Lord saying,
"Let my heart be undefiled
that I be not ashamed.
Alleluia, Alleluia."

Dum aurora finem daret,
Caecilia exclamavit dicens:
Eia milites Christi,
abicite opera tenebrarum
et (lux!) induimini arma lucis.

As dawn was breaking into day,
Cecilia cried out saying,
"Courage, soldiers of Christ!
Cast away the deeds of darkness
and (Light of Life!) put ye on the armor of light."

Sancta Caecilia, virgo Romana,
virginis et martyris, ora pro nobis.

Saint Cecilia, Roman virgin,
virgin and martyr, pray for us.

It is hard to believe, but this is my 25th anniversary concert with Harmonium Choral Society. It used to be a tradition to end every concert with this arrangement of *Ding, Dong Merrily on High*. Although we no longer do that, we still keep it as a staple of our holiday caroling repertoire. We would like to invite anyone in the audience who has been a member of Harmonium to come up and join us in singing this in celebration of our anniversary together!

Ding dong! merrily on high
In heav'n the bells are ringing:
Ding dong! verily the sky
Is riv'n with angel singing.

Refrain:

Gloria, Hosanna in excelsis!

E'en so here below, below,
Let steeple bells be swungen,
And io, io, io,
By priest and people sungen.

Refrain

Pray you, dutifully prime
Your matin chime, ye ringers;
May you beautifully rime
Your evetime song, ye singers.

Refrain

Another tradition I have tried to keep is that of the audience sing-along. We try to stray a bit from the traditional carol sing to respect all faith traditions. Please stand and celebrate with us the beginning of Hanukkah with *Maoz Tzur, Rock of Ages*. We will then sing from the hymnal #432- *O Praise Ye the Lord*, C.H.H. Parry's wonderful setting of Psalms 148 and 150. This

hymn celebrates “all things that give sound” and is also the inspiration for this concert “ye angels of light.”

Babatunde Olatunji was a Nigerian drummer, educator, social activist and recording artist. He was a student at Morehouse College in the 1950s and collaborated with **Wendell Whalum** on the men’s chorus version of *Betelehemu*, rearranged here for SATB by **Barrington Brooks**. The close harmonies and ritual dance rhythms call for creative percussion improvisation for a successful performance.

Awa yi o ri Baba gbojule.	We are glad that we have a Father to trust.
Awa yi o ri Baba fehenti.	We are glad that we have a Father to rely upon.
Nibo labi Jesu,	Where was Jesus born?
Nibo lagbe bi’i.	Where was He born?
Betelehemu ilu ara,	Bethlehem, the city of wonder,
nibe labi Baba o daju.	That is where the Father was born for sure.
Iyin, iyin, iyin, nifuno.	Praise, praise, praise be to Him.
Adupe fun o, adupe fun o,	We thank Thee, we thank Thee,
Adupe fun o jo’oni, Baba oloreo.	We thank Thee for this day, Gracious Father.
Iyin fun o Baba, iyin fun o Baba,	Praise be to Thee, praise be to Thee,
Iyin fun o Baba anu, Baba toda wasi.	Praise be to Thee, Merciful Father.

Organist Joseph Arndt is the Director of Music at Grace Church (Episcopal) in Newark, NJ. At Grace Church he directs the Parish Choir, an ensemble of eight staff singers which performs Renaissance masses and motets. He also directs a concert series and a volunteer Men's Choir, and oversees a chorister program affiliated with the Royal School of Church Music.

Mr. Arndt received a Master of Music degree from the Juilliard School and a Bachelor of Music degree from Westminster Choir College. He is a continuo player for Bach Vespers at Holy Trinity in New York City and performs regularly as an accompanist for choirs throughout the metropolitan area. A frequent solo recitalist, during 2011 and 2012 he performed at St. Patrick's Cathedral (NYC), St. Mary the Virgin (NYC), Holy Trinity Lutheran Church (NYC), St. Paul's Chapel (NYC), and St. Stephen's Episcopal Church (Millburn, NJ). He also gave a recital at Princeton University Chapel that was broadcast live on WWFM, The Classical Network. An advocate for new music, he is recently commissioning and performing new organ and choral works by Christian Carey, a professor of theory and composition at Westminster Choir College.

Mr. Arndt serves on the board for the Hetrick-Martin Institute in Newark, an organization providing after-school programs and support services to at-risk LGBT youth. He is coordinating a benefit concert for HMI-Newark in May 2013, featuring music by LGBT composers including John Corigliano and Mark Adamo.

A native of Maplewood, NJ, **cello soloist Terrence Thornhill** is a current Masters student in Cello Performance at SUNY-Purchase and a recent graduate of Montclair State University with a degree in Music Education. Terrence is an avid performer and educator in the tri-state area. He is the cello coach and conductor of various youth orchestras in New Jersey, giving several concerts a year as a conductor. Terrence also plays in many of the top ensembles in the tri-state area.