



SPEM IN ALIUM: PROGRAM NOTES  
December 12 & 13, 2015

Spem in Alium		Thomas Tallis (c. 1505-1585)
Puer Natus in Bethlehem		Michael Praetorius (c. 1571-1621)
	<i>Anna Roberts, Emilie Bishop, Ken Short / Sarah Hunter, Ali Kramer, Ben Schroeder</i>	
Lo How a Rose E'er Blooming (audience)		HYMNAL 81, vs. 1 & 2 (Praetorius)
Spes Mea, Christe Deus		Heinrich Schütz (1585-1672)
Es Flog ein Täublein Weiße		Johannes Brahms (1833-1897)
Oseh Shalom		Nurit Hirsh (b. 1942), arr. Elaine Ginsberg (b. 1962)
Welcome the King	<i>viola</i>	Michael Glasgow (b. 1977)
Carol of the Magi	<i>cello, organ</i>	John Rutter (b. 1945)
	<i>Ted Roper</i>	
Pilgrim Jesus	<i>organ</i>	Stephen Paulus (1949-2014)

INTERMISSION

Da Pacem Domine		Arvo Pärt (b. 1935)
Gaude Virgo, Mater Christi		Josquin des Prez (c. 1450-1521)
	<i>Chamber Singers</i>	
Rejoice, Rejoice Believers (audience)		HYMNAL 68 (Welsh tune - <i>Llangloffan</i> )
Hope		Oliver Holden (1765-1844)
Glorious, Glorious	<i>premiere commission</i>	Dale Trumbore (b. 1987)
I Wonder as I Wander		Fenno Heath (1926-2008)
	<i>Alice Allen, Mark Hewitt</i>	
Rise Up, Shepherd		Heath
	<i>Robert Bowden, Margaret Erath</i>	
Blow, Blow Thou Winter Wind		Matthew Harris (b. 1956)
Tähed Taevas	<i>Estonia</i>	Urmas Sisask (b. 1960)
Dižie Ziemassvētki	<i>Latvia</i>	Uģis Prauliņš (b. 1957)
	<i>Laura Quinn, Caitlyn Roper</i>	

INSTRUMENTALISTS:

Rebecca Harris-Lee, Laura Smith, violin; Maggie Speier, viola  
Terrence Thornhill, cello; Joshua Stafford, organ  
Jen DeChene, Mark & Mia Hewitt, Mickey McGrath, Diane Pivarnik, Michael Sutcliffe, John Lamb, percussion

It is truly a mark of genius that **Thomas Tallis** could so excel in the grand and the simple that two of his most famous works – *Spem in Alium* (40 separate parts, in Latin) and *If Ye Love Me* (simple, beautiful SATB motet in English, sung by my friends at my wedding!) – are both so perfect. Tallis, also an entrepreneur, was granted an exclusive patent in 1521 with William Byrd to print and publish music.

Scholars have recently surmised that the English were likely exposed to the Italian composer Striggio's 40-part motet in 1567. A young law student in 1611 reported:

*In Queen Elizabeth's time yeere was a songe sen[t] into England of 30 parts wch beeinge songe mad[e] a heavenly Harmony. The Duke, bearinge a great love to Musicke, **asked whether none of our Englishmen could sett as good a songe, and Tallice beinge very skilfull was felt to try whether he would undertake ye matter, wch he did and made one of 40 partes** wch was songe in the longe gallery at Arundell house, wch so farre surpassed ye other that the Duke, hearinge yt songe, tooke his chayne of Gold from his necke & putt yt about Tallice his necke and gave yt him...*

Arundel House was the London home of music-loving nobleman Henry FitzAlan, Earl of Arundel; Nonesuch Palace, his country residence (which included an octagonal banquet hall), was the source of one manuscript. The Duke in the letter is thought to be the 4th Duke of Norfolk, executed in 1572, but other historians have suggested that the first performance of *Spem* was on the occasion of Elizabeth's 40<sup>th</sup> birthday in 1573, or even years earlier for Mary Tudor, Elizabeth's predecessor.

The earliest discovered scores had an unrelated English contrafactum (reworked text) sung in honor of the investiture of Henry, Prince of Wales, in 1610, and then in celebration of his younger brother, the future Charles I, in 1616. Some manuscripts tried to underlay the original Latin text back in; recent editions (like ours) basically started anew. The source for the original Latin text is a response in the Sarum liturgy derived from the book of Judith. It seems deeply ironic that a 40-voice motet could set the words “humiltatem nostram” (our lowliness, humbleness), but maybe that explains how Tallis came to live through the reigns of four different English monarchs, writing both Catholic and Protestant church music, without losing his head.

The motet is laid out for eight choirs of five voices (soprano, alto, tenor, baritone and bass). The architecture of the standing order is an important part of the composition. The Wikipedia article explains succinctly:

Beginning with a single voice from the first choir, other voices join in imitation, each in turn falling silent as the music moves around the eight choirs. All forty voices enter simultaneously for a few bars, and then the pattern of the opening is reversed with the music passing from choir eight to choir one. There is another brief full section, after which the choirs sing in antiphonal pairs, throwing the sound across the space between them. Finally, all voices join for the culmination of the work. Though composed in imitative style and occasionally homophonic, its individual vocal lines act quite freely within its elegant harmonic framework, allowing for a large number of individual musical

ideas to be sung during its ten- to twelve-minute performance time. The work is a study in contrasts: the individual voices sing and are silent in turns, sometimes alone, sometimes in choirs, sometimes calling and answering, sometimes all together, so that, far from being a monotonous mess, the work is continually presenting new ideas.

The following is from the prefatory notes to the full score edition, edited by Philip Legge:

After the most intricate chordal passage so disposed between the various choirs, Tallis contrives the entire choir of 40 voices to enter as one after a pause, “upon a magical change of harmony.” With the words *respice humilitatem nostram*, Tallis ends with the most strikingly unhumble polyphonic passage yet heard, framed by the strong harmonic rhythms of the ensemble.

Other striking aspects of the work are the cross relations (sharps and naturals occurring in the same measure, maybe the same beat), the way the high Gs in the soprano parts spin about the room, and the three grand pauses where ALL sections breathe together for a moment. The two beat pause, followed by the A major chord on the word “respice” (behold!) is a striking moment, especially after all the G major that has swirled the room. Numerology also certainly plays a part – perhaps the 40 parts being 40 years in the wilderness, referring to the exile of the true faith of Catholicism, as well as the symmetry and number of beats in each section (Philip Cave). Another scholar has suggested a possible numerological significance in the work's duration being exactly 69 long notes: in the Latin alphabet, TALLIS adds up to 69. The piece ranges from delicate textures to the massive full sections which have been described as “polyphonic detailism.” In the end, it is only 10 minutes long!

We would like to dedicate this performance of *Spem in Alium* in memory of our beloved former Harmonium President, Linda Lancaster (May 4, 1947 - Oct. 28, 2015).

Spem in alium nunquam habui	I have never put my hope in any other
praeter in te, Deus Israel,	but in you, God of Israel,
Qui irascaris et propitius eris,	who can show both anger and graciousness,
et omnia peccata hominum	and who forgives all the sins
in tribulatione dimittis.	of suffering man.
Domine Deus,	Lord God,
Creator caeli et terrae,	Creator of heaven and earth,
respice humilitatem nostram.	look upon our lowliness.

**Michael Praetorius** was a German composer, organist, and music theorist. His 1618 treatise on music, *Syntagma Musica*, tells us much of what we know of the instruments and performance practices of the 16<sup>th</sup> century. Praetorius was also instrumental in developing a new form – the Protestant chorale-motet of which *Puer Natus in Bethlehem* is a forerunner. Rather than set clearly in an upper voice, the tune is embellished and embedded in the solo parts. Rather than being in German, the work is macaronic – in BOTH Latin and German, as if to straddle the Reformation. The concertato trio alternates with an exciting ritornello from the full chorus. Praetorius was a prolific composer; his compositions show the influence of Italian composers and his younger contemporary Heinrich Schütz. His works include the nine volume *Musae*

*Sioniae* (1605–10), a collection of more than twelve hundred (ca. 1244) chorale and song arrangements; many other works for the Lutheran church; and *Terpsichore* (1612), a compendium of more than 300 instrumental dances, which is both his most widely known work and his sole surviving secular work.

Puer natus in Bethlehem,  
unde gaudet Hierusalem.  
Alleluia.

A child is born in Bethlehem,  
therefore Jerusalem rejoices.  
Alleluia.

Refrain:

Singet, jubiliret, triumphiret unserm Herren  
dem König der Ehren.

Sing, rejoice, triumph for our Lord  
the king of glory.

Reges de Saba veniunt,  
aurum, thus, myrrham offerunt.  
Alleluia.

Kings of Sheba came,  
offering gold, incense and myrrh.  
Alleluia.

Refrain

Hic jacet in praesepio  
qui regnat sine termino.  
Alleluia.

Here lies in a manger  
he who reigns without end.  
Alleluia.

Refrain

Mein Herzens kindlein,  
mein liebstes Freundlein, O Jesu.

Child of my heart,  
my dearest little friend, O Jesus.

In hoc natali  
gaudio benedicamus Domino.  
Alleluia.

In this joyful birth,  
let us bless the Lord.  
Alleluia.

Refrain

Laudetur sancta Trinitas.  
Deo dicamus gratias.  
Alleluia.

The holy Trinity be praised.  
Let us give thanks to God.  
Alleluia.

Refrain

Lobt ihn mit Schalle ihr Christen alle.

Praise him with sound, all you Christians.

The familiar harmonization of *Es ist ein Ros entsprungen* (***Lo, How a Rose E'er Blooming***) was written by Praetorius in 1609. Please join us on vs. 1 & 2, Hymnal 81.

A concert based on the word “spem” set me to explore the concept of “hope” in many compositional styles. *Spes Mea, Christe Deus* combines German steadfastness with Italianate text painting. **Heinrich Schütz** brought the new Italian style of his teacher Gabrieli back to Germany and was also influenced by the 16<sup>th</sup> century Flemish school. As well as large-scale many-choir choral works, he composed smaller but no less profound works for the reduced forces necessitated by the devastation of the Thirty Years’ War. Schütz’s surviving output consists almost entirely of sacred vocal works, although he also wrote organ and secular works. This sacred motet shows the influence of the Italian madrigal in its text painting. It is a fairly early work, SWV 69, from *Cantiones Sacrae* Freiburg, 1625 – so close to his Italian-influenced period when Gabrieli, on his deathbed, passed his composer’s ring to the young German.

Spes mea, Christe Deus,  
 Hominum tu dulcis amator,  
 Lux, via, vita et salus,  
 Te deprecor, supplico et rogo,  
 Ut per te ambulem, ut te perveniam,  
 In te requiescam.

My hope, Christ God,  
 Sweet lover of humankind,  
 The light, the way, the life and the salvation,  
 To you I pray, entreat and ask,  
 That I may walk with you, join with you,  
 And rest in you.

The great 19<sup>th</sup> century, deeply influential German composer **Johannes Brahms**, whose first symphony is referred to as “Beethoven’s Tenth,” actually composed enough vocal and choral works to represent a third of his body of work. His technical mastery of the choral texture was part of the legacy he received from Robert Schumann, who encouraged young composers to study vocal polyphony. Brahms also had first-hand experience conducting and rehearsing the Hamburg Women’s Chorus (Hamburger Frauenchor), who premiered his early works for women’s voices. *Es Flog ein Täublein Weiße* is from *14 Deutsche Volkslieder* (c. 1857-8), strophic German folksongs set simply yet elegantly for mixed choir.

Es flog ein Täublein weiße  
 vom Himmel herab  
 in engelischem Kleide  
 zu einer Jungfrau zart;  
 es grüßet sie so hübsch und säuberlich,  
 ihr Seel war hochgezieret,  
 gesegnet ward ihr Leib.  
 Kyrie eleison.

A little white dove  
 flew down from Heaven  
 in angelic raiment  
 to a tender virgin;  
 it greeted her so lovely and pure.  
 Her soul was highly decorated;  
 blessed was her body.  
 Lord, have mercy.

Der Himmel ward erschlossen  
 durch Gottes Schlüssel klar,  
 Maria ist der Garten,  
 da er gewachsen war,  
 der Heilig Geist den Garten besser hat,  
 gar schön ist er gezieret  
 mit göttlicher Majestät.  
 Kyrie eleison.

Heaven was unlocked  
 by God's clear key.  
 Mary is the garden  
 in which He grew.  
 The Holy Ghost improved the garden;  
 it is rather finely decorated  
 with divine majesty.  
 Lord, have mercy.

So hat der Ruf ein Ende  
wohl hie zu dieser Stund,  
so wolln wir Gott nur bitten  
aus unsres Herzens Grund,  
dass er uns allen wolle gnädig sein,  
er woll uns auch behüten  
vor der heißen Hölle Pein.  
Kyrie eleison.

So the call seems to have an end  
here at this hour,  
and we want to ask God  
from the bottom of our hearts  
that He would have mercy on us all,  
and would also protect us  
from the hot pain of Hell.  
Lord, have mercy.

***Oseh Shalom*** is based on a tune by **Nurit Hirsch**, one of Israel's leading songwriters. She composed more than a thousand songs, among them *Bashana Haba'ah* and *Oseh Shalom*, which was composed to the words from the Kaddish prayer. Arranger **Dr. Elaine Broad Ginsberg** currently conducts the Hampshire College Chorus and teaches music theory and composition at Keene State College in New Hampshire. She holds B.A. and B.M. degrees from Oberlin College (in Music and Judaic Studies), an M.M. in Composition from Ball State University, and a D.M.A. in Composition from the University of Cincinnati. She spent her senior year in college living on Kibbutz Tzora as well as studying at Hebrew Union College in Jerusalem. Of her composition, Dr. Ginsberg tells us: "I wrote *Oseh Shalom* in a single afternoon during my senior year at Oberlin College in 1985. It was for my friends to sing at the 'Kosher Co-op' at a Friday night service. The piece took on a life of its own and has been performed by more choirs than I can count."

Oseh shalom bimromav  
Hu ya'aseh shalom aleinu  
V'al kol Yisrael  
V'imru: Amen.

May the One who causes peace to reign in the high heavens  
Let peace descend on us,  
And all of Israel,  
And let us say: Amen.

The VocalEssence annual carol contest is a wonderful source of new carols by upcoming composers; different instruments are highlighted each year. ***Welcome the King***, by composer **Michael J. Glasgow**, won in 2009 for carol with viola. "I believe a Christmas carol should have a touch of melancholy sadness in it, a foreshadowing of what's ahead. The rich, haunting quality of the viola is the perfect accompaniment in both sorrow and joy. After all, we're celebrating the birthday of a Child who would be Crucified for humanity." With a nod to tradition, the final descant of the strophic carol begins with a reference to the carol *Gesu Bambino*. "It's a nice juxtaposition of something new and something familiar," Glasgow explains. The Michigan native holds a B.A. in composition and journalism from the College of Charleston (SC) and a Master of Church Music from Concordia University in Wisconsin.

I will be found by you,  
and will bring you back from captivity.

Here I wait for you in humble swaddling.  
The light of peace sought by all the world is mine.  
Here I wait in a lowly stable:  
If you seek, earnestly seek Me, you shall find.  
Welcome! Welcome! Come to the King.

Nobles and peasants, your finest should bring;  
Run to the manger and see the "I AM."  
Bow in His presence and worship the Lamb.

On those walking in the deepest darkness,  
And they that dwell in the shadowland of death,  
Light will shine as foretold by prophets.  
All who seek, earnestly seek Him, will find rest.  
Can we welcome someone so meek?  
How is this baby the One whom we seek?  
Bethlehem yearns for a warrior great;  
How can a child be the One we await?

He will trade the swaddling for a scourging;  
The angels' dance will become the Father's tears.  
Sages kneel and bestow their offerings,  
And cannot fathom the gift is truly theirs.  
He'll be welcomed back from the grave!  
Born to us now is the One who will save!  
Holding together the broken and torn,  
Jesus, Messiah, the Savior is born!

*Carol of the Magi* is a relatively new carol (2010) by the great **John Rutter**, former Director of Music at Clare College and of the professional Cambridge Singers, and well-published church music composer. It was written for Red Balloon, a charity based in Cambridge, UK, and dedicated to the recovery of severely bullied children. The solo cello line depicts the Kings' lonely journey. After the baritone solo, the tenors, baritones and basses (in three-part harmony) represent the three wise men. The hopeful text, by the composer, draws a parallel between every child and the holy child.

We rode all night through fields of darkness,  
Our guiding light the Eastern star;  
We came to Bethlehem, we all were weary:  
We'd travelled far that night, we'd travelled far.

We heard that here we'd find Messiah,  
Foretold by seers from days of old;  
We looked for palaces and found a stable:  
Could it be here, so bare and cold?

We entered in and there we saw him;  
It seemed we'd known him from long before;  
A child like any child, yet somehow different:  
The face of every child in him we saw.

We'd brought him gifts, and now we offered them;  
We knelt down low in silent prayer.  
With eyes that seemed to know both joy and sadness,  
The child looked down as we knelt there.

So long ago, yet I remember  
That child who lay at Mary's knee;  
How strange that every child seems so much like him:  
His is the face I seem to see.

**Stephen Paulus** was one of America's most prolific and accomplished composers, a recipient of Guggenheim and NEA Fellowships. He was born in Summit, NJ. As well as serving as Composer-in-Residence for orchestras in Atlanta, Minnesota and Tucson, he was Composer-in-Residence for the Dale Warland Singers, and wrote a large body of choral music on texts from medieval to modern. Paulus died in October 2014 after suffering a stroke in July 2013. *Pilgrim Jesus* was commissioned by the Minnesota Commissioning Club for the Choir of King's College Cambridge, England for their "Festival of Nine Lessons and Carols" and premiered in the 1996 service. The flavor of the music is a mix of modern and medieval feel called forth by the text, which is a contemporary poem by Kevin Crossley-Holland, an English translator, children's author and poet, using both English and snippets of ancient Latin text.

Iesus! Christus! Iesus! Natus!<sup>1</sup>  
In the manger of my body  
Leaps the tiny child,  
And his breath is the word—the dance of God.

Corpus! Beatus! Peregrinus! Natus!<sup>2</sup>  
In the ocean of my head  
The steadfast ship rides tide and storm  
On its pilgrim crossing.

Oceanus! Peregrinus! Christus! Natus!<sup>3</sup>  
In the orchard of my heart  
Springs the singing tree.  
Its root is faith and its sweet fruit charity.

Cor! Arbor! Amor! Christus!<sup>4</sup>  
Riding ship, springing tree,  
And in the manger leaps the child  
Who is the word—the dance of God.

Iesus! Peregrinus! Iesus! Natus!<sup>5</sup>

1- Jesus! Christ! Jesus! Born!

2- His Body! Happy! The Crusaders! Born!

3- Ocean! The Crusaders! Christ! Born!

4- Heart! The Tree! Love! Christ!

5- Jesus! The Crusaders! Jesus! Born!



Estonian composer **Arvo Pärt's** music is sometimes referred to as “mystic minimalism” or “holy minimalism.” “I have discovered that it is enough when a single note is beautifully played. This one note, or a silent beat, or a moment of silence, comforts me. I work with very few elements - with one voice, two voices. I build with primitive materials - with the triad, with one specific tonality. The three notes of a triad are like bells and that is why I call it tintinnabulation.” Pärt calls this technique he invented *tintinnabuli* (from the Latin, “little bells”). Although his early career began with the influences of Prokofieff and Stravinsky, and then moved through a period of twelve-tone serialism, he stopped composing for a while in the late 1960s to study Franco-Flemish Renaissance choral music, like that of Josquin, which transformed his compositional style. *Da Pacem Domine* was commissioned by Jordi Savall for a peace concert in Barcelona in July 2004. Pärt began the composition two days after the 2004 Madrid train bombings, in memory of the victims, and it has since been performed annually in Spain to commemorate them. Originally for four voices, it is also performed by strings.

Da pacem Domine	Give peace, O Lord,
in diebus nostris	in our time
quia non est alius	because there is no one else
qui pugnet pro nobis	who will fight for us
nisi tu Deus noster.	if not You, our God.

**Josquin des Prez** is the most famous Franco-Flemish composer of the Renaissance, known for his motets, masses and secular chansons. *Gaude Virgo, Mater Christi* is edited by our own Chamber Singer, Holland Jancaitis, who provides the following notes:

While the late Renaissance was crowded with composers contending for the title of most significant, the middle Renaissance has one clear master who rises above all others: Josquin des Prez. The text of this rarely-set Marian sequence is strictly metric, consisting of six verses of three lines with eight, eight, and seven syllables each. The first five verses begin with the imperative “Gaude” (“rejoice”), while the last ends “in perenni gaudio” (“in everlasting joy”).

The motet begins with two verses of paired imitation, after which all four parts combine. A striking moment of text painting occurs on the word “ascendente” as a two-octave scale rises from the basses through the altos. The music builds, becoming gradually more homophonic, and culminates with a spectacular cadence in the final “Alleluia.”

Gaude virgo, mater Christi,	Rejoice, virgin, mother of Christ,
Quae per aurem concepisti,	who hast conceived by ear,
Gabriele nuntio.	with Gabriel as messenger.

Gaude, quia Deo plena	Rejoice, for full of God
Peperisti sine poena,	thou gavest birth without pain,
Cum pudoris lilio.	with the lily of purity.

Gaude, quia tui nati	Rejoice, for the resurrection
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Quem dolebas mortem pati,  
Fulget resurrectio.

of thy Son now shines,  
whose death thou mourned.

Gaude Christo ascendente,  
Et in coelum te vidente,  
Motu fertur proprio.

Rejoice, as Christ ascends,  
and in thy sight, is carried  
into heaven by his own strength.

Gaude que post ipsum scandis,  
Et est honor tibi grandis,  
In caeli palatio.

Rejoice, thou who riseth after him,  
and to whom great honor is due  
in the palace of heaven.

Ubi fructus ventris tui,  
Nobis detur per te frui,  
In perenni gaudio.  
Alleluia.

Where the fruit of thy womb  
is granted us, through thee, to enjoy  
in eternal rejoicing.  
Alleluia.

We follow the Chamber Singers' set with Hymnal 68, **Rejoice, Rejoice Believers**, based on the Welsh tune, *Llangloffan*.

To the great hymn-writer Isaac Watts, **Hope** means salvation in Jesus, and a desire for the afterlife as described in the four verses of **Oliver Holden's** 1793 setting from *The Union Harmony*.

Oliver Holden was one of the best-known and prolific American composers of psalmody of the late 18<sup>th</sup> and early 19<sup>th</sup> century. As a young man, he was a U. S. Marine aboard the frigate *Dean*, participating in the capture of five British ships. He lived most of his later life near Boston. Unlike many composers of his era, Holden was a well known citizen, with dealings in government, religious, and charitable affairs. Though a carpenter and real estate dealer in his professional life, he also organized many music schools, and served as legislator and pastor. When George Washington visited Boston in 1789, Holden wrote the lyrics and score and trained the choir which sang the music that greeted Washington at the Old State House. (Wikipedia)

O the delights, the heav'nly joys,  
The glories of the place,  
Where Jesus sheds the brightest beams  
Of His o'erflowing grace!  
Sweet majesty and awful love  
Sit smiling on His brow,  
And all the glorious ranks above  
At humble distance bow.

Princes to His imperial name  
Bend their bright sceptres down;  
Dominions, thrones, and powers rejoice  
To see Him wear the crown.

Archangels sound His lofty praise  
Through every heavenly street;  
And lay their highest honors down,  
Submissive at His feet.

Those soft, those blessed feet of His,  
That once rude iron tore,  
High on a throne of light they stand,  
And all the saints adore.  
His head, the dear majestic head  
That cruel thorns did wound,  
See what immortal glories shine  
And circle it around!

Lord, how our souls are all on fire  
To see Thy blessed abode!  
Our tongues rejoice in tunes of praise  
To our incarnate God!  
And while our faith enjoys this sight,  
We long to leave our clay,  
And with Thy fiery chariots, Lord,  
To fetch our souls away.

Hailed by the *New York Times* for her “soaring melodies and beguiling harmonies,” **Dale Trumbore’s** compositions have been commissioned, awarded and performed widely in the U.S. and internationally by a diverse group of outstanding ensembles since she won the Harmonium High School Composition Contest 10 years ago. These include ACDA, ACME, Boston New Music Initiative, Center City Opera Theater, Chanticleer, The Esoterics, Harmonium Choral Society, Inscape Chamber Orchestra, Los Angeles Master Chorale, The Master Chorale of Tampa Bay, Northwest Symphony Orchestra, The Singers - Minnesota Choral Artists, and VocalEssence. Trumbore is Composer-in-Residence with Nova Vocal Ensemble (Glendale, CA) and her compositions are published with Boosey & Hawkes and G. Schirmer.

Commissioned as part of the 2015 *Christmas Past, Christmas Future!* Carol Consortium (16 choirs from California to Baltimore—and Morristown!), ***Glorious, Glorious*** sets to music excerpts from the joyous final scene of Charles Dickens's classic *A Christmas Carol*. Here, bells chime in celebration of Christmas Day as Ebenezer Scrooge awakens from his encounter with the Ghosts of Christmas Past, Present, and Yet to Come. No longer the miserly curmudgeon he used to be, Scrooge resolves to live in the “Past, the Present and the Future” and to bring the spirit of Christmas into his daily life. Though Dickens wrote *A Christmas Carol* in 1843, its message is timeless: resolve to honor the past, present and future by living a joyful, compassionate life every day.

No fog, no mist; clear, bright, jovial, stirring, cold;  
cold, piping for the blood to dance to;  
Golden sunlight; Heavenly sky; sweet fresh air; merry bells.

Oh, glorious, glorious.

Refrain:

Clash, clang, hammer; ding, dong bell.  
Bell, dong, ding; hammer, clang, clash.  
A merry Christmas to everybody!  
A happy New Year to all the world.

I will live in the Past, the Present, and the Future!  
The Spirits of all Three shall strive within me.  
I am as light as a feather, I am as happy as an angel.  
Oh glorious, glorious.

Refrain

I will honor Christmas in my heart,  
and try to keep it all the year.

Refrain

In revisiting these wonderful arrangements of my mentor and teacher, **Fenno F. Heath, Jr.**, I am suddenly transported back to my college singing days, and I realize how much he passed on to me in his demand for real dynamics (especially *pianissimos*) and really in-tune singing! Fenno began a lifetime of music as a student at Yale and later served as director of the Yale Glee Club from 1953 to 1992. We always enjoyed performing his compositions and arrangements as well as the masterworks to which he introduced generations of students. Raised in Hampton, VA, his Yale college career was interrupted by service in the U.S. Army during World War II, and he graduated with the Class of 1950. During his days as a student, he conducted the Apollo Glee Club and sang with the Yale Glee Club, the Spizzwinks and the Whiffenpoofs.

Heath then went on to the Yale School of Music, where he earned his Mus.B. in 1951 and his Mus.M. in 1952 as a student of Quincy Porter and Paul Hindemith. He remained at Yale to work with student musicians, eventually becoming the first Marshall Bartholomew Professor of Choral Conducting. Heath brought international recognition to the Yale Glee Club through the many tours he led nationally and worldwide. Yale's Alumni Chorus is an outgrowth of Heath's success in creating a life-long love of song in his former singers. I had the privilege of going on the 1980 European tour, and serving on the Alumni Chorus Board in the 1990s.

His compositions included major works for the inaugurations of four Yale presidents: Kingman Brewster, A. Bartlett Giamatti, Benno Schmidt and Richard C. Levin. Harmonium's very first ever commission was *Do Not Go Gentle* by Fenno on a text by Dylan Thomas, which we performed in 1995 and took on our very first tour to England.

Fenno's arrangement of *I Wonder as I Wander* honors the simplicity of the Appalachian carol, while inserting his own love of fourths, fifths, and momentary "crunches." *Rise Up, Shepherd* is one of many spiritual arrangements we often performed.

### **I Wonder as I Wander**

I wonder as I wander out under the sky,  
how Jesus the Savior did come for to die  
for poor orn'ry people like you and like I,  
I wonder as I wander out under the sky.

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

If Jesus had wanted for any wee thing,  
a star in the sky or a bird on the wing,  
or all of God's angels in heav'n for to sing,  
He surely could have it, 'cause He was the King.

### **Rise Up, Shepherd**

There's a star in the East on Christmas morn,  
Rise up, shepherd, and follow.  
It'll lead to the place where the Savior's born,  
Rise up, shepherd, and follow.

Leave your sheep and leave your lambs,  
Rise up, shepherd, and follow.  
Leave your ewes and leave your rams,  
Rise up, shepherd, and follow.

Follow, follow, follow, rise up, shepherd, and follow.  
Follow the Star of Bethlehem,  
Rise up, shepherd, and follow.

If you take good heed to the angel's words,  
Rise up, shepherd, and follow.  
You'll forget your flocks, you'll forget your herds,  
Rise up, shepherd, and follow.

Composer **Matthew Harris** lives in New York City, where he works as a musicologist. He studied at The Juilliard School, New England Conservatory and Harvard University, and has received numerous grants and awards. His six books of *Shakespeare Songs* (this is from Book IV) are justifiably popular with choruses. Harmonium has performed them in various concerts, as well as his major cantata *Oceanic Eyes*, and commissioned and premiered his major Christmas oratorio, *A Child's Christmas in Wales*, in 2002. Matthew also serves as a judge for our High School Composition Contest. Book IV was completed in 1995 and premiered by the Central Bucks-West Choir (Joseph Ohrt, director) at the ACDA Regional Conference in Philadelphia in February 1996. Rapid passages swirl through *Blow, Blow Thou Winter Wind*, climaxing in an

extended coda of 12 vocal parts. (The idea of using triple rhythms for wind came from Monteverdi's famous *Zefiro Torno*.) As a conductor, I like to add a layer of vocal orchestration as well, pulling back to a few singers, then adding more and more for the final crescendo.

Blow, blow, thou winter wind.  
Thou art not so unkind  
As man's ingratitude;  
Thy tooth is not so keen,  
Because thou art not seen,  
Although thy breath be rude.  
Heigh-ho! sing, heigh-ho! unto the green holly:  
Most friendship is feigning, most loving mere folly:  
Then, heigh-ho, the holly!  
This life is most jolly.  
Freeze, freeze, thou bitter sky,  
That dost not bite so nigh  
As benefits<sup>1</sup> forgot:  
Though thou the waters warp,  
Thy sting is not so sharp  
As friend remember'd not.

1- good deeds

Harmonium is getting ready to tour the Baltics – Latvia, Lithuania and Estonia – in the summer of 2016. Choral music is hugely important in this region, especially Estonia where it actually played a role in 20<sup>th</sup> century history – the “Singing Revolution” of the 1980s. Estonian composer **Urmas Sisask**'s inspirations for his music include astronomy, Estonian folk song and European sacred music. His publisher explains, “Apart from choral works, Urmas Sisask has written chamber, instrumental and orchestral music. He has developed his own, expressive language with an idiom closer to the old authentic church modes than to the tensions of the major-minor system. Being also fond of the suggestibility of recurrent phrases, he has sometimes been described as a musical shaman.” *Tähed Taevas* is a simple yet expressive piece which we will take on tour with us.

Tähed taevas on.	Stars in the sky.
Rahu maa peal on.	Peace on earth.
Halleluja.	Halleluja.

Ema armastab,	Mother loves,
Isa armastab.	Father loves.
Halleluja.	Halleluja.

Ingel hoolitseb	Angel proclaims
Jumal loonud meid selleks	God created us
et hoomata seda valgust ja õnne.	to embrace the light and happiness.
Koorid meil laulavad kiitust taevale.	Choirs sing praise to the sky.
Rahu maa peale jääb.	Peace on earth endures.

Hoidke teineteist.  
Jumal hoiab meid selleks  
et hoomata seda valgust ja õnne.  
Hoidke teineteist,  
siis looja hoiab meid.  
Rahu maa peale jääb.

Sustain each other.  
God encourages us  
to embrace the light and happiness.  
Sustain each other,  
then our Creator will sustain us.  
Peace on earth remains.

**Uģis Prauliņš** is a Latvian composer best known for his choral work *Missa Rigensis* (*Riga Mass*). The New York Latvian Choir (Andrejs Jansons, director) commissioned various Christmas cantatas and recorded them in 2008 for a CD, *Christmas Joy in Latvia*. This is the second movement of a cantata called *Latvian Solstice in the New World*. Christmas celebrations in Latvia have a pagan/winter solstice flavor as much as religious. *Dižie Ziemassvētki* (“A Grand Christmas”) captures the sound of the mummers as they go caroling door to door with horses covered with sleighbells.

Prauliņš explains:

I have never liked quiet Christmas songs with their standard texts and melodies, even during the Soviet era when they were forbidden. So I always try to disturb the hush with my doubts and impudence so that people are not so stiff and feel real joy. This is Christmas for the present day when so much that is contradictory comes together and creates something new. In ancient times, God helped us survive the bitter winters, the devastation of war and our dependence on the harvest and weather. Then in the dark evenings, we traveled as mummers from homestead to homestead, anticipating the joys of spring and sunshine, having fun performing, improvising and meeting friends and neighbors. No matter how we celebrate, let everyone experience Christmas as a time for forgiving, for faith, unsuppressed joy and quiet contemplation, as a celebration of the solstice.

Ziemassvētki sabraukuši  
Rakstītām kamanām.  
Eita, bērni, saņem  
Ziemssvētku kumeliņu.

Christmas has arrived  
In a decorated sleigh.  
Children, come and welcome  
The fine horses of Christmas.

Līdz zemīti krēpes vilka,  
Ledainām kājiņām.  
Eita, bērni, saņem  
Ziemassvētku kumeliņu.

His mane trails along the ground,  
His feet are icy.  
Children, come and welcome  
The fine horses of Christmas.

Ai, bagāti, Ziemassvētki  
No Rīgas nāca;  
Trīs simti sulaiņi  
Bruņoti līdz.

Such a prosperous Christmas  
Coming all the way from Riga,  
With three hundred footmen,  
All armed in tow.

Nebada ķekatas  
Gaļas labad lēca.

It's not just for meat  
That the mummers dance.

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