



Navidad Nuestra

December 8 & 9, 2018

Mater Dei	Sarah Rimkus (b. 1990)
Magnificat <i>David Thomson & Ken Short</i> Special guest ensemble Canens Vocem from Columbia High School Jamie Bunce, director	Tawnie Olson (b. 1971)
Asi Andando (<i>Guatemala</i>) <i>Sarah Thomson</i>	Tomás Pascual (c. 1595-1635)
Ave Maria (<i>Brazil</i>) Gloria a Dios <i>Laura Quinn, Mercedes Pesceovich, PJ Livesey, Dan Malloy</i>	Heitor Villa-Lobos (1887-1959) Michael Mendoza (b. 1944)
Canciones de Cuna (<i>Venezuela</i>) Canción de Cuna <i>Alice Allen</i> Duérmete apegado a mí	Alberto Grau (b. 1937)
O Magnum Mysterium (<i>Venezuela</i>) El Cielo Canta Alegría (<i>Argentina</i>)	César Alejandro Carrillo (b. 1957) Pablo Sosa (b. 1933), arr. Ed Henderson (b. 1952)

INTERMISSION

Dios Ilaçonantzine The Flight <i>Rachel Clark & Emilie Bishop</i>	Don Hernando Franco (fl. 16 th cent) Richard Causton (b. 1971)
Three Christmas Carols (<i>Spain</i>) Oýd, oýd una cosa <i>Katie Hendrix, Jamie Bunce, Alyssa Casazza</i>	Francisco Guerrero (1528-1599)
Virgen sancta A un niño llorando <i>Mickey McGrath</i>	

CHAMBER SINGERS

Nach grüner Farb mein Herz verlangt The Bird of Dawning <i>Jennifer Holak</i>	Michael Praetorius (c. 1571-1621) Bob Chilcott (b. 1955)
Legend of the Bird (<i>U.S. Premiere</i>) <i>Semi-Chorus: Kelsey Hubsch, Maria Nicoloso, Kimberly Love, Mickey McGrath, Pam Huelster, Catie Gilhuley, Jamie Vergara</i>	Stephanie Martin (b. 1962)
Dremlen Feygl	Leyb Yampolsky, arr. Joshua Jacobson

Brightest and Best arr. Shawn Kirchner (b. 1970)

Navidad Nuestra (*Argentina*) Ariel Ramírez (1921-2010)

La Anunciación

Holland Jancaitis & Ted Roper

La Peregrinación

El Nacimiento

Nancy Watson-Baker

Los Pastores

Holland Jancaitis & Ben Schroeder

Los Reyes Magos

La Huida

Nick Herrick, Holland Jancaitis, Ben Schroeder

Child of the Poor (*Audience*) Scott Soper

Ask the Watchman arr. Paul Caldwell (b. 1963) & Sean Ivory (b. 1969)

Eric Roper

Instrumentalists

Guitar: Darren O'Neill Violin: Rebecca Harris Lee Bass: Kara Delonas
Piano: Helen Raymaker Cello: Michael Holak Bongos/Djembe: Eric Roper
Additional Percussion Team: Jamie Bunce, Laura Metcalf Clancy, Jeff Kunick, Laura Quinn,
Jake Sachs, Michael Sutcliffe, Deborah Wohl Recorders: Mariam Bora, David Thomson

Over the summer, programming this concert amidst watching families be separated and immigrants de-humanized by rhetoric that called them alien, I again wondered – what can I do, in *my* profession, to help the world? When I came across Ramírez’s work in my files and took a second look, I realized that as well as being charming and beautiful, it ends with the flight into Egypt, reminding us again that the Christmas story is the story of refugees. There is such a rich choral repertoire in South America that it has been a joy to build a concert around that music, around singing each other’s songs, helping us all celebrate and recognize our common humanity. Other subthemes include hoping for better times and empowering women’s voices.

Our first two works give us women composers’ takes on Mary, which are very different from most traditional (male) settings. The first piece, *Mater Dei*, uses W. B. Yeats’ poem “The Mother of God,” in which Mary is impregnated through the ear by hearing the voice of Gabriel, a typical approach of Renaissance art. The work explores the human side of Mary, mother of Jesus, but is still tied to the traditional *Ave Maria* text and plainchant. The interweaving florid melodies use the outline of the plainchant to express her intense wonder, terror, and love. Throughout the centuries, Mary has been praised for her divine purity and as a vessel used by God; this piece attempts to give the woman herself a more meaningful human voice. It was premiered by the Cambridge Chorale in March 2017, under the direction of Owain Park.

Sarah Rimkus is an American composer currently studying as a PhD candidate at the University of Aberdeen, Scotland with Phillip Cooke and Paul Mealor. She received her BMus in music composition from the University of Southern California in May 2013, where she developed a love of choral music while studying with Morten Lauridsen. She has received numerous awards, including the ASCAP Morton Gould Young Composer Award for *Trapped in Amber* for string orchestra, the ASCAP Foundation Leonard Bernstein Award, and the Cantus Ensemble's composition award in 2017. Her works have been performed and commissioned by musicians and ensembles on both sides of the Atlantic, including the Gesualdo Six and the Ligeti Quartet, and featured on Classic FM and BBC Scotland. She has written a great deal of sacred choral music, including her *St Andrew's Mass*, premiered by the Cathedral Choir of St Andrew's Cathedral, Aberdeen, in 2017. Recent projects include a new work for virtuosic Seattle-based choir The Esoterics as the national winner of their annual 'Polyphonos' competition. She recently served as artistic director for Spectrum New Music Ensemble, the only ensemble of its kind based in the Northeast of Scotland, and has been lecturing in second year composition at the University since 2016. She was born in Washington, DC and moved to Bainbridge Island, WA in 1998 where she grew up inspired by the beautiful American west coast.

The threefold terror of love; a fallen flare
Through the hollow of an ear;
Wings beating about the room;
The terror of all terrors that I bore
The Heavens in my womb.

Had I not found content among the shows
Every common woman knows,
Chimney corner, garden walk,
Or rocky cistern where we tread the clothes
And gather all the talk?

What is this flesh I purchased with my pains,
This fallen star my milk sustains,
This love that makes my heart's blood stop
Or strikes a sudden chill into my bones
And bids my hair stand up?

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 at the hour of our death.
Amen.

Canadian composer **Tawnie Olson** has been described as “especially glorious... ethereal” by Whole Note, and “a highlight of the concert” by the Boston Musical Intelligencer. Her music draws inspiration from politics, spirituality, the natural world, and the musicians for whom she

composes. She has received commissions from the Canadian Art Song Project, Third Practice/New Music USA, the Canada Council for the Arts, Mount Holyoke College/The Women’s Philharmonic, the Blue Water Chamber Orchestra, Ithaca College, the American Composers Forum, and the Yale Institute of Sacred Music’s Robert Baker Commissioning Fund, among others. In 2017, she received an OPERA America Discovery Grant to develop a new work about Hildegard of Bingen and Eleanor of Aquitaine with re:Naissance, and a Canada Council for the Arts Professional Development Grant to study field recording at the Cornell Lab of Ornithology. In 2018, she was the Composer-in-Residence of the Women Composers Festival of Hartford. She is the winner of the 2018 Barlow Prize and the 2015 Iron Composer Competition. Olson’s music is performed on five continents; it can also be heard on recordings by Parthenia, the Canadian Chamber Choir, and many more. *Magnificat* was commissioned by Karen Clute in honor of strong teenage girls everywhere and premiered by the Elm City Girls Choir/Yale Schola Cantorum in September 2017. It combines an SSA chorus of girls singing in Bulgarian style with a mixed chorus in traditional style. Olson explains:

Our culture tends to devalue teenage girls’ strength, character, and intelligence (the phrase “like a teenage girl,” for example, is seldom used as a compliment). Similarly, portrayals of Mary in art and music often downplay her courage and determination and instead emphasize her more “feminine” qualities. This piece offers a different view of Mary, and of young women.

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 in 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.
 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.
 Amen.

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 at the hour of our death.
Amen.

Tomás Pascual was a Mayan composer from Huehuetenango, Guatemala. In 1963, several late 16th-century music manuscripts were discovered during reconstruction of the village church roof in a mountainous highland of northwestern Guatemala. They included liturgical plainsong and compositions from Renaissance Spain and Europe, which remain the oldest preserved examples of music brought to the New World. Two codices contain music by Pascual, the local chapel master of San Juan Ixcuy between 1595 and 1635. The chapel master in native Guatemalan villages was called a *fiscal*, who was the priest's officer in charge of singers and instrumentalists; he could read and write, execute justice, teach Christian doctrine, was exempt from service to the Spaniards, and had more influence than the mayor. At the time these manuscripts were discovered, the local people continued to play their indigenous musical instruments (such as deer antlers) in church services, and remembered Pascual by his Mayan name, Max Quin. *Asi Andando* was arranged by Christopher Moroney for SAVAE (San Antonio Vocal Arts Ensemble) to capture the authentic performance practice of this charming *villancico*.

Asi andando
el parto se me va'açercando
andando asi;
quedando virgen pario.
Sin dolor pari con mucha alegria.
Y'en naçareth
al Señor que de los çielos venia:
fue mi vientre concebido este dia
El mundo lesta esperando en Bethlen.

Thus it comes:
the childbirth is approaching me
and comes thus.
Stopping, the Virgin gave birth.
Without pain, she gave birth with much happiness.
And in Nazareth,
God came from the heavens:
it was my womb which conceived Him that day.
The world awaits Him in Bethlehem.

Heitor Villa-Lobos was a Brazilian composer, conductor, cellist, pianist, and guitarist described as “the single most significant creative figure in 20th-century Brazilian art music.” A prolific composer, he wrote numerous orchestral, chamber, instrumental, and vocal works, totaling over 2,000 by his death in 1959. His music was influenced by both Brazilian folk music and stylistic elements from the European classical tradition, as exemplified by his *Bachianas Brasileiras* (Brazilian Bachian-pieces). His *Etudes* for guitar (1929) were dedicated to Andrés Segovia. Like Ramírez, he was influenced by native music study and folk dance, but also continued to write in a European style, especially before 1920, such as his many settings of *Ave Maria* (at least 26); this one (no. 17) was written 100 years ago in Rio de Janeiro.

Ave Maria, gratia plena,
Dominus tecum;
benedicta tu in mulieribus,

Hail Mary, full of grace,
the Lord is with thee;
blessed art thou among women,

et benedictus fructus ventre, Jesus.
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae.
Amen.

and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death.
Amen.

Michael D. Mendoza taught choral music at The College of New Jersey for many years, and several of his former students sing with us currently. Dr. Mendoza has over two dozen choral works published, many of which have been sung by All State Choirs throughout the country. He is also a contributing author and composer for the textbook series *Experiencing Choral Music*, designed to build music literacy and vocal development for students in grades 6-12. Harmonium commissioned and premiered *A Suite for Christmas*, to a text by Jabez Van Cleef, in 2005. Mendoza and his wife have since retired from New Jersey to New Mexico. We are using guitar in place of harp in *Gloria a Dios*, a Spanish Mass setting filled with joyful cross-rhythms.

Gloria en las alturas.
Gloria a Dios.
Y en la tierra paz a los hombres
Que ama el Señor.

Glory in the highest.
Glory to God.
And on earth peace to men
That love the Lord.

Te alabamos.
Te bendecimos.
Te adoramos.
Te glorificamos.
Te damos gracia.
Todo en esa gloria.

We praise Thee.
We bless Thee.
We adore Thee.
We glorify Thee.
We give Thee thanks.
All in Thy glory.

Señor Hijo, único Jesu Cristo,
Señor Dios, cordero de Dios,
Hijo del Padre,
Tú que quitas los pecados del mundo,
Ten piedad de nosotros.
Tú que quitas los pecados del mundo,
Atiende nuestra súplica.
Tú que reinas con el Padre,
Ten piedad de nosotros.

Lord Jesus, only begotten son,
Lord God, Lamb of God,
Son of the Father,
Thou who takest away the sins of the world,
Have mercy on us.
Thou who takest away the sins of the world,
Hear our prayer.
Thou who reignest with the Father,
Have mercy on us.

Porque Tú sólo eres Santo,
Sólo Tú estás en tu Gloria.
Tú sólo altísimo Jesu Cristo,
Con el Espíritu Santo,
En la Gloria de Dios Padre.
Amen.

For Thou alone art Holy,
Thou alone art in Thy Glory.
Thou alone, most high Jesus Christ,
With the Holy Spirit,
In the Glory of God the Father.
Amen.

Venezuelan **Alberto Grau** is one of the leading composers, conductors, and teachers in Latin America. In 1967, he founded the Schola Cantorum de Caracas and won First Prize in the 1974

Guido D'Arezzo International Competition in Italy. Since then, he has attended many important international congresses and festivals with his choirs such as ACDA Conventions, World Choral Symposia, and Europa and America Cantat Festivals, and has been invited as a guest conductor, adjudicator, and professor of choral music in Europe, USA, Latin America, and Asia. These two *Canciones de Cuna* ("Cradle Songs") were inspired by poems of Gabriela Mistral, the most important female Latin American poet of the 20th-century. Her real name was Lucila Godoy, but she took her pseudonym from the French writer Frederic Mistral. In 1945, she was awarded the Nobel prize; her themes were always motherhood, love, nature, and death. Because these two pieces are lullabies, Grau uses mainly ternary rhythms, which suggest the rocking of a cradle. *Canción de Cuna* is dedicated to Beatriz, his first daughter. *Duérmete apegado a mí* uses some typical Spanish harmonies and was written for the first member of his choir (Schola Cantorum de Caracas) to have a child. (notes by María Guinand for earthsongs).

Canción de Cuna

Duérmete, mi niño,
duérmete sonriendo,
que es la ronda de astros
quien te va meciendo.

Go to sleep, my child,
go to sleep smiling.
for it is the watch of the stars
who keeps on rocking you.

Duérmete, mi niño,
duérmete sonriendo,
que es la tierra amante
quien te va meciendo.

Go to sleep, my child,
go to sleep smiling.
for it is the loving earth
who keeps on rocking you.

Duérmete, mi niño,
duérmete sonriendo,
que es Dios en la sombra
el que va meciendo.

Go to sleep, my child,
go to sleep smiling.
for it is God in the shadow
who keeps on rocking you.

Gozaste la luz
y fuiste feliz.
Todo bien tuviste
al tenerme a mí.

You enjoyed the light
and you were happy;
everything good you had
by having me.

Miraste la ardiente
rosa carmesí.
Estrechaste al mundo:
me estrechaste a mí.

You looked at the burning
crimson rose.
You embraced the world:
you embraced me.

Duérmete apegado a mí

Velloncito de mi carne,
que en mi entraña yo tejí,
velloncito friolento,
¡duérmete apegado a mí!

Little tuft of my flesh
whom I knitted in my womb,
little tuft, sensitive to the cold,
go to sleep next to me!

La perdiz duerme en el trébol
escuchándole latir:
no te turben mis alientos,
¡duérmete apegado a mí!

The partridge sleeps in the clover,
listening to it beat:
don't let my breathing disturb you,
go to sleep next to me!

Hierbecita temblorosa
asombrada de vivir,
no te sueltes de mi pecho:
¡duérmete apegado a mí!

Little homeless child, trembling,
amazed by life,
don't let loose of my breast:
go to sleep next to me!

Yo que todo lo he perdido
ahora tiemblo hasta al dormir.
No resbales de mi brazo:
¡duérmete apegado a mí!

I, with all I have lost,
now I'm afraid to sleep.
Don't slip from my arm:
go to sleep next to me!

The text *O Magnum Mysterium* has appealed to many composers for its reverence for the humble animal origins of the Savior. The mystery is that the holy was found in a stable, and the Blessed Virgin's womb (viscera, literally "innards") carried the Lord. **César Alejandro Carrillo** is a Venezuelan conductor and composer living in Caracas. Carrillo studied composition with Modesta Bor in Venezuela and has also studied with diverse international conductors such as Robert Sund (Sweden), Vic Nees (Belgium), Alice Parker (USA), and Ernani Aguiar (Brazil). His works have garnered numerous composition awards. This piece is both intimate and jazzy.

O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum natum,
jacentem in praesepio.

O great mystery,
and wondrous sacrament,
that animals should see the new-born Lord,
lying in a manger.

Beata Virgo, cujus viscera
meruerunt portare
Dominum Jesum Christum.

Blessed is the Virgin whose womb
was worthy to bear
Jesus Christ the Lord.

Argentine church musician **Pablo Sosa** lives in Buenos Aires, where he teaches liturgy and hymnology, and is a choral conductor at the National Conservatory of Music. *El Cielo Canta Alegría*, written in 1958 in the *carnavalito* style, is a pioneer work in the use of indigenous music within the context of Christian worship in Latin America. **Ed Henderson** is a Canadian music director, producer, and choral arranger.

El cielo canta alegría, ¡Aleluya!
Porque en tu vida y la mía
brilla la gloria de Dios.
¡Aleluya!

Heaven is singing for joy, Alleluia!
Because in your life and mine
shines the glory of God.
Alleluia!

El cielo canta alegría, ¡Aleluya!
Porque a tu vida y la mía
las une el amor de Dios.

Heaven is singing for joy, Alleluia!
Because your life and mine
are united in the love of God.

¡Aleluya!

Alleluia!

El cielo canta alegría, ¡Aleluya!
Porque en tu vida y la mía
proclamarán al Señor.
¡Aleluya!

Heaven is singing for joy, Alleluia!
Because in your life and mine
will proclaim to the Lord.
Alleluia!

Hernando Franco (1532-1585) was a Spanish composer of the Renaissance, mainly active in Guatemala and the Cathedral of Mexico City, who composed many religious works collected in a manuscript book located in the Museo del Virreinato in Tepotzotlán. Some hymns in the Nahuatl (Aztec) language by a composer of the same name, **Don Hernando Franco**, are now presumed to be the work of a noble native composer who took his teacher Franco's name, as was the custom, on his conversion to Christianity and baptism. They are among the earliest extant notated music in the European tradition by a Native American composer. In his hymns dedicated to Maria, such as *Dios Itlaçonantzine*, Don Hernando managed to combine the expertise acquired by his Spanish predecessor with a sparkling, fresh compositional freedom.

Dios itlaçonantzine
cemicac ichpochtle
cenca timitzotlauhtiliya
ma topan ximotlatolti
yn ilhuicac ixpantzinco
in motlaçoconetzin
Jesu Christo.

Precious Mother of God,
eternal Virgin
We earnestly implore thee,
intercede for us.
In heaven Thou art in the presence
of thy dearest Son,
Jesus Christ.

Richard Causton studied at the University of York and the Royal College of Music; in 1997, he was awarded the Mendelssohn Scholarship, which enabled him to study in Milan with Franco Donatoni. Other distinctions include First Prize in the Third International ‘Nuove Sincronie’ Composition Competition, a British Composer Award and a Royal Philharmonic Society Award. From 2003-05, Causton was Fellow in the Creative Arts at Trinity College, Cambridge. In 2015, he was commissioned to compose a new carol to be premiered at the King's College service of Nine Lessons and Carols and sung by the Choir of Men and Boys. *The Flight* was set to a poem by George Szirtes; Causton explains:

I had a growing sense that at this precise moment it is perverse to be writing a piece about a child born in poverty, away from home and forced to flee with his parents, without in any way paying reference to the appalling refugee crisis that is unfolding. I phoned my friend, the poet George Szirtes, to ask if he might be prepared to write me a poem which could encompass some of these ideas.

The work is intense and at times shocking. Only the humble child can redeem the world, and the most beautiful chord is found on “this Child is our spark.”

The child on the dirtpath
finds the highway blocked,
The dogs at the entrance

snarl that doors are locked,
The great god of kindness
has his kindness mocked.

*May those who travel light
Find shelter on the flight:
May Bethlehem
Give rest to them.*

The sea is a graveyard,
the beach is dry bones,
the child at the station
is pelted with stones,
the cop stands impassive,
the ambulance drones.

We sleep then awaken,
we rest on the way,
our sleep might be troubled
but hope is our day,
we move on for ever
like children astray.
We move on for ever
our feet leave no mark,
you won't hear our voices
once we're in the dark,
but here is our fire,
this Child is our spark.

Francisco Guerrero was a Spanish Catholic priest and one of the most mystical and versatile composers of the Renaissance. He began his career as a choirboy at the Cathedral of Seville, and after various chapel master duties elsewhere, won the coveted cathedral chapel master post himself. He was allowed to travel widely, including to Rome, Venice, Lisbon and the Holy Land. These *Three Christmas Carols* are from a collection of *villancicos* and spiritual songs published in Venice in 1589, but likely written earlier, when Guerrero was in his 20s. The pieces are lively and varied, in popular dance rhythms; the themes rely on paradox, such as the creator and king being born of a virgin in a humble stable.

Oýd, oýd una cosa

Oýd, oýd una cosa divina,
graçiosa y bella:
El que crió la donzella generosa
esta noche nasció della.

O hear the divine news,
gracious and beautiful:
God, who created this lovely, noble Virgin,
now becomes her baby this night.

Oýd qué dichosa nueva
qué hecho regozijado:

O hear the happy news,
what joyful tidings:

oy parió la Eva nueva
al Hijo de Dios amado.

how the blessed Virgin Mary gave birth
to the beloved Son of God.

Sentid, sentid con cuydado
aquesta hazaña bella:
El que crió la donzella generosa
esta noche nasció della.

Listen, with care,
and learn of this beautiful wonder:
God, who created this lovely, noble Virgin,
now becomes her baby this night.

Virgen sancta

Virgen sancta,
el Rey del çielo,
vuestro hijo y nuestro bien,
¿Cómo está'n un pesebruelo
de la pequeña Belén?

Holy Virgin,
the King of Heaven,
your child and our savior,
how can He lie in a manger
of tiny Bethlehem?

A un niño llorando

A un niño llorando al yelo
van tres reyes a adorar,
porque el niño puede dar
reynos, vida, gloria y çielo.

Three kings from afar
go to worship a crying baby,
because the baby can bring
kingdoms, life, and heavenly glory.

Nasçe con tanta baxeza,
aunq'es poderoso Rey,
porque nos da ya por ley
abatimiento y pobreza.

Born with so much humility,
although he is a powerful King,
because, according to doctrine,
he is already showing us dejection and poverty.

Por esto llorando al yelo
van tres reyes a adorar,
porque el niño puede dar
reynos, vida, gloria y çielo.

For this crying, three kings from afar
go to worship him,
because the baby can bring
kingdoms, life, and heavenly glory.

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 16th century. Praetorius was a prolific composer; his compositions show the influence of Italian madrigal composers and his younger contemporary, Heinrich Schütz. His works range from large scale Protestant chorale concertos to simpler strophic madrigals, such as *Nach grüner Farb mein Herz verlangt*, which captures a yearning for better times.

Nach grüner Farb mein Herz verlangt
in dieser trüben Zeit,
der grimmig Winter währt so lang,
der Weg ist mir verschneit.
Die süßen Vöglein jung und alt,
die hört man lang nit meh.
Das tut des argen Winters Gwalt,

My heart longs for green colors
in this bleak time;
the grim winter lasts so long,
my path is snow-covered.
The sweet little birds young and old
have not been heard in a long time.
This is the doing of the dire winter's force,

die treibt die Vöglein aus dem Wald
mit Reif und kaltem Schnee.

it drives the little birds out of the woods
with frost and cold snow.

Er macht die bunten Blümlein fahl
im Wald und auf der Heid,
dem Laub und Gras allüberall,
dem hat er widerseit.
All Freud und Lust wird jetzo feil,
die uns der Sommer bringt.
Gott geb dem Sommer Glück und Heil,
der zieht nach Mittentag am Seil,
dass er den Winter zwingt.

The winter makes the colorful little flowers *sallow*¹
in woodlands and in fields;
the foliage and grass everywhere
have been *abjured*² by it.
All joy and desire that are brought
to us by summer are now *venal*³.
May God grant summer luck and strength
to pull the winter solstice's rope taut,
so that winter may be constrained.

1- to turn yellowish brown in color

2- renounced

3- corruptible

Robert “Bob” Chilcott is a British choral composer, conductor, and singer based in Oxford. He sang in the Choir of King's College, Cambridge, both as a boy and as a university student. In 1985, he joined the King's Singers, singing tenor for 12 years. Chilcott is well known for his compositions for children's choirs, the most famous of which is arguably *Can You Hear Me?* He has written larger works as well, and has worked with choirs all around the globe. Chilcott was the conductor of the chorus at the Royal College of Music in London for seven years and is principal guest conductor of the BBC Singers. Chilcott's *The Bird of Dawning* sets a text from *Hamlet* and was written for the Choir of Merton College, Oxford in 2015, with typical yummy harmonies and a soaring soprano solo.

Some say that ever 'gainst¹ that season comes
Wherein our Savior's birth is celebrated,
The bird of dawning singeth all night long,
And then they say no spirit dare stir abroad,
The nights are wholesome, then no planets strike,
No fairy takes², nor witch hath power to charm,
So hallowed and so gracious is the time.

1- towards the time when

2- bewitches

Composer, teacher, performer, and church musician, **Stephanie Martin** has contributed to Toronto's colorful music scene for 25 years. As artistic director of Pax Christi Chorale since 1996, Martin has led this 85-voice choral group in memorable performances of the great works of the oratorio repertoire. In Vancouver, she recently received an honorary membership in the Elgar Society, and holds the distinction of being the first Canadian woman to conduct a full performance of Elgar's *Dream of Gerontius*. Martin served as music director of the Church of Saint Mary Magdalene in Toronto for six years, where she recorded several of Healey Willan's "lost" manuscripts. An associate professor of music at York University, Martin holds degrees from the University of Toronto and Wilfrid Laurier University, and is an Associate of the Royal Canadian College of Organists. The *Legend of the Bird* is that on the far west coast of Canada,

there is an island where a cathedral stands on a hill in the middle of a beautiful city. In the church there is a stone bird set high on a pillar, a simple monument to a real bird who once lived there. In this poem, a passerby on a winter evening notices the statue of a robin and wonders why it is there, who made the carving, and why children are fascinated by it. Surprisingly, the stone bird answers, but only in riddles. It becomes apparent that it is not the spirit of the living bird, not of a human artisan, but of the great Creator who can give life to stone. Our semi-chorus represents an optional children's choir part.

Robin, why do you linger here when all your friends have flown?
What cold enchantment holds you fast
And turns your wings to stone?

Who made your rocky nest amid the pillars tall and grey?
The winter wind is blowing now - you should be far away!

What clever sculptor fashioned you and set you near the sky,
So twisting children, whispering, point up as they pass by?

(the bird replies)

My master was a carpenter; He built a church so great
It stretches all around the world, yet dwells within a heart.

His hands are hardened by His work: they show the marks of love.
His head a gnarled coronet wears; his spirit is a dove.

My Master, born in poverty, knew sorrow, grief and loss.
He healed the sick with selfless love, but died upon a cross.

When all the city streets are free of hunger, fear and pain
My Master shall return with joy, and I shall fly again.

Here, then, I will stay, and sing my silent song of love
Until my Master comes again and turns this stone to blood.

In 1942, a young teacher and poet of the Vilna ghetto took into her home a baby who had been left homeless after its parents had been deported to the death camp. Soothing the child to sleep she (Lea Rudnitska) conceived the text of *Dremlen Feygl*, imagining the happiness that once surrounded the cradle of the now motherless and fatherless child. She set her lyrics to an existing tune by Russian-Jewish composer **Leyb Yampolsky**. Before the 1940s, Vilna (now Vilnius, Lithuania) was a major center of spiritual and cultural life for Eastern European Jewry. Musicians, artists, writers, and poets formed the Literary Artistic Circle, which met nearly every week for lectures, discussions, and concerts. Despite their imprisonment in the ghetto and transport to death camps, Vilna's Jews declared, "Our bodies may be enslaved, but our souls are not." For Jews trapped in Europe during the Nazi Holocaust, music was a means of expressing pain and anguish, of expressing hope, of maintaining one's humanity. The composers of most of these poems and songs were murdered by the Nazis and their collaborators. But their music lives

on. Their message speaks to us today and warns us to be vigilant against xenophobic hatred and begs us never to lose our compassion. (Notes by arranger **Joshua Jacobson**).

Dremlen feygl oyf di tsvaygn,
Shlof, mayn tayer kind.
Bay dayn vigl oyf dayn nare
Zitst a fremde un zingt: *lyu, lyu.*

Birds are drowsing¹ on the branches,
Sleep, my dear child.
By your cradle
A stranger sits and sings: *lyu lyu.*

S'iz dayn vigl vu geshtanen
Oysgeflokhtn fun glik.
Un dayn mame, oy dayn mame,
Kum shoy'n keynmol nit tsurik: *lyu, lyu.*

Once you had a little cradle
Woven of good fortune.
But your mother, oh, your mother,
Will never return: *lyu lyu.*

Kh'hob gezen dayn tatn loyfn
Unter hogl fun shteyn.
Iber felder iz gefloygn
Zayn faryosemter gevey'n: *lyu, lyu.*

I saw your father running
Under a hail of stones.
Over the fields floats
His lonesome cry: *lyu, lyu.*

1- dozing

Brightest and Best is a lively arrangement of the robust Southern Harmony hymn tune “Star in the East,” with text by the early 19th-century English Bishop Reginald Heber. **Shawn Kirchner** is a composer/arranger, singer/songwriter and pianist active in the music circles of Los Angeles, whose choral works are performed throughout the world. His appointment in 2012 as the LA Master Chorale’s Swan Family Composer in Residence was the culmination of an ongoing creative relationship with music director Grant Gershon, resulting in numerous commissions and premieres at LA’s Disney Hall. Kirchner has also collaborated with and/or written for many leading choral ensembles across the country, including Conspirare, Santa Fe Desert Chorale, Lorelei Ensemble, San Diego Master Chorale, and the Atlanta Master Chorale. Kirchner’s choral writing is informed by his interest in songwriting and folk/carol traditions on the one hand, and poetry on the other. For this setting, he has made an exciting banjo-inspired piano part with fiddle and double bass. The chorus sings the first verse straightforwardly. The second verse, “cold on his cradle,” like *O Magnum Mysterium*, explores the paradox of the cold small infant being adored by angels, while the third verse, about the Kings, begins with three-part men’s voices.

Hail the bless'd morn, see the Great Mediator
Down from the regions of glory descend!
Shepherds go worship the babe in the manger;
Lo, for his guard the bright angels attend.

Refrain:

Brightest and best of the stars of the morning,
Dawn on our darkness and lend us thine aid.
Star in the East, the horizon adorning,
Guide where our infant Redeemer is laid.

Cold on his cradle the dewdrops are shining,
Low lies his bed with the beasts of the stall.
Angels adore him in slumber reclining,
Maker and Monarch and Savior of all.

Refrain

Shall we not yield him, in costly devotion,
Odors of Edom¹ and offerings divine,
Gems of the mountains and pearls of the ocean,
Myrrh from the forest and gold from the mine?

Refrain

1- an ancient region between the Dead Sea and Palestine

Argentinian **Ariel Ramírez** initially pursued tango before switching to Argentine folklore and piano. Fascinated with the music of the gauchos and creoles in the mountains, he continued his studies in Córdoba, where he met the great Argentinian folk singer and songwriter Atahualpa Yupanqui, who encouraged him to deepen his research into the traditional rhythms of South America. He also studied as a composer at the National Conservatory of Music in Buenos Aires. Ramírez went on to study classical music in Madrid, Rome, and mainly in Vienna, from 1950 to 1954. Back in Argentina, he collected over 400 folk and country songs and founded the *Compañía de Folklore*.

Ramírez wrote *Navidad Nuestra* in 1964, the same year he composed his well-known *Missa Criolla*. Both were written in response to the Vatican II permission to perform mass in the local language of the people, rather than Latin. Subtitled “A Folk Drama of the Nativity Based on the Rhythms and Traditions of Hispanic America,” *Navidad Nuestra* tells the story of Christmas in six parts, from the Annunciation to the Flight from Herod, probably with intention of a living tableau (*criollo retable*) for each movement. The work uses the rhythms and instruments of Argentine folk dances and a Spanish text by Felix Luna. There is a lot of traditional call and response between tenors and tenor soloists and chorus, and lots of percussion, which luckily is handled by Harmonium’s many music teacher singers!

The first movement, *The Annunciation*, uses the 6/8 dance rhythms of the *chamamé*, while the second movement uses the graceful *huella pampeana* for *The Pilgrimage to Bethlehem*. *The Birth* is set to a gentle *vidala*, after which the raucous arrival of *The Shepherds* (*chaya rohana*) must surely wake the baby with offerings of music on local instruments and bouquets of flowers and herbs. *The Three Kings* movement is the most famous, as they arrive to the rhythm of the *charango* and bring more practical gifts, like a warm local poncho and honey cakes! The last movement reminds us that the young family had to flee the wrath of a despotic ruler, and the *vidala tucumana* is slow and heavy, as they urge their tired little donkey to help them flee to the foreign land of Egypt for safety.

La Anunciación

Jinete de un rayo rojo,
viene volando el Ángel Gabriel.
Con sable punta de estrella,
espuela 'e plata estaba caté.

“Que Dios te salve María,
la más bonita cuñataí.
La flor está floreciendo,
crece en la sangre tu cucumí.”

“Soy la esclava del Señor.
Que se haga su voluntad.”
Capullo que se hace flor
y se abrirá en Navidad.

El Ángel Gabriel ya vuelve
al pago donde se encuentra Dios.
“¿Mamó parehó angelito?
Qué tan contento te vuelves vos?”

“He visto a la reina 'el mundo,
la más hermosa cuñataí.
Sus ojos son dos estrellas,
su voz el canto del yerutí.”

La Peregrinación

A la huella, a la huella,
José y María.
Por las pampas heladas,
cardos y ortigas.

A la huella, a la huella,
cortando campo.
No hay cobijo ni fonda;
sigan andando.

Florecita del campo,
clavel del aire,
si ninguno te aloja,
¿a dónde naces?

¿Dónde naces, florecita,
que estás creciendo?
Palomita asustada,

The Annunciation

Riding on a red-lightning ray,
the Angel Gabriel came flying.
He looked magnificent with a star-tipped sabre,
and with silver spurs.

“God bless you Mary,
the prettiest young woman.
The flower is blooming,
the baby is growing in your blood.”

“I am the servant of the Lord.
His will be done.”
The bud turns into a flower
and will open on Christmas Day.

The Angel Gabriel is returning
to the place where God resides.
“Where have you been little angel?
How come you have returned so happy?”

“I've seen the queen of the world,
the most beautiful young woman.
Her eyes are two stars,
her voice is the song of a dove.”

The Pilgrimage

Follow the trail, follow the trail,
Joseph and Mary.
Across the frozen Pampas¹,
thistles and nettles.

Follow the trail, follow the trail,
cutting through fields.
There is no shelter, no inn;
just keep on walking.

Little flower in the field,
air carnation,
if no one puts you up,
where will you be born?

Where will you be born, little flower,
now that you are growing?
Frightened dove,

grillo sin sueño.

A la huella, a la huella,
José y María.
Con un dios escondido,
nadie sabía.

A la huella, a la huella,
los peregrinos.
Préstenme una tapera
para mi niño.

A la huella, a la huella,
soles y lunas,
Los ojitos de almendra,
piel de aceituna.

Ay burrito del campo,
Ay buey barcino.
Mi niño está viniendo,
háganle sitio.

Un ranchito de quincha
sólo me ampara.
Dos alientos amigos,
la luna clara.

1- plains that encompass areas of Argentina, Brazil & Uruguay

El Nacimiento

Noche anunciada, noche de amor,
Dios ha nacido, pétalo y flor.
Todo es silencio y serenidad,
paz a los hombres, es Navidad.

En el pesebre mi redentor
es mensajero de paz y amor.
Cuando sonrío se hace la luz,
y en sus bracitos crece una cruz.

Ángeles cantan sobre el portal:
Dios ha nacido, es Navidad.

Esta es la noche que prometió
Dios a los hombres, y ya llegó.
Es Noche Buena,

sleepless cricket.

Follow the trail, follow the trail,
Joseph and Mary.
With a hidden God,
nobody knew.

Follow the trail, follow the trail,
pilgrims.
Lend me even a shanty
for my child.

Follow the trail, follow the trail,
through suns and moons.
The little almond eyes,
the olive skin.

Oh, little donkey in the field,
Oh, reddish ox.
My child is coming,
make a place for him.

A thatched hut
is the only shelter I have.
Two friendly breaths,
the bright moon.

The Birth

Night foretold, night of love,
God is born, petal and flower.
All is silence and serenity:
peace to humankind, it's Christmas.

In the manger my redeemer
is a messenger of peace and love.
When he smiles there is light,
and his little arms form a cross.

Angels sing over the entrance:
God is born, it's Christmas.

This is the night that God promised
to humankind, and it has arrived.
It's Christmas Eve,

no hay que dormir.
Dios ha nacido, Dios está aquí.

we should stay up.
God is born, God is here.

Los Pastores

Vengan pastores del campo
que el rey de los reyes ha nacido ya.
Vengan antes que amanezca,
que ya apunta el día
y la noche se va.

The Shepherds

Come shepherds from the fields
because the king of kings has been born.
Come before dawn:
it's already light
and the night is fading.

Estribillo:
Albahaca y cedrón,
tomillo y laurel.
Que el Niño se duerme
al amanecer.

Refrain:
Basil and lemon verbena,
thyme and laurel.
The child sleeps
at daybreak.

Lleguen de Pinchas y Chuquis,
de Aminga y San Pedro,
de Arauco y Pomán.
Antes que nadie le adore,
quesillos y flores le vamo'a llevar.

Come from Pinchas and Chuquis,
from Aminga and San Pedro,
Arauco and Pomán.¹
Before anyone else pays tribute,
we will bring him puddings and flowers.

Estribillo

Refrain

Pídanle a Julio Romero
caballos de paso y su mula de andar.
Con cajas y con guitarras
iremos cantando por el olivar.

Ask Julio Romero
for smooth-riding horses and his pack mule.
With hand drums and guitars
we'll go singing through the olive groves.

Estribillo

Refrain

¡Ay Navidad de Aimogasta!
Aloja y añapa no habrán de faltar,
mientras la luna riojana
se muere de ganas de participar.

Oh, Christmas in Aimogasta²!
There will always be liquor and sweets,
while the La Riojan moon
is just dying to join in.

Estribillo

Refrain

1 & 2- Argentinean villages located in the northwestern provinces of La Rioja & Catamarca

Los Reyes Magos

Llegaron ya, los reyes y eran tres:
Melchor, Gaspar y el negro Baltasar.
Arrope y miel le llevarán
y un poncho blanco de alpaca real.

The Three Wise Men

The kings have arrived, and there were three:
Melchior, Gaspar and Balthazar.
Syrup and honey they will bring him
and a white poncho of royal alpaca.

Changos y chinitas duérmanse,
que ya Melchor, Gaspar y Baltasar
todos los regalos dejarán
para jugar mañana al despertar.

El Niño Dios muy bien lo agradeció.
Comió la miel y el poncho lo abrigó.
Y fue después que los miró
y a medianoche el sol relumbró.

La Huída

¡Vamos! ¡Vamos! ¡Burrito apurá!

Si no te apuras los van a pillar.
Largo el camino, largo el salitral.

Ya tocan a degollar.
Ya está sangrando el puñal.

Niño bonito, no llores mi amor.
Ya llegaremos a tierra mayor.

Duérmete ya, no llores.
Cuna en mis brazos te haré.
Bombos legüeros en mi corazón.

Fall asleep, little boys and girls,
so that Melchior, Gaspar and Balthazar
can leave out all the gifts
for you to play with, when you wake up tomorrow.

The God Child was really pleased.
He ate the honey and warmed-up with the poncho.
And afterwards he saw them,
and the sun shone at midnight.

The Flight

Come on! Come on! Hurry up, little donkey!

If you don't hurry up, they will catch them.
Long is the path, long the salt flats.

They are already slitting throats.
The dagger is already dripping with blood.

Beautiful child, don't cry my darling.
Soon we will arrive to a better land.

Go to sleep now, don't cry.
I will cradle you in my arms.
Bass drums beating in my heart.

Scott Soper's music ministry ranges from parish liturgy and modern recording technology to the concert stage. A native of Maine, Scott studied music at Ithaca College in New York. He spent several years teaching in public and parochial schools in New England. After many years in Indianapolis, Scott now lives in Portland, OR. He is music development coordinator for Oregon Catholic Press. Scott has written some of the most beloved songs for worship in the Church today, including *Child of the Poor*, which incorporates the traditional English carol "What Child is This?" Please feel free to sing along during the refrain and verse 3 of the countermelody line.

Paul Caldwell & Sean Ivory have been working together for many years to make fabulous arrangements of spirituals and other multi-cultural music (Harmonium performed their version of *Go Where I Send Thee* in 2002, *John the Revelator* in 2005 and *Hope for Resolution* in 2012.) They began arranging music together spontaneously in the early 1990s when they were both working with a community-based youth choir in Grand Rapids, MI. Their musical partnership was further cultivated from 1993 to 1997 during summers spent together at the American Boychoir School in Princeton. Sean directs the Grand Rapids Symphony Youth Chorus and is also on the faculty of Calvin College. Paul was artistic director of the Youth Choral Theater of Chicago. In March 2016, he was named artistic director of the Seattle Men's Chorus and the Seattle Women's Chorus, which comprises over 700 LGBTQ members (the largest in America). Paul is a recipient of the Chorus America/ASCAP Prize for Adventurous Programming. He was

recognized for his contributions to the choral community nationwide at the National Performing Arts Conference when he was selected as the recipient of the Michael J. Korn Founders Award for Philanthropic Contribution to the Arts.

Ask the Watchman combines arrangements of two spirituals from the Sea Islands of South Carolina and Georgia. The culture and music of these islands is unique in American history because they were relatively isolated from the mainland well into the 20th century. As such, their language (a Creole dialect known as *Gullah*) and traditions remained intact for several generations longer than those of parallel mainland cultures. The two spirituals *Ask the Watchman* and *Yonduh Come Day* are contextually related. Both songs were sung on the eves of Christmas and the New Year during Watch Night Meetings, which would begin at midnight and end after dawn. The songs were performed in a call and response style, at first slow and somber, then evolving gradually into ecstatic utterances accompanied by complex clapping rhythms. The appearance of West African percussion in this music is not part of the *Gullah* tradition, but represents the clapping rhythms that would have been used (slave owners banned drumming in the colonies and the tradition disappeared). These instruments represent the West African ancestral traditions of the culture.

The uncertainty faced by the people that sang these spirituals led them to ask, “How long?” and then “How you gonna greet the day?” and the answer comes back “Singin’ that’s the way.”

Ask the watchman "How long?"
How long we gonna moan?
It don' madduh how long,
We'll wait for the dawn.

How ya gonna greet the day?
Prayin' that's the way.
Singin' that's the way.
Swayin' that's the way.
I'm gonna shout!
Speakin' in tongues, that's the way.
That we'll greet the day.

O day, yonduh come duh day.
Day break in ma soul.
Daylight is makin' me whole.
Daylight break in ma soul!

Go get the preachuh!
Go get whoevuh you can.
Go get a drummuh!
Tell 'im we need a hand.

How long, O how long Lord?
How long we gonna moan?

Daylight is breakin';
I can see the sun risin'.
Can somebody tell us 'bout how much longuh?

All night we have waited in the darkness
For the breakin' of day.
Watchman, these ole feet were made for dancin'
Bedduh get out uh my way!
I said there would be dancin' today!

Let heaven and nature say Oh!
Yonduh come day!

Thanks for sharing this music with us and for keeping us greeting the day with singing!

Canens Vocem Singers

Soprano 1

Haley Carolan, Margaret Cavanaugh, Margaret Conrad-Poor, Sakinah Daniels,
Kennedy DuBose, Anita Freedson-Jackson, Ayane Garrison, Hannah Harding, Clara McCourt,
Elyssa Nielsen, Margaret Riekenberg, Madeleine Smith, Kelsey Stone

Soprano 2

Kailyn Bailey, Ella Boyer, Olivia Brash, Emma Dean, Emma Hankey, Sophia Kraiker,
Zoe Newman, Millie O'Malley, Morgan Orzeck, Anna Pettigrew, Jade Poli, Alexandra Salort,
Vivian Stein

Alto 1

Sia Bangia, Guedalia Dalambert, Mickey Deutsch-Dornfeld, Het-Heru Flowers, Lily Forman,
Lily Grinhauz, Theresa Jean Baptiste, Diamond Leeks, Annabelle Roses

Alto 2

Lauren Bryan, Gabriela Ewing, Bryn Healy, Valentina Henry, Aurianne Konan, Ogenna Oraedu,
Acadia Reed, Danielle Samake, Elisha Smith

Canens Vocem is the advanced treble ensemble of the chamber choir program at Columbia High School in South Orange/Maplewood, NJ. It is open by audition to students in grades 10-12 and meets daily as an honors level class. Formed in 2014, this ensemble is devoted to sharing the unique sound of treble choir by performing advanced SSAA repertoire throughout the state of New Jersey, earning superior ratings at festivals and appearing with the Maplewood Glee Club, at the Columbia High School Shakespeare Festival, and for the residents of Winchester Gardens. Canens Vocem combines with the CHS Vocal Ensemble and the Excelsior Singers to perform as Symphonic Choir.

Jamie Bunce, Director

Jamie is proud to be the director of choral activities at Columbia High School, where she directs Chorus, Combined Chorus, Symphonic Choir, Vocal Ensemble, The Excelsior

Singers, Canens Vocem, and BroChoir in addition to teaching AP Music Theory. Under her direction, the choirs of Columbia High School receive consistently superior ratings at festivals and have been described by adjudicators as “virtuosic,” “sophisticated” and “inspiring.” The choirs perform a wide variety of high quality choral literature at concerts, festivals and conventions throughout the state and often collaborate with groups such as the South Orange Symphony, the Rutgers University Alumni Wind Symphony, the Society of Musical Arts, and the Maplewood Glee Club. The Excelsior Singers recently completed the ensemble’s first professionally recorded album, “Horizons,” with multi-Grammy nominated recording engineer John Baker.

Active as a guest conductor, musical director, arranger, and clinician throughout New Jersey, Ms. Bunce has been featured in Chorus America for bringing early music into the high school choral classroom. She also supervises, directs and arranges for the CHS contemporary a cappella program, featuring the award-winning Unaccompanied Minors. The UM perform custom arrangements of popular songs throughout the state and have appeared on national television, including performances of the national anthem at Red Bull games, an appearance on Lifetime's reality series *Pitch Slapped*, and two episodes of the nationally syndicated children’s variety show *Wonderama*.

A New Jersey native, Jamie holds a Master of Music Education degree with a concentration in choral pedagogy from Westminster Choir College of Rider University and a Bachelor of Music degree with honors from Mason Gross School of the Arts at Rutgers University. She is thrilled to be back singing with Harmonium for the 2018-19 season and is grateful for the opportunity to share the experience with Canens Vocem.