



WINTER SKIES: PROGRAM NOTES  
December 10 & 11, 2016

Northern Lights <i>Nick Herrick</i>	Ēriks Ešenvalds (b. 1977)
Noel Suisse (organ)	Louis-Claude Daquin (1694-1772)
Noel We Sing <i>Echo: Jessica Bach, Emilie Bishop, Matthew Shurts, Dan Malloy</i>	Daquin, arr. Robert DeCormier (b. 1922)
Mass Kyrie Gloria Credo Sanctus/Benedictus Agnus Dei	Frank Martin (1890-1974)
Hodie Christus natus est	J. P. Sweelinck (1562-1621)
INTERMISSION	
Las estrellas se ríen The Second Coming CHAMBER SINGERS	Juan Gutiérrez de Padilla (1590-1664) Mohammed Fairouz (b. 1985)
Jumalisten joucko Rivers of Light <i>Alyssa Casazza, Will Roper</i>	Stephen Chatman (b. 1950) Ēriks Ešenvalds (b. 1977)
Seek Him that Maketh the Seven Stars <i>Shannon McGovern</i>	Jonathan Dove (b. 1959)
Nu zijt wellekome Jesu Er is een kindeke <i>Holland Jancaitis, Nancy Watson-Baker</i>	arr. Roy Hopp (b. 1951) arr. Fenno Heath (1926-2008)
Herders, hij is geboren	arr. Jetse Bremer (b. 1959)
Switzer Boy <i>Laura Quinn &amp; Susan Gepford, yodel</i>	Gustave Stoeckel (1819-1907) arr. Walter Collins II
Rockin' Jerusalem Sing for Peace	arr. André J. Thomas (b. 1952) Jim Papoulis & Francisco J. Núñez (b. 1965)

## Instrumentalists

Organ: Joshua Stafford

Chimes: Mariam Bora, Jenn DeChene, Albert Ganter, George Moser, Paula Roper, Joan Tracy

Water Glasses: George Aronson, Alyssa Casazza, Paul Flowerman, Matt Lee, Dan Malloy,

Shannon McGovern, Rob Morse, Ken Short, Matthew Siebenhuhner, Murray Spiegel,

Ted Roper, Will Roper

Percussion: John Lamb, Mia Hewitt

In times of uncertainty and stress – be they in the world, the church year, or in our personal lives – comfort is drawn from the arts, from singing and from nature – things that point to a bigger picture. The largest optical phenomenon in the earth’s upper atmosphere, the northern lights, is perhaps the ultimate “big picture.” A composition of the entire mass text for double chorus *a cappella* is another phenomenon one can immerse oneself in as both singer and listener, and let the prayers of the ages and the architecture of the composition transport and inspire you. Thank you for joining us on another winter journey with winter skies and with Frank Martin. Martin was Swiss but also spent much of his life in the Netherlands, so in homage, we present a set of Dutch carols, and, as always, songs for peace on earth.

**Ēriks Ešenvalds** became one of our favorite composers as we took his *O Salutaris Hostia* on tour this past summer to his native Latvia. Born in Riga, he is one of the most sought-after choral composers working today. He studied at the Latvian Baptist Theological Seminary (1995-97) before obtaining his master’s degree in composition (2004) from the Latvian Academy of Music. From 2002 to 2011 he was a member of the State Choir “Latvija.” In 2011, he was awarded the two-year position of Fellow Commoner in Creative Arts at Trinity College, Cambridge University. Multiple awards for his work include the Latvian Great Music Prize (2005 & 2007), the Copyright Award in 2006 and "The Year's New-Composer Discovery" of the *Philadelphia Inquirer* in 2010, the same year he was nominated for the British Composer Award. Recordings of his choral music won the Latvian Music Records Award in both 2011 and 2014. His works have been performed internationally. After seeing the Northern Lights during a trip to Norway, he wrote *Northern Lights*, which incorporates hand chimes and tuned water-filled glasses. A soloist sings an introduction in Latvian before the chorus sings an English text the composer borrowed from journals that Charles Francis Hall (1821-71) and Fridtjof Nansen (1861-1930) recorded on separate Arctic expeditions.

Cik naksnīnas pret ziemeli  
Redzēj' kāvus karojam  
Karo kāvi pie debesu;  
Vedīs karus mūs' zemē.

Whenever, at night, far in the north,  
I saw the souls of the dead soldiers  
having their battle up in the sky;  
I was afraid: what if they bring their war to my land, too?

It was night, and I had gone on deck several times.  
Iceberg was silent; I too was silent.  
It was true dark and cold.  
At nine o'clock I was below in my cabin,  
When the captain hailed me with the words:  
"Come above, Hall, at once! The world is on fire!"

I knew his meaning, and, quick as thought,  
I rushed to the companion stairs.  
In a moment I reached the deck,  
And as the cabin door swung open,  
A dazzling light, overpowering light burst upon my startled senses!  
Oh, the whole sky was one glowing mass of colored flames, so mighty, so brave!  
Like a pathway of light the northern lights seemed to draw us into the sky.  
Yes, it was harp-music, wild storming in the darkness;  
The strings trembled and sparkled in the glow of the flames  
Like a shower of fiery darts.  
A fiery crown of auroral light cast a warm glow across the arctic ice.  
Again at times it was like softly playing, gently rocking silvery waves,  
On which dreams travel into unknown worlds.

For organists, it wouldn't be Christmas without playing some "Noel" settings by French Baroque composer **Louis-Claude Daquin**, the most famous of which is probably *Noel Suisse (XII)*. We present it here in honor of the Swiss heritage of Frank Martin! Daquin was a dazzling virtuoso performer and composer on both organ and harpsichord.

**Robert DeCormier**, one of the most beloved choral arrangers of the last century, has made a charming vocal work out of the Noel X "Grand Jeu et Duo." We have enjoyed exploiting both the organ's colors and the literal vocal echo in *Noel We Sing*.

Angels from the Lord they came  
from the heavens singing,  
called the shepherds forth by name  
while the bells were ringing.  
Told the shepherds where they lay  
that Jesus Christ was born today.

Refrain:  
Noel we sing,  
Christ is born a King.

Leave your ewes and leave your rams,  
leave the watch you're keeping.  
Leave your sheep and leave your lambs  
on the hillside sleeping.  
Rise up, shepherd, follow me  
to the manger lowly.

Refrain

To the manger straight they came,  
there they knelt before Him,  
singing praises to His name,  
thus they did adore Him.  
Echoing their sweet amen,  
oh, Christ is born in Bethlehem.

## Refrain

Trumpets sound and angels sing,  
join in celebration.  
To us all good tidings bring  
of a new creation.  
For today a Child is born,  
oh, Jesus, son of Mary.

## Refrain

**Frank Martin** was born in Geneva, Switzerland, on September 15, 1890. He was the tenth and youngest child of a clergyman of French descent. He began composing at the age of eight, and was deeply influenced by hearing a performance of Bach's *St. Matthew Passion* at the age of twelve. Martin's long career evolved slowly – he studied mathematics and physics for a time to please his parents, but simultaneously studied piano and composition with Joseph Lauber. Between 1919 and 1926 (when the *Mass* was composed) he lived in Zurich, Rome, and Paris, working on his own and searching for a personal musical language. Returning to Geneva in 1926, he participated in the congress on rhythmic musical education convened by Dalcroze, and became a pupil and then teacher of Dalcroze rhythmic theory. He was active as a pianist and harpsichordist and president of the Swiss musicians union. In 1932, Martin became interested in the 12-tone technique of Schoenberg. He incorporated this into his compositions in an individual way, which did not abandon a sense of tone. The chamber oratorio *Le vin herbé* (1941) was the first important work in this new idiom, and together with *Petite Symphonie Concertante* (1944-45) established his international reputation. Martin moved to the Netherlands, taught for a while, and then concentrated on composing and making occasional tours with the Swiss cellist Henri Honegger to conduct his own music.

In Martin's instrumental works, form is often dictated by a specific task, such as the utilization of an unusual combination of instruments (like the combination of harp, piano, harpsichord and strings in the *Petite Symphonie*). In vocal works, the text provides the scaffolding – the *Mass* is an excellent example of the range of expression inspired by the liturgical words. An early work, it pre-dates any incorporation of twelve-tone techniques, and instead shows a linear, consciously archaic style, sometimes reminiscent of Palestrina, and recalls Bach's *St. Matthew Passion* in some of the antiphonal (double choir) effects. It has been called the perfect "Swiss" work – with its tension between Germanic counterpoint and sensuous French harmonies. As well as these two cultures, Martin was beginning to experiment with Indian, ancient, and folk music as well as Bulgarian rhythms. Although he was 32 when he wrote the *Mass*, Martin withheld it from publication for 40 years. "I considered it at the time as being a matter between God and myself. I felt then that an expression of religious feelings should remain secret and removed from public opinion." Franz Brunnert, director of the *Bugenhagen Kantorei* in Hamburg, saw it on a list of the composer's work, and asked Martin for a score, presenting the premiere with his choir in 1963. For a 1971 second performance at the Schütz Festival in Belgium, the composer said, "Let us hope that one may still find conviction, youth, and some beauty in this *Mass* which is almost a half a century old." The director of the publishing house *Barenreiter-Verlag*, who assisted in this concert, asked Martin (who was hearing it for the first time) for permission to publish the work.

Thus it was first published in 1972. Truly, the choral world embraced the work as a completely original and fervently expressive treasure.

The *Kyrie* uses chant-like lines flowing from the altos into sensuous layers of entrances. The modal harmonies build to a climax and start anew with the “Christe” theme. The vocal orchestration is constantly changing – sometimes the two choirs are in dialogue, but just as often there is a 4-part men/4-part women texture, or one full 8-part choir, or sopranos of both choirs in opposition to the accompanying lower voices.

Kyrie eleison,	Lord have mercy,
Christe eleison,	Christ have mercy,
Kyrie eleison.	Lord have mercy.

These shifting textures continue in the *Gloria*, which (along with the *Credo*) has many shifts of mood provided by the text. It begins and ends quietly with a gentle layering of voices, shifts to a dance-like section at the “gratias,” foreshadows the last movement at the text “Agnus Dei,” and ends with a wild fugue, close to Bach in spirit.

Gloria in excelsis Deo	Glory be to God on high
et in terra pax hominibus	and on earth peace,
bonae voluntatis.	goodwill to all people.
Laudamus te,	We praise thee.
benedicimus te,	We bless thee.
adoramus te,	We worship thee.
glorificamus te,	We glorify thee.
gratias agimus tibi propter magnam	We give thanks to thee
gloriam tuam.	for thy great glory.
Domine Deus, Rex caelestis,	O Lord God, heavenly King,
Deus Pater omnipotens.	God the Father almighty.
Domine Fili Unigenite, Jesu Christe,	O Lord, the only-begotten Son, Jesus Christ.
Domine Deus, Agnus Dei, Filius Patris.	O Lord God, Lamb of God, Son of the Father.
Qui tollis peccata mundi,	Thou that takest away the sins of the world,
miserere nobis;	have mercy upon us.
qui tollis peccata mundi,	Thou that takest away the sins of the world,
suscipe deprecationem nostram.	receive our prayer.
Qui sedes ad dexteram Patris,	Thou that sittest at the right hand of the Father,
miserere nobis.	have mercy upon us.
Quoniam tu solus Sanctus,	For Thou only art Holy.
tu solus Dominus,	Thou only art the Lord.
tu solus Altissimus, Jesu Christe,	Thou only, O Jesus Christ, art Most High.
cum Sancto Spiritu:	With the Holy Ghost:
in gloria Dei Patris.	in the glory of God the Father.
Amen.	Amen.

The *Credo*, because of the large amount of text, is straightforward and declamatory. The opening statement of belief is appropriately sung by all homophonically. Martin then shifts to a recitative-like soprano section solo (“Et in unum Dominum”) and later, one for the basses (“genitum non factum”). The incarnation is mystical and very soft, while the crucifixion begins with a tortured

cry. The resurrection is a madrigal-like pentatonic fugue with a strong Eastern flavor, which builds in irregularly layered entrances to a fabulous climax as the choir comes together to cadence on “non erit finis” (“without end”). A symbolic triple meter is used for the third part of the Trinity (the Holy Spirit), and the texture remains full as it grows to the final “Amen.”

Credo in unum Deum,  
Patrem omnipotentem,  
factorem caeli et terrae,  
visibilium omnium et invisibilium.  
Et in unum Dominum Jesum Christum,  
Fílium Dei Unigenitum,  
et ex Patre natum ante omnia saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero,  
genitum, non factum,  
consubstantialem Patri:  
per quem omnia facta sunt.  
Qui propter nos homines et propter  
nostram salutem descendit de caelis.  
Et incarnatus est de Spiritu Sancto  
ex Maria Virgine,  
et homo factus est.  
Crucifixus etiam pro nobis  
sub Pontio Pilato;  
passus, et sepultus est,  
Et resurrexit tertia die,  
secundum Scripturas,  
et ascendit in caelum,  
sedet ad dexteram Patris.  
Et iterum venturus est cum gloria,  
iudicare vivos et mortuos,  
cuius regni non erit finis.  
Et in Spiritum Sanctum,  
Dominum et vivificantem:  
qui ex Patre Filioque procedit.  
Qui cum Patre et Fílio  
simul adoratur et conglorificatur:  
qui locutus est per prophetas.  
Et unam, sanctam, catholicam  
et apostolicam Ecclesiam.  
Confiteor unum baptisma  
in remissionem peccatorum.  
Et expecto resurrectionem mortuorum,  
et vitam venturi saeculi.  
Amen.

I believe in one God,  
the Father, the Almighty,  
maker of heaven and earth,  
of all that is seen and unseen.  
I believe in one Lord, Jesus Christ,  
the only Son of God,  
eternally begotten of the Father,  
God from God, Light from Light,  
true God from true God,  
begotten, not made,  
of one Being with the Father,  
through him all things were made.  
For us and for our salvation  
he came down from heaven.  
By the power of the Holy Spirit  
he became incarnate from the Virgin Mary,  
and was made man.  
For our sake he was crucified  
under Pontius Pilate;  
he suffered death and was buried.  
On the third day he rose again  
in accordance with the Scriptures;  
he ascended into heaven  
and is seated at the right hand of the Father.  
He will come again in glory  
to judge the living and the dead,  
and his kingdom will have no end.  
We believe in the Holy Spirit,  
the Lord, the giver of life,  
who proceeds from the Father and the Son.  
With the Father and the Son  
he is worshiped and glorified:  
He has spoken through the Prophets.  
We believe in one holy catholic  
and apostolic Church.  
We acknowledge one baptism  
for the forgiveness of sins.  
We look for the resurrection of the dead,  
and the life of the world to come.  
Amen.

The beginning of the *Sanctus* imitates the ringing of bells, which would happen at this point in a service. The sopranos then declaim the full text, accompanied by the lower voices' bell-like

continuation. Sopranos of both choirs begin an ecstatic chant-like melisma on the word “Sanctus,” which recalls the opening *Kyrie* and is gradually picked up by other parts, leading into an antiphonal “Hosanna” in 5/8 meter.

Sanctus, Sanctus, Sanctus	Holy, holy, holy,
Dominus Deus Sabaoth.	Lord God of Hosts.
Pleni sunt caeli et terra gloria tua.	Heaven and earth are full of thy glory.
Hosanna in excelsis.	Hosanna in the highest.

The *Benedictus* provides sudden contrast as lower voices (ATB) from Choir II chant hushed repeated notes, while above, an exotically dissonant legato chant is repeated by Choir I (ATB). Another layer is added as two-part sopranos from each choir echo back and forth yet another little chant theme. The different layers get gradually closer and closer until they come together for the final sweeping “Hosanna” climax.

Benedictus qui venit in nomine Domini.	Blessed is he that cometh in the name of the Lord.
Hosanna in excelsis.	Hosanna in the highest.

In the *Agnus Dei*, written in 1926, Choir I and Choir II have completely separate functions, as if the upper voices are calling to heaven, while the lower ones keep them firmly rooted on earth. Choir II repeats a relentless litany of slowly shifting lush chords on quarter notes, over which Choir I supplicates on a unison chant-like melody on the offbeat. At the second “miserere” section, tension is built as Choir I breaks into harmony and Choir II’s tessitura suddenly rises, blurring the distinction between the lower and upper choir for just a moment. They return to the original texture for the last “Agnus dei” – Choir II roots itself in the earth while Choir I gives one last upward prayer. Both choirs sing in one unified 8-part texture for the final “Dona nobis pacem” in a spirit of resignation rather than despair – the final resolution provided by the unbelievable sweetness of G major after all the 9th, 11th and 13th chords that preceded it.

Agnus Dei,	Lamb of God,
qui tollis peccata mundi,	who taketh away the sins of the world,
miserere nobis.	have mercy upon us.
Agnus Dei,	Lamb of God,
qui tollis peccata mundi,	who taketh away the sins of the world,
dona nobis pacem.	grant us peace.

Wikipedia concisely states that **Sweelinck** “was a Dutch composer, organist, and pedagogue whose work straddled the end of the Renaissance and beginning of the Baroque eras. He was among the first major keyboard composers of Europe, and his work as a teacher helped establish the north German organ tradition.” His *Hodie Christus natus est* is perhaps his most famous choral work, deservedly still oft-performed by choirs around the world. Each section is set off by a fanfare-like motive introduced by tenors. The text is set joyfully with lots of text painting such as the sixteenth note runs on “canunt angeli” (angels sing). There is much echoing back and forth and interplay between voices, especially in the cadential “Noe” (“Noel”) sections, and particularly between the two soprano parts, which are basically equal in range.

Hodie Christus natus est.	Today Christ is born.
Hodie Salvator apparuit.	Today the Savior appears.

Alleluia.

Hodie in terra canunt angeli,  
laetantur archangeli.  
Hodie exsultant justi, dicentes:  
Gloria in excelsis Deo.  
Alleluia.

Alleluia.

Today on earth the angels sing,  
archangels rejoice.  
Today the righteous rejoice, saying:  
Glory to God in the highest.  
Alleluia.

**Juan Gutiérrez de Padilla** “was a Spanish composer in what is modern Mexico. He was born in Málaga, Spain but moved to Puebla, Mexico, in 1620 to compose music in the New World. At the time New Spain was a viceroyalty of Spain that included modern day Mexico, Guatemala, the Philippines and other parts of Central America and the Caribbean... He worked at Puebla de Los Angeles, Mexico, which in Baroque times was a bigger religious center than Mexico City itself. He was appointed *maestro de capilla* of Puebla Cathedral in 1628.” (Wikipedia)

Most of his more than 700 surviving works are sacred motets or the popular sacred *villancicos* such as *Las estrellas se ríen*. Pre-Christian Mexican worship included a lot of dancing and singing before the gods, and the missionaries incorporated this into Christian worship to reach the people. Many of these *villancicos*, written and composed for the *posadas* and church services at Christmas, were character or dialect pieces, even little dramatic scenes. Sor Juana Inés de la Cruz, the famous and beloved Mexican poetess, wrote many *villancicos*, and was herself an educated musician. We cannot say for sure this text is hers, but it comes from Puebla, where she lived and worked, and is by a composer with whom she often collaborated.

Las estrellas se ríen,  
los luceros se alegran,  
la luna más hermosa  
su resplandor ostenta.  
Sobre Belén se escuchan  
dulcísimas cadencias  
de voces que sonoras  
dicen de esta manera:

¡Afuera, afuera, afuera!  
Que vienen caballeros  
a celebrar la fiesta.  
¡Aparta, aparta, aparta!  
Que el cielo se ha venido  
al aire a jugar cañas.

Qué galas tan lucidas,  
qué vistosas libreas,  
qué plumas tan volantes,  
qué garzotas tan bellas.  
Qué graves se aperciben,  
qué atentos se carean,  
qué diestros se provocan,  
qué corteses se encuentran.  
Qué bien se alargan,

The stars laugh,  
the bright stars are glad,  
the most beautiful moon  
displays its radiance.  
Over Bethlehem you can hear  
the sweet cadences  
of sonorous voices  
that speak in this manner:

Go out, go out, go out!  
The noblemen are coming  
to celebrate the festival.  
Make way, make way, make way!  
The heavens have come  
outside to sound music from the reeds.

What splendid clothing,  
what colorful uniforms,  
what feathers that fly,  
like beautiful herons.  
How seriously they prepare themselves,  
how attentively they interact,  
how skillfully they goad,  
they meet in such a courtly manner.  
How well they reach out,



qué bien las cañas vuelan,  
qué bien en fin se juntan,  
qué bien corren parejas.

how well the reeds sound,  
how well they finally unite,  
how well the couples go about together.

Qué bien se juegan,  
qué bien se tiran,  
qué bien se emplean,  
vivas exhalaciones,  
aladas primaveras:  
ésta sí que es  
en todo la Nochebuena.

How well they play,  
how well they throw,  
how well they engage,  
lively exhalations,  
wingèd springtimes:  
such is the celebration  
throughout Christmas Eve.

Al mejor mayorazgo  
del cielo y de la tierra,  
en su primera cuna,  
adoran y festejan;  
al Príncipe nacido,  
y su madre la Reina,  
les dan preciosas joyas,  
de aljófares y perlas;  
los de Belén los miran,  
y con alegres señas,  
airosos les aplauden,  
bizarros los celebran.

At the birth of the first son  
of the heavens and of the earth,  
in his first cradle,  
they worship and celebrate;  
the Prince was born,  
and his mother the Queen,  
they give precious jewels,  
beads and pearls;  
those in Bethlehem watch,  
and with signs of happiness,  
gracefully applaud,  
celebrating the extraordinary event.

**Mohammed Fairouz** is one of the most frequently performed, commissioned, and recorded composers of his generation. Hailed by *The New York Times* as “an important new artistic voice” and by BBC World News as “one of the most talented composers of his generation,” his large-scale symphonies, operas and oratorios all engage major geopolitical and philosophical themes with persuasive craft and a marked seriousness of purpose. Fairouz recently became the youngest composer in the 115-year history of the Deutsche Grammophon label to have an album dedicated to his works with the spring 2015 release of *Follow, Poet*. His principal teachers in composition include György Ligeti, Gunther Schuller, and Richard Danielpour, with studies at the Curtis Institute and New England Conservatory. As an artist involved with major social issues, Fairouz seeks to promote cultural communication and understanding. Since childhood, Fairouz has found musical inspiration in literary sources and describes himself as obsessed with text, with a deep respect for the power of the human voice.

*The Second Coming*, published in 2015, sets one of William Butler Yeats’ most famous, if enigmatic, poems, written in 1919 in the aftermath of the First World War. Yeats had crafted a theory of history in his book *A Vision*, which centers on a diagram made of two conical spirals, one inside the other, so that the widest part of one of the spirals rings around the narrowest part of the other spiral, and vice versa. Yeats believed that this image (he called the spirals “gyres”) captured the contrary motions inherent within the historical process. Yeats believed that the world was on the threshold of an apocalyptic revelation, as history reached the end of the outer gyre (to speak roughly) and began moving along the inner gyre. He also used a lot of Biblical imagery – referring to the first coming of Christ by the “rocking cradle” as a violent change in the historical trajectory. The poem ends with a question as to what the change will be now.

This work was premiered by the Young New Yorker's Chorus in March of 2015. The aggressive vocal parts turn and turn creating the gyrating effect. It modulates and changes as "things fall apart – the center cannot hold," bringing us to the last section, which is completely different, with echoes of Eastern modes evoking the shifting sands, and the music slow and static as we await the final revelation.

Turning and turning in the widening gyre<sup>1</sup>  
The falcon cannot hear the falconer;  
Things fall apart; the centre cannot hold;  
Mere anarchy is loosed upon the world,  
The blood-dimmed tide is loosed, and everywhere  
The ceremony of innocence is drowned;  
The best lack all conviction, while the worst  
Are full of passionate intensity.

Surely some revelation is at hand;  
Surely the Second Coming is at hand.  
The Second Coming! Hardly are those words out  
When a vast image out of *Spiritus Mundi*<sup>2</sup>  
Troubles my sight: somewhere in sands of the desert  
A shape with lion body and the head of a man,  
A gaze blank and pitiless as the sun,  
Is moving its slow thighs, while all about it  
Reel<sup>3</sup> shadows of the indignant desert birds.  
The darkness drops again; but now I know  
That twenty centuries of stony sleep  
Were vexed<sup>4</sup> to nightmare by a rocking cradle,  
And what rough beast, its hour come round at last,  
Slouches towards Bethlehem to be born?

1- spiral

2- "spirit of the world"

3- whirling

4- tormented

As a professor of composition and orchestration, co-director of the University of British Columbia Contemporary Players new music ensemble, and head of the UBC School of Music composition division, **Stephen Chatman** taught a generation of prominent Canadian composers. He is an internationally recognized composer of choral, orchestral and piano music. He was born in Minnesota, and studied at Oberlin and the University of Michigan. Like Martin, his earlier works are complex, virtuosic and atonal. Later he turned to a range of styles, including choral works in a more traditional vein for a wider audience. His post-1982 secular and sacred choral works embrace lyricism, melody, folk song, and more traditional compositional techniques. His arrangement of the Medieval Finnish chant *Jumalisten joucko* was commissioned by the Elmer Iseler Singers and first performed in 2002. The piece evolves gradually from a soft, simple chant with drone to denser textures, featuring added parallel harmony, imitative counterpoint and a long crescendo then diminuendo as if a procession has passed by.

Jumalisten joucko ratk riemuidcan.  
Äiti neitsynä on pojan synnyttän Bethlehemis.

People of God, rejoice.  
In Bethlehem, a boy is born of a virgin.

**Ešenvalds** describes his fascination with the Northern lights in a TEDx talk on YouTube (<https://youtu.be/j6L6u9zASPQ>). In Iceland, he met an ethnologist who told him lots of Icelandic stories about the Northern Lights. A Norwegian scientist showed him books about folklore and the Northern Lights, including the Sammi (Lapland) *Yoik* (chant) about the Northern Lights used in *Rivers of Light*. He went on expeditions with a film crew in the Aurora belt. Ešenvalds followed 2012's *Northern Lights with Rivers of Light*, again using a compilation of texts and the traditional Finnish chants.

Kuovsakasah reukarih tåkko teki      Northern Lights slide back and forth  
sira ria\*  
tåkko teki      back and forth  
sira ria, sira siraa ria\*

Winter night, the sky is filled with symphony of light.  
The sky is flooded with rivers of light.  
Ah, the doors of the heaven have been opened tonight.

Guovssat, guovssat radni go      Northern Lights, Northern Lights, blanket shivering  
libai libai libaida\*  
ruoná gákti<sup>1</sup>      green coat  
nu nu nu\*

From horizon to horizon  
misty dragons swim through the sky.  
Green curtains billow and swirl.  
Fast-moving sky-filling, the tissues of gossamer.  
Nothing can be heard, nothing heard!  
Light shakes over the vault of heaven its veil of glittering silver:  
changing now to yellow, now to green, now to red.  
It spreads in restless change, into waving, into many-folded bands of silver.  
It shimmers in tongues of flame.  
Over the very zenith it shoots a bright ray up, until the whole melts away,  
as a sigh of departing soul, in the moonlight,  
leaving a glow in the sky  
like the dying embers of a great fire.

\*- nonsense phrase, similar to *fa la la* in English  
1- traditional Saami costume

**Jonathan Dove** is best known as a composer of operas and choral music. His operas include the airport-comedy *Flight*, large-scale community-operas in the tradition of Britten, such as *Tobias and the Angel*, and the acclaimed *The Adventures of Pinocchio*. He has also written instrumental music and musical theater and film scores. Dove's choral music includes the Bach-inspired *Köthener Messe* for period instruments, and several anthems and carols including *The Three Kings*, commissioned by King's College Cambridge, for Lessons and Carols Christmas Eve 2000

and performed by Harmonium in 2005, and *The Passing of the Year*, a song cycle for double chorus, which we performed in 2008. Dove comes from a family of architects, and his work has often been associated with a kind of “aural architecture.” *Seek Him that Maketh the Seven Stars*, from 1998, uses the organ to create the shimmering sky sparkling with stars. The choral parts are alternately atmospheric and canonic, leading to a joyful dance and quiet, comforting denouement.

Seek him that maketh the seven stars and Orion  
and turneth the shadow of death into the morning.  
Alleluia, yea, the darkness shineth as the day,  
the night is light about me.  
Amen.

In celebration of the time Frank Martin lived and composed in the Netherlands, we present a set of Dutch carols. The oldest notation of *Nu zijt wellekome Jesu* is found in a manuscript of Otto II (908-1002). Settings for three and four voices are found from the 14<sup>th</sup> to the 16<sup>th</sup> century, but the melody in *Theodotus' Paradijs der Gheestelijcke en Kerkelijcke* (1627) is the one known today. The text is one of the oldest hymns of praise to the birth of Christ in the vernacular, probably created before the year 1000. The refrain of “*Kyrieleis*,” is the Greek *Kyrie eleison* – both an Advent prayer and mindful of the second coming. The carol is arranged here by **Roy Hopp** for *earthsongs* with verses featuring the women, men, then full choir, and retaining the clarity and simplicity of the 1627 version. Hopp is Director of Music at Woodlawn Christian Reformed Church, and adjunct Professor of Choral Music at Calvin Theological Seminary in Grand Rapids, MI.

Nu zijt wellekome, Jesu, lieve Heer,  
Gij komt van alzo hoge, van alzo veer.  
Nu zijt wellekome,  
van de hogen hemel neer.  
Hier al in dit aardrijk  
zijt Gij gezien nooit meer.  
Kyrieleis.

Now be welcome, Jesu, dearest Lord.  
You come from so very high and far.  
Now be welcome;  
come down from highest heaven.  
Over all the earth  
you have never been seen again.  
Lord, have mercy.

Herders op den velde  
hoorden een nieuw lied,  
dat Jezus was geboren, zij wisten 't niet.  
"Gaat aan gene straten,  
en gij zult Hem vinden klaar.  
Bethlem is de stede,  
daar is 't geschied voorwaar."  
Kyrieleis.

Shepherds in the field  
heard a new song;  
they knew not that Jesus was born.  
"Go to yonder streets  
and you will find him.  
Bethlehem is the place,  
it has happened there."  
Lord, have mercy.

Wijzen uit het Oosten  
uit zo verren land,  
zij zochten onze Here met offerand.  
Ze offerden ootmoediglijk mirr',  
wierook ende goud  
te eren van dat kinde,

Wise men from the East  
came from such a distant land;  
They sought our Lord with offerings.  
They humbly offered myrrh,  
frankincense, and gold  
in honor of the child

dat alle ding behoudt.  
Kyrieleis.

that preserves all things.  
Lord, have mercy.

*Er is een kindeke* is another old Dutch carol in a beautiful arrangement by my mentor and teacher, **Fenno F. Heath, Jr.**, 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. 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. 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. We always loved this beautiful arrangement of the Dutch Carol, and competition for the solos was always intense.

Er is een Kindeke geboren op aard'.  
't Kwam op de aarde voor ons allegaar.

A little Child is born now into the world.  
He came to earth surely for everyone.

't Kwam op de aarde en 't had er geen huis.  
't Kwam op de aarde en 't droeg al zijn kruis.

He came to earth and He had not a house.  
He came to earth and He carried a cross.

Er is een Kindeke geboren in 't strooi,  
't lag in een kribbe, gedekt met wat hooi.

A little Child is born now lying in straw,  
only a crib with a little bit hay.

't Kwam op de aarde voor ons allegaar,  
en 't wenst ons allen een zalig nieuwjaar.

He came to earth surely for everyone,  
and wishes for us a blessed new year.

**Jetse Bremer** is a choral director, composer, and arranger from the Almere Stad area of the Netherlands. He is commissioned by many vocal groups to write compositions or arrangements from classical to jazz. When looking for a setting of this up-tempo Dutch carol, *Herders, hij is geboren*, I came across this exciting arrangement on YouTube!

Herders, hij is geboren  
in 't midden van de nacht,  
die zolang van te voren  
de wereld heeft verwacht.  
"Vrolijk, o herderkens,"  
zongen ons d' engelkens,  
zongen met blijde stem:  
"Haast u naar Bethlehem!"

Shepherds, he has been born  
in the middle of the night,  
who for such a long time  
was expected by the world.  
"Shepherds, be cheerful now,"  
sang all the angels;  
they sang with delighted voice:  
"Hurry to Bethlehem!"

Wij, arme slechte liekens,  
gelijk de boeren zijn,  
ontwekten ons geboerens  
en in de maneschijn,  
liepen met blij geschal  
naar deze arme stal

We, common folks, so simple,  
we, farmers, poor and bad,  
we woke up all our neighbors  
and with the shining moon  
we walked with joyful sound  
to this old stable, poor,

daar ons de eng'lenzang  
altemaal toe bedwang.

made by the angel's songs,  
pushed on to Bethlehem.

Als wij daar zijn gekomen  
ziet, een klein kindeke  
leit op 't strooi, nieuw geboren,  
zoet als een lammeke.  
D' oogkens van stonden aan  
zag men vol tranen staan  
't weende uit druk en rouw  
in deze straffe kou.

As soon as we arrived there  
behold, a Child, so young lying,  
sleeping on straw  
and cute as a little lamb.  
But in his tiny eyes  
you could see tears for sure;  
it cried of burdens, grief,  
and of the strong, sharp cold.

Ik nam mijn fluitje, een ander  
die nam zijn moezeltje  
en dus fluiten en zongen  
voor 't zoete kindeke:  
Na, na, na, kindje teer  
sus, sus en krijt niet meer  
doet uw klein oogskens toe  
zij zijn van krijten moe.

I took my flute, my companions,  
a bagpipe, and a lute;  
we made music and sang songs  
for the sweet little Child.  
*Na na na*, fragile Child,  
*sus sus*, and weep no more;  
please close your little eyes,  
they are so tired of crying.

Ziet, wij schenken u samen  
een teer klein lammeke,  
boter, melk en sane  
voor uw lief mondeke.  
Na, na, na, kindje teer  
sus, sus en krijt niet meer  
doet uw klein oogskens toe  
zij zijn van krijten moe.

Watch, we give you a present,  
a frail and little lamb;  
you'll have milk, cream and butter,  
so tasteful in your mouth.  
*Na na na*, fragile Child,  
*sus sus*, and weep no more;  
please close your little eyes,  
they are so tired of crying.

't Kindje begon te slapen,  
de moeder sprak ons aan:  
"Lieve herderkens samen  
wilt zoetjes buiten gaan.  
Ulie' zij peis en vreê  
dat brengt mijn kind u mee  
want 't is uw God en Heer,  
komt morgen nog eens weer!"

And the Child fell asleep,  
then his mother said to us:  
"My dear shepherds together,  
please softly go outside.  
Feel peace and quiet still;  
that's what my Child spreads out.  
He is your God and Lord;  
come back another day!"

When searching for Swiss music and a moment of whimsy for the concert, this double yodel piece *Switzer Boy*, from the Yale songbook, came to mind. **Gustave Stoeckel**, often known as the Father of the Yale Glee Club, had emigrated from Bavaria and introduced yodels to the Glee Club.

Oh I am a jolly Switzer boy  
with cheer for voice and song,  
singing sweet lays<sup>1</sup> which thee echoes prolong.  
Forthwith the morning light

starlight shall guide me home,  
I'm a gay Switzer boy with singing I come.

When I sound my tuneful shepherd horn  
comes the flock of my care,  
gently I lead them where pastures are fair.  
Resting by waters still warble I *di re da*,  
Then I hear sweet replies of echoes afar.

1- songs

**André J. Thomas** is an American composer and conductor. He currently serves as a professor of music at Florida State University and the artistic director for the Tallahassee Community Chorus. Thomas earned degrees from Friends University (B.M. 1973), Northwestern University (M.M. in Piano Performance 1976), and University of Illinois (D.M.A. 1983). During his time at Friends University, Thomas sang under the direction of Jester Hairston. Hairston noticed Thomas's lack of enthusiasm for spirituals and gospel music and pulled Thomas aside to speak about it. Hairston explained how the "dialect was not a sign of inferiority but an accommodation for sounds that were not part of African speech." In addition to his conducting and composition credits, Thomas is a published author – *Way Over in Beulah Lan': Understanding and Performing the Negro Spiritual* and numerous journal articles. His arrangement of **Rockin' Jerusalem**, written in 1987 for his University Singers at Florida State, is a staple of honor choirs everywhere.

I hear rockin' in the land!  
Rockin' in the land and ringin' dem bells.  
I know oh my Lord,  
there's rockin' in the land,  
rockin' in the land and ringin' dem bells.

I know archangels ring dem bells.  
Oh I hear dem ringin' for they are rockin' Jerusalem  
ringin' dem bells.

Oh Mary, Oh Martha,  
Oh Mary ring dem bells!  
I hear archangels a-ringin' dem bells!

Church getting higher, Jerusalem ring dem bells!  
My Lord, don't you hear the bells a-ringin',  
don't you hear dem ringin' dem bells!

**Jim Papoulis'** work focuses on combining the music of his roots – classical and jazz. As well as having his work performed all over the world, he is passionately dedicated to Arts in the Schools programs. As a composer he loves to write for young people, and he is also active as a professional percussionist in New York City. **Francisco J. Núñez** is a conductor, composer, visionary, leading figure in music education, and the artistic director/founder of the National Arts and Humanities Youth Program Award-winning Young People's Chorus of New York City. He

also leads the University Glee Club of New York City and is sought after in North America and Europe as a guest conductor, master teacher, and keynote speaker on the role of music in achieving equality and diversity among children in today's society. Awards include a MacArthur Fellowship, an ASCAP Victor Herbert Award, and the New York Choral Society's Choral Excellence Award; Hispanic Business magazine named him one of the 100 Most Influential Hispanics.

Collaborating, they provide these notes about *Sing for Peace*:

We felt we must write about one of the most important issues in our world today: peace. No matter where we travel, we find that in all cultures peace is prayed for, rallied for, and desired. Peace, not only in the sense of eliminating war and conflicts, but within oneself... Music attempts to bring this feeling and understanding to life.

This work was written for the Young People's Chorus of New York City and premiered at the 2004 Lincoln Center Tree Lighting.

Hear the bells that are calling me, calling for peace.

Little tree, oh, little tree,  
how lovely are your branches.

The bells are ringing in our hearts and souls.  
We hear them ringing in the air.  
The bells are ringing in our hearts and souls as we sing.  
Listen, they're calling for peace.

Yes, it is peace that is calling,  
it is peace that you hear,  
it is peace that will find you.

Sing peace...

*Canta paz* (Spanish)  
*Shalom* (Hebrew)  
*Amani* (Swahili)  
*Heiwa* (Japanese)  
*Pacem* (Latin)  
*Dohiyi* (Native American)  
*Chante Paix* (French)

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