

SAMEDI 13 MAI 2017, 20H

JEILO MENDELSSOHN HOGAN

BIEBL

KUTEV

RUNESTAD

MAKAROFF

ESENVALDS

PALESTRINA



ENSEMBLE  
UMINA



UMINA

ENSEMBLE

directed by *Caroline Drury*



The American Church in Paris

# ENSEMBLE *L*UMINA

Saturday May 13<sup>th</sup>, 2017, 8:00p.m.  
The American Church in Paris

**Jesu, Rex admirabilis**  
(1586)

**Giovanni Pierluigi da Palestrina**  
(c. 1525-1594)

Originally published in Rome in a series of 21 pieces entitled “Diletto spirituale,” this three-voiced sacred motet is a prime example of the pristine polyphony associated with Giovanni Pierluigi da Palestrina, a prominent Italian renaissance composer. He has been attributed with “saving church music” from the Council of Trent (1545-1563), which was supposedly opposed to polyphony, the reason being that the overlapping melodies obstructed the liturgical text.

*Text by Bernard de Clairvaux (1090-1153) from ‘Hymn for matins of Holy Name’*

Jesu, Rex admirabilis  
et triumphator nobilis  
dulcedo ineffabilis  
totus desiderabilis.

Jesus, wondrous king  
and noble conqueror,  
Ineffable sweetness,  
Wholly to be desired.

mane nobiscum Domine  
et nos illustra lumine  
pulsa mentis caligine  
mundum reple dulcedine.

Remain with us, Lord,  
And shine your light upon us,  
Dispel the darkness of our minds,  
Fill the world with sweetness.

**Richte mich Gott**  
(1844) Opus 78, No. 2

**Felix Mendelssohn**  
(1809-1847)

A trained pianist, conductor, and composer, Felix Mendelssohn has multiple choral works, string symphonies, concertos, sonatas, and piano quartets to his name. He had conservative musical tastes and greatly admired both Bach and Händel; he was more critical of his contemporaries Berlioz and Liszt, whom he found too experimental.

Both *Richte mich Gott* and *Denn Er hat seinen Engeln befohlen über dir* were written in Berlin during Mendelssohn's tenure at the Royal Cathedral Choir as Director, having been appointed by King Friedrich Wilhelm IV in 1843. As stated by Larry Todd, the pieces embody the "contemplative church music favored by the king, with antiphonal blocks of euphony, clear syllabic declamation of the text, and careful control of dissonances." They also depict the typically Mendelssohnian technique of using contrasting, simple blocks of SSAA (female voices) and TTBB (male voices) to create varying layers of texture and dialogue.

Mendelssohn aptly begins *Richte mich Gott* in minor, evoking the sense of isolation in the unison TTBB voices with echoed harmonies in the SSAA voices. The TTBB voices only break into harmony upon the setting of "Licht" ("light"), and the now-overlapping SSAA and TTBB blocks come together for the first homophonic section of the piece: "zu deinem heiligen Berge, und zu deiner Wohnung," ("to your holy mountain and to your dwelling place"). The middle section is faster in tempo and copies the organization of the opening section, beginning with TTBB in unison, SSAA echoing in harmony and coming together in homophony for the text "dir, Gott, auf der Harfe danke, mein Gott," ("you, God, on the harp will I thank, my God"). Note the stunning beginning of the final section, when the SSAA block sings in unison for the first time, asking "Was betrübst du dich, meine Seele?" ("Why are you so downcast, o my soul?"). The reply in thick full harmony – and in major – , "Harre auf Gott!" ("Trust in God!"), leaves the listener with the feeling of hope and trust in God.

Richte mich, Gott, und führe meine Sache  
wider das unheilige Volk  
und errette mich von den falschen und bösen  
Leuten.

Denn du bist der Gott meiner Stärke;  
Warum verstößest du mich?  
Warum lässest du mich so traurig geh'n,  
wenn mein Feind mich drängt?

Sende dein Licht und deine Wahrheit,  
daß sie mich leiten  
zu deinem heiligen Berge,  
und zu deiner Wohnung.

Daß ich hineingehe zum Altar Gottes,  
zu dem Gott, der meine Freude und Wonne ist,  
und dir, Gott, auf der Harfe danke, mein Gott.

Was betrübst du dich, meine Seele,  
und bist so unruhig in mir?  
Harre auf Gott!  
Denn ich werde ihm noch danken,  
daß er meines Angesichts Hülfe,  
und mein Gott ist.

*Psalm 43*

Judge me, God, and fight my fight  
against a faithless people  
and rescue me from the deceitful and evil man.

For you, o God, are my strength;  
Why do you shun me?  
Why do you let me go about in mourning,  
with my enemy oppressing me?

Send your light and your truth,  
that they will lead me  
to your holy mountain  
and to your dwelling place.

Then will I go into the altar of God,  
to the God, who is my joy and gladness,  
and you, God, on the harp will I thank, my God.

Why are you so downcast, my soul,  
And why are you so troubled within me?  
Trust in God!  
Then I will ever give him thanks,  
that he is my savior  
and my God.

**Denn Er hat seinen Engeln befohlen über dir  
(1844)**

**F. Mendelssohn  
(1809-1847)**

During one of his frequent trips to England, Mendelssohn learned of an assassination attempt on King Wilhelm IV and returned promptly to Berlin. In response, he wrote this work for eight soloists, only later incorporating it into his famous oratorio, *Elijah*. His decision to include the motet in *Elijah*, (a work written neither within the Prussian church nor under the auspices King Wilhelm), demonstrates that the style of *Denn Er hat seinen Engeln befohlen über dir* is reflective of Mendelssohn's own self-established choral style and was not written simply in compliance to King Wilhelm's wishes.

One can note the contrasting yet complementary timbres of the SSAA and TTBB blocks especially in the opening. The SSAA voices together paint an angelic, shimmering timbre, particularly in the floating Soprano I line from d" to g" to b" to on the word 'Engeln' ('angels'). The opposing TTBB block embodies our earthly woes.

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

*Psalm 91: 11-12*

For he shall give his angels charge over you,  
that they watch over you on all your pathways,  
that they carry you in their hands  
and that you don't hurt your foot against a stone.

**Selig sind die Toten  
(1648) SWV 391, Opus 11**

**Heinrich Schütz  
(1585-1672)**

Heinrich Schütz's setting remains one of the most famous settings of this passage from Revelations, alongside the 5<sup>th</sup> movement of the Brahms *Requiem*. Published in Dresden in 1648 (the same year as the end of the Thirty Years' War in Central Europe) in a collection entitled *Geistliche Chormusik*, it was intended to be the first of two collections (the second never to be written). In the forward of this collection, Schütz credits his teacher and model, Giovanni Gabrieli. Also found in the collection is a motet based on an original composed by Andrea Gabrieli, Giovanni Gabrieli's uncle.

Selig sind die Toten,  
Die in dem Herren sterben,  
Von nun an.

*Revelations 14 :13*

Blessed are the dead,  
That die in the Lord  
From now on.

Ja der Geist spricht:  
Sie ruhen von ihrer Arbeit  
Und ihre Werke folgen ihnen nach.

Yea, the Spirit speaks:  
They rest from their labors  
And their works follow them.

**Ave Maria**  
(1964)

**Franz Xaver Biebl**  
(1906-2001)

Fred Gramann, *bass-baritone*  
Edwin Galan, *baritone*  
Sophie Stuart-Menteth, *soprano*

Born in Bavaria and the 11<sup>th</sup> child to his parents, Franz Xaver Biebl claimed himself to be “just a little composer of little songs.” He was a church musician, organist, professor, conductor, composer, arranger, and director of the Bayerischen Rundfunkchor and lived well into his 90s. He fought on the German side during WWII and spent two years from 1944-1946 as a prisoner of war in Fort Custer in the United States, during which he was treated well and given many opportunities for musical collaboration.

One of his most popular works, *Ave Maria* was essentially unknown until it was brought to the US by the Cornell Glee Club and later performed by Chanticleer. It was originally written for a double choir of firemen in Fürstenfeldbruck, Bavaria, in Germany. It has an unusual combination of two Marian texts which are blended together (‘Angelus,’ a liturgy said 3x daily in the Catholic Church, and ‘Ave Maria’).

*Text by Franz Xaver Biebl*

Angelus Domini nuntiavit Mariae  
et concepit de Spiritu sancto.

The angel of the Lord visited Mary  
and she conceived of the Holy Spirit.

Ave Maria, gratia plena, Dominus tecum.  
Benedicta tu in mulieribus,  
Et benedictus fructus ventris tui, Jesus.

Hail Mary, full of grace, the Lord is with you.  
Blessed are you among women,  
And blessed is the fruit of your womb, Jesus.

Maria dixit : Ecce ancilla Domini.  
Fiat mihi secundum verbum tuum.

Maria said: See the servant of the Lord.  
May it happen to me according to your word.

Et Verbum caro factum est  
et habitavit in nobis.

And the Word became flesh  
and lived among us.

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

Holy Mary, Mother of God, pray for us sinners,  
Holy Mary, pray for us now and in the hour of our  
death.  
Amen.

**Alleluia**  
(1987)

**Ralph Manuel**  
(b. 1951)

Oklahoma City native Ralph Manuel wrote *Alleluia* while living in Recife, Brazil alongside his wife and working as a music missionary. During his tenure at North Brazil Baptist Theological Seminary from 1979-2004, he taught piano, music theory, and composition. Manuel currently serves as Music Minister at Heritage Baptist Church in Annapolis, Maryland. One of his most famous choral settings, *Alleluia* has subtle references to Randall Thompson’s *Alleluia*.

## Polegnala e Todoro

*Bulgaria folk song*

**Philip Koutev**  
(1903-1982)

Opening solo quartet: Sarah Laurens, Astrid Hampe,  
Mariamne Everett, Alexandra Graff

Second solo quartet: Heliabel Bomstein, Johanna  
Herrmann, Bess Gonglewski, Allison Lounes

Third solo quartet: Heliabel Bomstein, Johanna  
Herrmann, Heather Félix Dos Reis, Anna Zweede

Fourth solo quartet: Katie Ribas, Maija Vance, Nicole  
Primmer, Sophie Stuart-Menteth

Philip Koutev is known as one of the most “strikingly original Bulgarian composers.” Having studied violin under Czech violinist Hans Koch and composition under Assen Dimitrov at the State Academy of Music, Koutev composed a wide range of works for symphony orchestra, film, chamber ensembles, solo instruments, and choir. He co-founded the State Ensemble for Traditional Song and Dance alongside his wife, Maria Kouteva, where he served as Chief Artistic Director until his passing in 1982. The ensemble, which he saw gain worldwide acclaim during his lifetime, is now known as the Philip Koutev National Folklore Ensemble. Koutev also chaired the Union of Bulgarian Composers from 1954-1972 and was an avid supporter of traditional folk music.

*Polegnala e Todoro* is based on a melody from Pazardzhik, Thrace, in western Bulgaria. Songs from this region are traditionally monophonic, meaning they are a solitary unaccompanied melody line. Koutev added a homophonic harmony and drone beneath the melody line, capturing the character of the melody while also allowing the storyline and text to remain the main focus. In Bulgaria, a “sedyanka” is a customary gathering where young girls come together to do their daily work. The attribute of being industrious is highly esteemed in Bulgarian culture, and songs often reflect the importance of women to be both beautiful and hard-working. The text of *Polegnala e Todoro* was written by Maria on a common folk theme: a girl daydreaming of her first love.

*Poem by Maria Kouteva based on a traditional Bulgarian folk theme*

Полегнала е Тодора,  
мома Тодоро, Тодоро,  
под дърво, под маслиново,  
мома Тодоро, Тодоро.

Polegnala e Todora,  
moma Todoro, Todoro,  
pod dvrvo, pod maslinovo,  
moma Todoro, Todoro.

Tudora lay down for a while,  
oh maiden, Tudoro, Tudoro,  
under the tree, the olive tree,  
oh maiden, Tudoro, Tudoro.

Повея ветрец горнинец,  
откръши клонка маслина,  
че си Тодора събуди,

Poveya vetrets gornenets,  
otkwrshi klonka maslina,  
che si Todoro swbudi,

A soft breeze began to blow,  
it snapped a small olive twig,  
and wakened Tudoro,

А тя му се люто сърди,  
"Ветре ле, ненавейнико,  
сега ли найде да вееш!

A ty mu se lyuto swrdi,  
"Vetre le, nenaveuniko,  
sega li nayde da veesh!

And she became bitterly angry at it,  
"Hey wind, hey blow-hard,  
why did you have to blow now!

"Сладка си съня сънувах,  
че ми дошло първо либе,  
и донесло пъстра китка,  
а на китка златен пръстен!"

"Sladka si swnya swnuvah,  
che mi doshlo pwrvo libe,  
i doneslo pwstra kitka,  
a na kitka zlaten prwsten."

"I was having a sweet dream,  
that my true love came,  
and brought a beautiful bouquet,  
and on the bouquet a golden ring."

**The Lamb  
(1982)**

**Sir John Tavener  
(1944-2013)**

Sir John Tavener was the eldest of two children, born in London into a “family firm of builders.” He studied organ and piano from a young age and was knighted in 2000 in recognition of his great services to music. He had an avid appreciation of cars worth mentioning on his website (which is worth visiting if for nothing other than to see his keen sense of humor, as he wrote much of it himself). Sir Tavener suffered from Marfan Syndrome and faced several additional health issues during his lifetime, all of which deeply affected him. Of this composition, Tavener states: “I wrote *The Lamb* in 1982 while being driven by my mother from South Devon to London. It came to me fully grown so to speak, so all I had to do was to write it down. It was inspired by Blake and by my three-year-old nephew, Simon.” In print, the score is dedicated to Simon for his 3<sup>rd</sup> birthday.

*Text adapted from the poem ‘The Lamb’ from Songs of Innocence (1789) by William Blake*

Little Lamb who made thee  
Dost thou know who made thee  
Gave thee life & bid thee feed.  
By the stream & o’er the mead;  
Gave thee clothing of delight,  
Softest clothing woolly bright;  
Gave thee such a tender voice,  
Making all the vales rejoice!  
Little Lamb who made thee  
Dost thou know who made thee

Little Lamb I’ll tell thee,  
Little Lamb I’ll tell thee!  
He is called by thy name,  
For he calls himself a Lamb:  
He is meek & he is mild,  
He became a little child:  
I a child & thou a lamb,  
We are called by his name.  
Little Lamb God bless thee.  
Little Lamb God bless thee.

**Northern Lights  
(2007)**

**Ola Gjeilo  
(b. 1978)**

Born in Skui, Norway, Ola Gjeilo is a composer of choral, piano, and wind symphonic works, who began his compositional studies with Wolfgang Plagge. His father was an amateur jazz trombonist and saxophonist, and jazz later proves to be a strong influence throughout his compositions. He is also inspired by chant, sacred and mystical literature, film music, and sacred church music. He holds a Master in Composition from Juilliard (2006), where he studied with John Corigliano. Gjeilo is also influenced by other American composers such as Whitacre and Lauridsen; as well as film composers Newman, Shore, and Williams; and jazz composer, Keith Jarrett. Gjeilo has resided in New York City since 2001, and *Northern Lights* was one of very few works that he composed in Norway. According to Gjeilo, it is “my most Norwegian production in years.” He continues: “I was thinking about how this ‘terrible’ beauty is so profoundly reflected in the northern lights, or *aurora borealis*, which, having grown up in the southern part of the country, I have only seen once or twice in my life. It is one of the most beautiful natural phenomena I’ve ever witnessed, and has such a powerful, electric quality that must have been both mesmerizing and terrifying to people in the past, when no one knew what it was and when much superstition was attached to these experiences.”

Pulchra es amica mea,  
suavis et decora sicut Jerusalem,  
terribilis ut castrorum acies ordinate.

Averte oculos tuos a me  
quia ipsi me avolare fecerunt.

*Song of Solomon, 6:4-5*

Thou art beautiful, O my love,  
sweet and comely as Jerusalem,  
terrible as an army set in array.

Turn away thy eyes from me,  
for they have made me flee away.

\* \* \* \* \* slight pause \* \* \* \* \*

## Dúlamán

Michael McGlynn  
(b. 1964)

Hadi Fakhreddine, *baritone*

Irish composer Michael McGlynn is perhaps best known as the founder and director of Anúna, an Irish choral group. He is inspired by both contemporary and traditional music, which are reflected in his many compositions.

McGlynn recaptures this traditional Irish text in a new setting; originally, texts like this were sung as people gathered seaweed off the coast of Ireland. It tells the story of the marriage of the King of the Seaweed.

*Traditional Irish text*

A 'nion mhín ó, sin anall na fir shúirí,  
A mháthair mhín ó, cuir na roithleán go dtí mé

O gentle daughter, here come the wooing men,  
O gentle mother, put the wheels in motion for me

Dúlamán na binne buí, dúlamán Gaelach,  
Dúlamán na farraige, dúlamán Gaelach.

Seaweed of the yellow peaks, Gaelic seaweed,  
Seaweed of the ocean, Gaelic seaweed.

Rachaidh me chun 'lúir leis a' dúlamán Gaelach  
"Ceannódh bróga daor," arsa' dúlamán  
Gaelach.

I would go to the tailor with the Gaelic seaweed  
"I would buy expensive shoes," said the Gaelic  
seaweed.

Bróga breátha dubha ar a' dúlamán Gaelach.  
'Bairéad agus triús ar a' dúlamán Gaelach.

The Gaelic seaweed has beautiful black shoes.  
The Gelic seaweed has a beret and trousers.

Tá ceann buí óir ar a' dúlamán Gaelach,  
Tá dhá chluais mhaol'ar a' dúlamán Maorach.

There is a yellow gold head on the Gaelic seaweed,  
There are two blunt ears on the stately seaweed.



**Let My Love Be Heard**  
(2014)

**Jake Runestad**  
(b. 1986)

Jake Runestad was born in Rockford, Illinois, and is currently based in Minneapolis, Minnesota. He holds a Master in Composition from Peabody Conservatory. Early in his career, he was hand-picked by American composer, Libby Larsen, to take composition lessons with her. Runestad is inspired by texts that are “simple, direct, and communicate something about the human experience,” and frequently collaborates with living poets Brian Turner, Warda Mohammed, Brian Newhouse, and librettist Todd Boss.

Originally commissioned by and composed for Choral Arts Northwest, Runestad himself relates a story about *Let My Love Be Heard*: “In November of 2015, just after the terrorist attacks in Paris, France, California State University at Long Beach found that one of their students, Nohemi Gonzalez, was killed there while studying abroad. [...] The following day, [...] the choir sight-read, rehearsed, and recorded this piece — in a single rehearsal. [...] I received countless messages from listeners stating how much this music meant to them and helped them to feel more deeply, to name their grief, and to provide a bit of solace. I had never intended this work to carry that specific message, nor to serve that specific purpose, but that is the beauty of music — it can speak in so many ways and the composer never knows what life it will have beyond the printed page. [...] It is one of the most beautiful interpretations of my music I have ever heard.”

*Text from the poem ‘A Prayer’ by Alfred Noyes (1880-1958)*

Angels, where you soar  
Up to God’s own light,  
Take my own lost bird  
On your hearts tonight;  
And as grief once more  
Mounts to heaven and sings,  
Let my love be heard  
Whispering in your wings.

## Butterfly

Mia Makaroff  
(b. 1970)

Katie Ribas, Maija Vance, *soloists*  
Sarah Laurens, *soprano*  
Nicole Primmer, Sophie Stuart-Menteth, *alto*  
Franck Chastrusse, Thomas Geko, *tenor*  
Hadi Fakhreddine, Edwin Galan, Fred Gramann, *baritone*

Born in 1970, Mia Makaroff is a Finnish composer and arranger. Her compositions are motivated by Finnish folklore and poetry and have been performed by the King's Singers, Rajaton, Amarcord, and other world-famous ensembles. *Butterfly* has been an enormous success in the international sphere, and her first musical, *Kruunulapset*, recently premiered in 2012. Makaroff teaches music and is a choir conductor in Vantaa, Finland.

*Text by Mia Makaroff*

Sweet is the sound of my newborn wings.  
I stretch them open and let them dry.  
I haven't seen this world before  
but I'm excused, I'm a butterfly.

Sweet is the touch of your newborn wings,  
we fly in circles, we play with the sun,  
We haven't seen this world before,  
so far, so bright, so blue the sky.

Love me, love me on the leaves  
before we say goodbye.  
Love me, kiss me with the breeze,  
you will be my lullaby.

Tomorrow I'll die, I shall die.  
You'll be my lullaby.

Sweet is the wind as it gently blows  
the day away, and the night-time comes.  
Great are the wonders that silence shows.  
I fall asleep, and I dream of the sun  
and my butterfly.

**Stars**  
**(2012)**

**Ēriks Ešenvalds**  
**(b. 1977)**

Mathilde Bargibant, Andry Rakotoarimanana,  
Paula Taquet-Woolfolk, Robin Taylor,  
Lisa Thenot, Anne Turnacliffe,  
*glasses*

Latvian composer, Ēriks Ešenvalds, earned his Master in Composition from the Latvian Academy of Music in 2004, where he now teaches composition. He has received multiple awards for his compositions, which have been commissioned and performed by leading instrumental and vocal ensembles throughout the world. About his own compositional process, he has stated: “I give myself to the temptation of the creative work—a journey, whose twisting roads persistently, but convincingly, bring me to the final sounds of the score. And only then do I exhale.” *Stars* was commissioned by the Salt Lake Vocal Artists and uses water glasses to create a cosmic, ethereal ambiance which perfectly brings this text to life.

*Text adapted from the poem ‘Stars’ (1920) by Sara Teasdale (1884-1933)*

Alone in the night  
On a dark hill  
With pines around me  
Spicy and still,

And a heaven full of stars  
Over my head  
White and topaz  
And misty red;

Myriads with beating  
Hearts of fire  
That aeons  
Cannot vex or tire;

Up the dome of heaven  
Like a great hill,  
I watch them marching  
Stately and still,

And I know that I  
Am honoured to be  
Witness  
Of so much majesty.

## **I can tell the world**

*Traditional Spiritual*

**arr. Moses Hogan  
(1957-2003)**

Moses Hogan is an internationally renowned pianist, conductor, and arranger. His arrangements of African-American spirituals are among the most respected and sought-after arrangements in the world. He was born in New Orleans, Louisiana and graduated from Oberlin Conservatory of Music. He has over 70 published works to his name, most of which are contemporary settings of spirituals.

*Traditional text*

I can tell the world, yes, about this,  
I can tell the nations, yes, that I'm blessed.

I can tell the nations, yes, that I'm blessed.  
Tell 'em what my Lord has done,  
Tell 'em that the conqueror has come,  
And he brought joy, joy, joy to my soul.

My Lord done just what He said.  
Yes He did, Oh Lord, yes He did.

I can tell the nations, yes, that I'm blessed.  
Tell 'em what my Lord has done,  
Tell 'em that the conqueror has come,  
And he brought joy, joy, joy to my soul.  
That mornin', Hallelujah!

Oh Lord, He brought joy that mornin',  
When He saved me.  
Joy that mornin',  
When He blessed me.  
I'll tell it,  
How He brought this joy to my soul.

## *G*ratITUDE

Ensemble Lumina is indebted to the generosity of **Fred Gramann**, who has welcomed us with open arms as an addition to the Music Ministry at the American Church in Paris. His unwavering support and encouragement has provided us with the most precious gift possible: a sacred, warm ambiance free from our everyday cares where we can make music together. We likewise feel incredibly grateful for the support of **Scott Herr** and the American Church in Paris for allowing our choir the opportunity to make and bring music to the church and Parisian communities.

The ensemble would like to extend a warm thank-you to **Mathilde Bargibant, Andry Rakotoarimanana, Paula Taquet-Woolfolk, Robin Taylor, Lisa Thenot, and Anne Turnacliff** for their participation and collaborative efforts to bring Ešenvalds's Stars to life. We would also like to thank **Mark Primmer** for his willingness to share his talents by photographing our group on several occasions.

Ensemble Lumina would like to relay a special thank-you to baritone, **Harald Halvorsen**, for his strong enthusiasm, encouragement, support, and contribution despite being unable to fully participate this spring. Hal, we miss you and look forward to having you back among us!

A free-will offering is taken at the exit to help finance this concert.  
Thank you for your generosity.

Une quête est faite à la sortie pour nous aider à financer ce concert.  
Nous vous remercions de votre générosité.



### Soprano

Heliabel Bomstein *f*  
 Mariamne Everett  
 Alexandra Graff  
 Johanna Herrmann  
 Sarah Laurens *f*  
 Allison Lounes  
 Katie Ribas *\*f*

### Alto

Heather Félix Dos Reis  
 Bess Gonglewski  
 Astrid Hampe  
 Nicole Primmer *\*f*  
 Sophie Stuart-Menteth  
 Maija Vance  
 Anna Zweede *f*

### Tenor

Franck Chastrusse *f*  
 Edwin Galan *\*f*  
 Thomas Weko

### Bass

Hadi Fakhreddine *f*  
 Fred Gramann *\*f*  
 Harald Halvorsen *f*  
 Joseph Laurent  
 Roland Nathaniel

*\* section leader*  
*f founding member*

### Previous Members:

David Clothier, Pauline Colon, Alice Flamand, Christophe Galland, Robert Gouzi, Gaétane le Fevre, Caroline Parent, Janina Pescinski, Margo Piot, Delphine Ribaud, Lydia Schot, Debra Takakjian, Irène Verdier, Jennifer Young

## Ensemble Lumina

Ensemble Lumina is the chamber choir of the American Church in Paris and was formed in the fall of 2014. An integral part of the American Church music program, the auditioned volunteer ensemble sings for concerts and occasional worship services.

With members having several different nationalities, the group's ambiance lends itself well to an international blend of repertoire, including compositions in English, German, French, Finnish, Russian, Bulgarian, Gaelic, and other languages, written by composers from around the world and across all eras. Ensemble Lumina welcomes members both within and outside of the church community. For an audition, please contact Caroline Drury by email at [lumina@acparis.org](mailto:lumina@acparis.org).



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## Caroline Drury, director

American born soprano and pianist, Caroline Drury, is an astute concert artist and has made a number of appearances in Europe, Lebanon, and the US. Operatic roles include Susanna, Zerlina, Mother (*Amahl*), Papagena, Princess (*Everyone Wants To Be Free*), and Nora (*Riders to the Sea*), and concert solo highlights include major works by Mäntyjärvi, Boccherini, Mozart, Händel, Haydn, Bach, Rossini, Fauré, Mendelssohn, and others. She has performed as a professional chorister most notably with Leipzig's Rundfunkchor MDR, Kölner Kantorei, and Europäischer Kammerchor. Caroline has served in Germany and the US as a collaborative pianist and opera coach with various churches, in seminars, and in academia. She holds a Master in Music from the Manhattan School of Music and a Master in Human Rights and Humanitarian Action from Sciences Po Paris.

Caroline is based in Paris and serves as the soprano soloist for the American Church in Paris adult choir and as a research officer and executive assistant to the Ambassador of UNESCO at the Australian Embassy in Paris. She would like to extend a heartfelt thanks to her partner, baritone Hadi Fakhreddine, who has been a fundamental support and inspiration for Ensemble Lumina.

# Les Prochains Concerts à l'Église Américaine

**Dimanche 14 mai 2017** à 17h : Entrée Libre

Harry NOWAKOWSKI-FOX, piano

Oeuvres de Beethoven, Chopin, Schumann

**Vendredi 19 mai 2017** à 20h :

Places : 30€ au bénéfice de « Habitat For Humanity »

Caroline DRURY, soprano

Britta GLASER, mezzo soprano

Vladimir MARIC, tenor

Tomasz SADOWNIK, baryton

Laurana MITCHELMORE et Yulia LEVIN, piano

Oeuvres de Brahms

**Samedi 20 mai 2017** à 20h : Entrée Libre

The University Singers (Southwestern Adventist University, Keene, Texas)

Oeuvres de Bach, Vierge, Dove, Forrest, Ešenvalds, Spirituals

**Dimanche 21 mai 2017** à 17h : Entrée Libre

Pamela HOWLAND, piano

Oeuvres de Chopin et "The Beatles" (arrangements par P. Howland)

