

Choral Concert

A cappella chamber
choir of the American
Church in Paris

Choeur de chambre
a cappella de l'Eglise
Americaine à Paris

ENSEMBLE
LUMINA
Directed by Caroline Drury

Saturday
March 9th 2019
20H

Byrd | Debussy | Elgar |
Gramann | Melbourne | Pärt |
Tormis | Whitacre



The American Church in Paris

Free Admission (Free-will offering) | Entrée Libre (Participation aux frais)

65 Quai d'Orsay, 75007 Paris



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ENSEMBLE *L*UMINA

Saturday March 9th, 2019, 8:00p.m.
The American Church in Paris

Ave maris stella
(1893) Opus EG 150

Norway: *Anonymous Hymn at Vespers on feasts of Virgin Mary from the 8th century*

Edvard Grieg
(1843-1907)

Ave maris stella has been frequently used as a prayer for travellers due to its reference to Mary as the Star of the Sea. Since the medieval times, the text has been set to music by many composers, including Byrd, who also features in our program. Grieg composed this particular piece originally for voice and piano, which was reworked into an a cappella choral piece and performed in 1899 in Stockholm, Sweden. It has become a much-loved mainstay of choral repertoire despite the fact that its initial performance “somewhat disappointed the audience,” according to contemporaneous music periodicals.

Ave, maris stella,
Dei Mater alma,
Atque semper Virgo,
Felix caeli porta.

Hail, star of the sea,
loving Mother of God,
and also always a virgin,
Happy gate of heaven.

Solve vincla reis:
Profer lumen caecis,
Mala nostra pelle,
Bona cuncta posce.

Break the chains of sinners,
Bring light to the blind,
Drive away our evils,
Ask for all good.

Vitam praesta puram,
Iter para tutum,
Ut, videntes Jesum,
Semper collaetemur.

Keep life pure,
Make the journey safe,
So that, seeing Jesus,
We may always rejoice together.

Sit laus Deo patri,
Summo Christo decus,
Spiritui Sancto:
Tribus honor unus. Amen.

Let there be praise to God the Father,
Glory to Christ in the highest,
To the Holy Spirit,
One honor to all three. Amen.

Bogoróditse Djévo
(1990)

Estonia: *Russian Orthodox liturgy*

Arvo Pärt
(b. 1935)

Bogoróditse Djévo's text is the Eastern Orthodox version of the Hail Mary (originally known as the "Angelical Salutation"); Pärt's composition was commissioned by King's College Choir, Cambridge, for their Christmas Eve service of Nine Lessons and Carols. Angels start by chanting quietly; but, as they sing "*You have borne the Savior of our souls,*" they can't contain their joy and burst out with triumphant exultation. They then realize they are supposed to be quiet, so return to hushed benediction.

Arvo Pärt, who has been the most performed living composer in the world for seven consecutive years, is an Estonian composer of classical and religious music. His formal musical education began at age seven at a music school in Rakvere, Estonia. By the time he reached his early teenage years, he was writing his own compositions, and later worked as a sound producer for an Estonian public radio broadcaster. Pärt converted from Lutheranism to Orthodox Christianity in the 1970s and left behind his early 12-tone pieces to help create what is now called mystic or holy minimalism, along with Henryk Górecki and John Tavener. Many of his pieces are settings of religious texts but resonate with the people of all faiths or none. "It's a cleansing of all the noise that surrounds us," says the violinist Gidon Kremer. Of Pärt's popularity, Steve Reich has written: "He's completely out of step with the zeitgeist and yet he's enormously popular, which is so inspiring. His music fulfills a deep human need that has nothing to do with fashion."

Bogoróditse Djévo, ráduisya
Blagodátnaya Marije,
Gospód ss Tobóju ;
Blagosslovjéna Ty v zhenách
I blagosslovjén plod chrjéva Tvojégó,
Jáko Sspássa rodilá jeesí dush náshikh.

Rejoice, O mother of God.
Virgin Mary, full of grace,
the Lord is with thee;
Blessed art thou among women
And blessed is the fruit of thy womb,
For thou hast born the Saviour of our souls.

Heilig, heilig, heilig
(1846) MWV B 47, from *Die Deutsche Liturgie*

Germany: *Psalm 43*

Felix Mendelssohn
(1809-1847)

Felix Mendelssohn, pianist, composer, and conductor, wrote a number of choral works, string symphonies, concertos, sonatas, and piano quartets. He greatly admired J.S. Bach, whose music was no longer performed and had become unknown after Bach's death. Mendelssohn rediscovered Bach's *St. Matthew's Passion* and gave its first ever performance outside of Leipzig, which was central to the revival of Bach's reputation. During his brief life, Mendelssohn had a busy and successful career, working in Berlin, Leipzig, and England, and founding the Leipzig Conservatory (now the Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy"). In 1847, in ill health and devastated by his sister Fanny's death, he suffered a series of strokes and died at 38. Schumann wrote of Mendelssohn that he was "...the Mozart of the nineteenth century, the most brilliant musician, the one who most clearly sees through the contradictions of the age and for the first time reconciles them."

Heilig, heilig, heilig is an eight-part a cappella work, composed in 1846 as the Sanctus section of *Die Deutsche Liturgie*, a German-language mass. *Heilig, heilig, heilig* is a call to rejoice. The opening, in particular, is unforgettable in its harmonic control, the overlapping entries combining to produce a glorious suspension at the antepenultimate exhortation of 'Heilig.' The dotted rhythms that dominate the remainder of the setting help to create a sense of uncontainable forward momentum towards the joyous final cadence.

Heilig, heilig, heilig ist Gott, der Herr Zebaoth!
Alle Lande sind seiner Ehre voll.
Hosianna in der Höh!
Gelobt sei, der da kommt im Namen des Herrn!
Hosianna in der Höh!

Holy, holy, holy is God, the Lord Sabaoth!
Every nation proclaims his glorious praise.
Hosanna in the highest!
Blessed is he who comes in the name of the Lord.
Hosanna in the highest!

**Ave verum corpus
(1605)**

England: *Text from the 14th century and attributed to Pope Innocent VI*

**William Byrd
(c. 1539/40/43-1623)**

In the 16th century, when England was switching between the Protestant and Catholic faiths with each change of ruler, William Byrd, avowed Catholic, felt comfortable enough to write *Ave Verum Corpus* as part of his Catholic book of songs “Gradualia” once King James I took the thrown in 1605. This 14th century hymn is usually sung during the consecration of the Eucharist during the mass and is one of the most widely used texts among sacred historical composers, ranging from Josquin to Mozart and Liszt.

In Byrd’s time, styles from composers such as Thomas Tallis (Byrd’s mentor) and Tomas Luis de Victoria were making their way across Europe. These composers took purely polyphonic phrasing and incorporated some choral elements to help convey feelings of passion. Byrd’s *Ave Verum Corpus* clearly exhibits many of these elements. Text is kept clear, simple and paramount to all phrasing. Instead of using 4-part polyphony throughout, Byrd mixes the style with each phrase, allowing the listener to hear and process the words while still responding emotionally to the music. This is especially highlighted in the last section of the piece with the phrase “*O dulcis.*” The soprano begins independently, then is followed by the lower three voices. Each of the three phrases in this section rings together to signify the unified acknowledgement of Jesus’ sacrifice, until “*miserere,*” when the piece switches to 4-part polyphony, changing the texture as if to show the multifaceted nature of “mercy,” a word echoed at different beats in the section, giving a sense of begging for forgiveness.

Ave verum corpus,
Natum de Maria virgine;
Vere passum immolatum
In crucis pro homine.

Hail, true body,
Born of the virgin Mary;
Who has truly suffered, slaughtered
On the cross for humanity.

Cuius latus perforatum
Unda fluxit sanguine.
Esto nobis praegustatum
In mortis examine.

Whose side was pierced,
Pouring out water and blood.
Be a foretaste for us
During our ordeal of death.

O dulcis, o pie,
O Jesu Fili Mariae,
Miserere mei. Amen.

O sweet, o holy,
O Jesus Son of Mary,
Have mercy on me. Amen.

Ave Generosa**(2017) *Winter Songs***Norway / USA: *Text by Hildegard von Bingen (1098-1179)***Ola Gjeilo****(b. 1978)**

This is a recent piece written by a contemporary composer. Its origins, however, are more than 800 years old. Indeed, the lyrics are the first verse of a hymn with the same title composed by Hildegard von Bingen, a German Benedictine Abbess.

Hildegard von Bingen's *Ave Generosa* differs from other 12th century sacred music in its sensual portrayal of Mary and in interweaving the language of courtly love with religious symbols. Its unconventionality is typical of Saint Hildegard, who was highly influential and a prolific writer on a variety of subject areas at a time when this was highly unusual for women.

Ola Gjeilo, a Norwegian-born musician and composer who studied at Julliard and now lives and works in the USA, created the SATB version of this piece in honor of Kantorei, Denver Colorado's premier choral ensemble. He states that Hildegard von Bingen is "one of my favorite poets of all time."

Maija Vance, *soprano*

Ave, generosa,
gloriosa et intacta puella,
tu pupilla castitatis,
tu materia sanctitatis,
que Deo placuit.

Hail, nobly born,
shining and unstained
you pupil in the eye of chastity,
you embodiment of holiness,
pleasing to God.

O dolce nocte**(1526) from *Il terzo libro de madregali, Venice***France / Italy: *Italian madrigal text by Niccolò di Bernardo dei Machiavelli (1469–1527)***Philippe Verdelot****(c.1470-80-c.1550-1552)**

Niccolò di Bernardo dei Machiavelli is known to most as a Florentine statesman and father of Western political theory. A lesser-known fact is that, besides *The Prince*, Machiavelli also wrote numerous comedies, carnival songs, and poems. The poem *O dolce nocte* appears in the fourth act of Machiavelli's comedy *La Mandragola* (1518), which tells of a young Florentine living in Paris, who hatches an elaborate plan to seduce a beautiful married woman in his native Tuscany. The poem marks the Florentine's success as an ode to the night that "accompan[ies] the desiring lovers" and in which "so many joys are summoned." Machiavelli's contemporary, the French composer Philippe Verdelot, set *O dolce nocte* to music for a performance of said comedy in February 1526 in honor of Pope Clement VII of the de' Medici family. The piece is a typical example of an Italian Renaissance madrigal, a short narrative song, free of metric form, which Verdelot is thought to have promulgated. Such madrigals often featured as "intermedi" between acts of a play and were traditionally sung by four to six voices. Verdelot, who settled in Italy and was considered one of Florence's most prominent musicians, composed madrigals for a number of Machiavelli's theatrical works, which were very popular in Italy throughout his lifetime.

O dolce nocte, o sanct'Hore
nocturn'et quete,
Ch'i desiosi amanti accompagnate;
In voi s'adunan tante Letitie onde voi sete
Sole cagion di far l'alme beate,
Voi i giusti premii date
A l'amorose schiere a voi amiche,
Delle lunge fatiche;
Voi fat',o felice hore
Ogni gelato pect'arder d'amore.

Oh sweet night, oh holy hours,
nightly and quiet,
You accompany the desiring lovers;
In you so many joys are summoned,
so many that you alone can make the souls blessed,
You give the just prizes
To the loving ranks, your friends,
For their long toils;
You let, oh happy hours,
Burn with love every frozen chest.

Yver, vous n'êtes qu'un villain
(1909) from *Trois Chansons*

France: Poetry by Charles, Duc d'Orléans, 1415-1440 (1394-1465)

Claude Debussy
(1862-1918)

This Claude Debussy jewel is the third of his cycle “Trois Chansons” based on poems by 15th century poet Charles, Duc d'Orléans, a French nobleman captured by the English at Agincourt in 1415 who is most famous today for his hundreds of poems written during his twenty-five years as a prisoner in England. It is noted that Debussy's settings of these poems are somewhat reminiscent of Renaissance madrigals in their colorful, evocative nature and effective counterpoint, but with the decidedly modern harmonies and free-flowing nature typical of Debussy's other well-known works.

‘Yver’ is a declaration admonishing the trials of winter climate - cold, wind, and sleet, and sings praise to summer with its gentle and kind weather, yielding bountiful nature of green, flowers, and beautiful colors. The music reflects these sentiments with the insistent pace of the opening phrase ‘*Yver vous n'êtes qu'un villain — Winter, you are nothing but a villain!*’ The transition to spring and summer is reflected in the more gentle melodic second and third sections of the piece, which then finishes by winding up to a furious pace as the poem text again expounds upon the trials of winter weather and declares that it should be sent into exile.

Published in 1909, the “Trois Chansons” are the only complete published work for a cappella choir written by the French composer and have become icons in the world of classical choral music.

Rebecca McKimm and Nicole Primmer, *soprano*,
Thomas Weko, *tenor*, and Hadi Fakhreddine, *baritone*

Yver, vous n'êtes qu'un villain.
Été est plaisant et gentil
en témoin de mai et d'avril
qui l'accompagnent soir et main.

Été revet champs, bois et fleur
de sa livrée de verdure
et de maintes autres couleurs
par l'ordonnance de nature.

Mais vous, Yver, trop êtes plein
de neige, vent, pluie et grésil.
On vous doit banir en exil.
Sans point flater je parle plein :
Yver, vous n'êtes qu'un villain.

Winter, you are just a knave.
Summer is pleasant and nice,
as evidenced by May and April
who accompany it night and day.

Summer clothes fields, woods, and flowers
with its livery of green
and of many other colors
in the natural arrangement.

But you, Winter, are too full
of snow, wind, rain, and sleet.
You should be banished into exile.
Without flattering at all, I say plainly:
Winter, you are just a knave.

All Who Have a Bountiful Eye
(2019)

USA / France: *Biblical text, Proverbs 22:9*

Fred Gramann
(b. 1950)

These words of scripture from Proverbs appear simple on the surface, yet are deep with meaning. If our soul employs our eyes to observe the world around us, what then are “bountiful” eyes? I suspect this translates as a personal choice, a deliberate decision to see with eyes that are open to the needs of others, coupled with a desire to respond in a helpful way. The image of sharing bread may be as basic as feeding the poor, but certainly must expand to include sharing one’s own particular gifts, as varied as they may be.

My eyes have watched Ensemble Lumina grow over the years under the brilliant direction of Caroline Drury. I decided to respond as bountifully as possible by sharing my own “bread”: a love for composing music. Whether or not my musical efforts connect with each listener, I’m confident that all will be blessed by Ensemble Lumina’s sublime sound, leaving each of us just a little richer.

~Fred Gramann

All who have a bountiful eye will be blessed,
For they share their bread with the poor.

Let My Love Be Heard
(2014)

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

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.”

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.

***** slight pause *****

Tihore Mai
(1993)

New Zealand: *Karakia tamariki, Māori children's prayer*

Hirini (Sid) Melbourne
(1949-2003)

Let me take you to a land of lush, ancient forests. Aotearoa, the Land of the Long White Cloud (or New Zealand, to her foreign friends). There is a canopy of straight, tall kauri trees, and a dense growth of fiddlehead ferns underneath. The rain is falling softly and keeps the land green. But wait! We must warn the kingfisher and the worm, so that they stay safe in the storm! This piece, an example of a *karakia tamariki* (children's prayer), is how to this day, many Māori children are taught about the weather and the behavior of animals. Through pieces like these, cultural knowledge, such as the structure of prayers, are also passed on.

Melbourne recognized the importance of teaching the language and traditions to children in order to keep the culture alive. Therefore, many of his compositions were designed for the school setting. In this way, he is similar to another composer in our program, Veljo Tormis, in using written forms of music as a means to safeguard an oral culture.

Our performance features some of the traditional actions associated with Maori dance. The fluttering of the hands, *wiri*, can symbolize both water and the heat waves on the earth as it is heated up by the sun. The stamping of the right foot, *waewae takahia*, represents the pulse of the earth.

Anny Huang, *mezzo-soprano*

Tahi, rua, toru, wha	One, two, three, four
Tihore mai te rangi tīhore mai mao mao mao te ua whiti mai te rā, mao mao mao te ua whiti mai te rā,	Clear up sky clear up stop stop stop rain come out sun stop stop stop rain come out sun.
E rere te kōtare ki runga pūwharawhara Ruru pare hau kei mate i te ua.	Fly kingfisher up onto the clump of astelia. Ruffle the raindrops from your wings in case you catch a chill.
E rere enoke Maitō poko rua Kei ki i te wai kei mate i te ua.	Come out earthworm leave your burrow In case it fills up with water in case you drown.
E hi e Whiti mai te rā.	come out sun.

Ingerimaa õhtud (Ingrian Evenings) is a cycle of nine songs written when Tormis's native Estonia was under Soviet control. It forms a part of an impressive collection of six song cycles, written over twenty years, dedicated to the folk music of occupied minority groups in the region.

The Ingrian Finns are a group of people who live along the eastern part of the Baltic coast on the border of Finland and Russia. Their language, Ingrian Finnish, is thought of by many as a dialect of Finnish. During Soviet occupation of their region, the Ingrian Finns suffered heavy population losses because of forced deportation. Tormis intended for this song cycle to be his contribution towards keeping traditions of the Ingrian Finns alive. Perhaps this is why despite the light-heartedness of the lyrics, a sense of nostalgia permeates the piece. The cycle is meant to depict the typical musical activities in an Ingrian village in a long Baltic summer evening, with the last movement ending with a sunset. Each of the movements within the cycle approaches the idea of love from a different angle.

In the third movement, the women scold men for their drinking, while the men respond with laughter. It addresses the theme of love with the bold declaration that no girl would marry a man who likes to drink.

3. Röntyskälaulu III

Alistulla alkamaa ja aalintulla tuomaa.
Itse hyvä laulamaa ja heila hyvä juomaa.
Kuule heitä viinanjuonto, heitä sie se poisi,
jottei piätäs kivistäisi, pohmelo ain oisi.

Ei se lähe tämä tyttö joka sukelille,
mikä aina suuta antaa joka putelille.

3. Röntyshkä III

Listen to me for a start and you'll hear what I'm thinking.
I am good at singing and my love is good at drinking.
Listen, give your boozing up and throw away the bottle.
Then your head will ache no more and quiet will be your
throttle.

Here's a girl who will not marry one who likes the boozier,
who prefers to kiss the bottle, he will be the loser!

In this movement, the women sing about summer romance, while the men supply a rhythmic supporting part.

4. Liekkulaulu I

Ja juhannuksen aikana se päivä on ko
ruusu.
Ja ei miun heilain heleätä iäntä täl kylällä
kuulu.
Ja juhannuksen aikana on päivä
lämpymämpi.
Ja viisitoistavuotisen on tyttö hempijämpä.
Ja viisitoistavuotisenna tyttö'i tietä mittää.
Ja minkälaiset surupäivät hänen nähhä
pittää.
Ja niin mie tällä iänelläin ko kantelella
soitan.
Ja laulullain ja naurullain mie surupäivät
voitan.
Ja hyvä miun on laulella ko helijä on iäni,
ja valta poikiä valita ko levijä on liäni.

4. Chastushka (A jocular song) I

And at midsummer time the sun as any rose is blooming,
And yet my lover's oh-so-tuneful voice I cannot hear it
booming.
And at midsummer time the sun is growing ever warmer,
And now a girl of fifteen years is looking for a charmer.
And yet a girl of fifteen years she has no way of knowing,
And just how many days of trouble may for her be brewing.
And here I carol, here I sing and play upon the zither,
And days of trouble I defeat with song and joy together.
And good it is for me to sing, for full of tune my voice is;
And there are many boys about, so I have lots of choices!

The fifth movement is the only movement where the main melody is given to a male part and thus, where the story of love is recounted from a male perspective. The sailor sings about his love for the sea and about the love he leaves behind on the shore.

5. Liekkulaulu II

A rannal kohvii keitetii ja sulatettii voita

A tooval näkkyv tulova ja punaposkipoika.

A laivoil miä oon syntynyt ja laivoille oon lootu.

A laivoin kipparin kannen pääl ja ristijäist on jootu.

A katsoin laivoin ikkunasta, ruutu oli rikki.

A kultain käveli rannalla ja katkerast too itki.

5. Chastushka II

Ah, on the shore they're making coffee, butter too is flowing.

Ah, to the cabin comes a boy and both his cheeks are glowing.

Ah, I was born aboard a ship, for ships I was created.

Ah, on the captain's deck I was baptized and now I'm fated.

Ah, I was looking through the porthole, but the glass was broken.

Ah, my beloved on the shore with bitter tears was choking.

In this movement, the women sing a melody about courtship, interspersed with nonsense syllables.

6. Piirileikkilaulu

Tytöt ne istuvat siliällä sillalla.

Pojat ne kysyvät: saankos tulla illalla?

Älä tule illalla, siskoni tuntee, siskoni sinulta oven i suljee.

Älä tule aamulla, äitini näkee, äitini ajaa sinut kähälämäkee.

Älä tule yöllä, isäni kuulee, isäni sinut i rosmoksi luulee.

Tule vaan päivällä kaikkien nähten, sitten sun kanssasi maailmalle lähten.

6. Roundelay

Girls they are sitting upon the floor and talking.

Boys they are asking them: "May we go a-walking?"

Do not come at evening, my sister will know you.

Straight from the doorway my sister will throw you.

Do not come at morning, my mother will face you.

Into the forest my mother will chase you.

Do not come at night-time, my father will meet you.

Then like a robber my father will treat you.

When it is day come and everyone sees you,

Then I will follow wherever it'll please you.

**i carry your heart
(2016)**

**Eric Whitacre
(b. 1970)**

USA: Text by e.e. cummings, 1952 (Edward Estlin Cummings, 1894-1962)

Eric Whitacre is an American composer who studied at the University of Nevada-Las Vegas and Julliard, and is currently the Los Angeles Master Chorale's Artist-in-Residence. He has developed innovative "virtual choruses" constructed from singers providing voice files from across the globe. Whitacre's compositions often open or close with chords in a first or second inversion (using the third or fifth as the lowest note in the chord, rather than with the root on the bottom), and they make liberal use of thick clusters of tones, with 7th and 9th intervals heard against a background of sustained 2nds and 4ths. This gives his music a contemplative or even mystical feeling. This setting of *i carry your heart* was composed in honor of his friends' wedding and was first performed in 2016.

i carry your heart is set to a text by the US poet e.e. Cummings, an avant-garde American poet famous for ignoring conventions of syntax and punctuation. Here the text takes only a few liberties with convention, and shares a deep and simple statement of love.

i carry your heart with me (i carry it in
my heart) i am never without it (anywhere
i go you go, my dear; and whatever is done
by only me is your doing, my darling)
i fear
no fate (for you are my fate, my sweet) i want
no world (for beautiful you are my world, my true)
and it's you are whatever a moon has always meant
and whatever a sun will always sing is you

here is the deepest secret nobody knows
(here is the root of the root and the bud of the bud
and the sky of the sky of a tree called life; which grows
higher than soul can hope or mind can hide)
and this is the wonder that's keeping the stars apart

i carry your heart (i carry it in my heart)

The Shower
(1914) Opus 71, No. 1

Sir Edward William Elgar
(1857-1934)

Wales: Text from "The Shower," *Silex Scintillans*, I. 1650 by Henry Vaughan (1621-1695)

This choral song is one of a pair of works, "The Shower" and "The Fountain," forming Elgar's opus 71, composed in early 1914. Elgar was inspired by the poetry of the 17th century Welsh rural mystic, Henry Vaughan, whose *Silex Scintillans* (his most famous collection of poems) provided the texts.

Vaughan was preoccupied with the notion of spiritual regeneration, which he frequently depicted by water (tears, streams, fountains, and waterfalls). He believed that water has special powers to cleanse man of his sins and to restore life to nature – with its origin in heaven and its participation on earth an act of God.

"The Shower" contains three stanzas – but Elgar chose to set to music only the third, substituting the first word "Yet" with "Cloud" to add clarity.

Vaughan was a deeply religious man and, in the third stanza used the image of rain softening the earth to suggest perhaps his own tears of humility softening his heart to receive God's grace. The poetry is mystical and Elgar's music perfectly captures a sense of wonder and ultimate serenity.

1.

*'Twas so ; I saw thy birth. That drowsy lake
From her faint bosom breath'd thee, the disease
Of her sick waters and infectious ease.
But now at even,
Too gross for heaven,
Thou fall'st in tears, and weep'st for thy mistake.*

2.

*Ah ! it is so with me : oft have I press'd
Heaven with a lazy breath ; but fruitless this
Pierc'd not ; love only can with quick access
Unlock the way,
When all else stray,
The smoke and exhalations of the breast.*

3.

*Yet, if as thou dost melt, and with thy train
Of drops make soft the Earth, my eyes could weep
O'er my hard heart, that's bound up and asleep ;
Perhaps at last,
Some such showers past,
My God would give a sunshine after rain.*

Cloud, if as thou dost melt, and why thy train
Of drops make soft the Earth, my eyes could weep
O'er my hard heart, that's bound up and asleep;
Perhaps at last,
Some such showers past,
My God would give a sunshine after rain.

Angel Band
(1862, arrangement 2010)

USA: *Text by Jefferson Hascall (1807-1887), 1860*

William Bradbury (1816-1868)
arr. Shawn Kirchner (b. 1970)

Angel Band is an American gospel song, the second of the three songs of *Heavenly Home: Three American Songs*. Hascall's text had been set to music already, but in 1862 when William Bradbury wrote this melody, it quickly became the established favorite. *Angel Band* was widely known in the 19th century, both in folk traditions and in published form. In the 20th century, it has been recorded by many artists, probably most famously by Emmylou Harris, the Stanley Brothers (whose version is included on the soundtrack album for the 2000 film *O Brother, Where Art Thou?*), and - rather surprisingly - by the Monkees.

Bradbury was an American organist and composer who wrote a series of musical collections for choirs and schools. He wrote the music for a number of older but still popular hymns, including *Jesus Loves Me, Just as I Am, without one Plea*; and *Sweet Hour of Prayer*.

Hascall was an American preacher and determined anti-slavery advocate. Originally a poem entitled "My Latest Sun Is Sinking Fast," the words to *Angel Band* were written from the point of someone who is dying, steadfast in faith that the trials of life are past and angels are nearby to "bear me away on your snow-white wings to my immortal home," to meet departed friends and family.

Kirchner is an American composer, singer, and arranger currently based in Los Angeles. A member of the Los Angeles Master Chorale, he was its Composer-in-Residence from 2012-2015. Kirchner's arrangement opens with a single melodic line of women singing softly, almost as if it were a lullaby, and adds layers of harmonies: first with just women's voices, later with men's voices, and in the final verse, combined men and women. His simple but beautiful 8-part harmonies, countermelodies, and soaring descants provide a rich musical texture for this moving poem

The latest sun is sinking fast, my race is almost run,
My strongest trials now are past, my triumph is begun.

Chorus

O come Angel Band, come and around me stand,
O bear me away on your snow-white wings to my immortal home.

I know I'm near the holy ranks of friends and kindred dear.
I've brushed the dew on Jordan's banks, the crossing must be near.

Chorus

I've almost gained my heav'nly home, my spirit loudly sings,
The Holy Ones, behold they come, I hear the noise of wings.

Chorus



Gratitude

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.

Ensemble Lumina would like to thank baritone **Harald Halvorsen** for his work creating practice tracks for the ensemble, as well as for leading rehearsals and sectionals at the drop of a hat. Alto **Bess Gonglewski** and baritone **Hadi Fakhreddine** have contributed significant administrative support throughout the season, and alto **Anny Huang** designed our concert flyer and coordinated program notes. All of these contributions involve many tiresome hours behind the scenes but ensure that rehearsals and performances go off without a hitch. Additionally, members of the **Lumina Advisory Committee** provide constant guidance over the direction and progress of Ensemble Lumina. Finally, Ensemble Lumina wishes to thank a number of members who have contributed to the program notes, including **Hadi Fakhreddine, Bess Gonglewski, Fred Gramann, Anny Huang, Chris Lajtha, Nicole Primmer, Rebecca McKimm, Thomas Weko, and Anna Zweede.**

Caroline Drury, director

American born soprano, pianist, and conductor, 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, Papagena, Nora (*Riders to the Sea*), among others, and concert solo highlights include major works by Brahms, 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 coach with various churches, in seminars, and in academia. She holds a Master in Music from the Manhattan School of Music, a Bachelor in Music from the University of Louisville, and a Master in Human Rights and Humanitarian Action from Sciences Po Paris.

Caroline is based in Paris and serves as a research officer and executive assistant to the Ambassador of UNESCO at the Australian Embassy in Paris and manages the Australian Direct Aid Program to Algeria, Chad, and Mauritania. She would like to extend a heartfelt thanks to her partner, baritone Hadi Fakhreddine, who has been a fundamental support and inspiration for the formation and operation of Ensemble Lumina.



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 visit our website at www.ensemblelumina.fr/auditions.

www.ensemblelumina.fr

www.facebook.com/ensemblelumina



Soprano

Kerri-Anne Burger
Heather Félix Dos Reis
Sarah Laurens *f* *
Rebecca McKimm
Alexandra Orlova
Maija Vance *

Alto

Lara Brenne
Bess Gonglewski *
Johanna Herrmann
Anny Huang
Nicole Primmer *f* *
Anna Zweede *f*

Tenor

Edwin Galan *f* *
Harry Garlick
Thomas Weko *

Bass

Hadi Fakhreddine *f* *
Harald Halvorsen *f* *
Christopher Lajtha
Jim Lockwood-Stewart
Charles Wade

* Lumina Advisory Committee

f founding member