

Saturday, November 16th at 20h

*L*UMINA
a cappella chamber choir
ENSEMBLE
directed by *C*aroline *D*rury

In Concert

MENDELSSOHN	BENNET	POULENC
BORTNJANSKIJ	DURUFLÉ	BRUCH
LIONDEV	BRUCKNER	MAKAROFF
TALLIS	MACMILLAN	DIEMER

The American Church in Paris

65 quai d'Orsay, 75007
Invalides Alma-Marceau



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

ENSEMBLE *L*UMINA

Saturday, November 16th, 2019, 8:00p.m.
The American Church in Paris

**Hebe deine Augen auf, *Elias (Elijah)* Opus 70, N° 28
(1845-1846)**

Germany: *Bible verses Psalm 121: 1 & 3*

**Felix Mendelssohn
(1809-1847)**

“Hebe deine Augen auf” is an excerpt from Mendelssohn’s oratorio *Elias (Elijah)*, which was commissioned by the Birmingham Festival and premiered in 1846 at Birmingham Town Hall, England. Although modelled on the oratorios of Baroque predecessors Bach and Handel, *Elias* clearly reflects Mendelssohn’s early Romantic style, as demonstrated by its lyricism and use of orchestral and choral color. *Elias* is scored for eight vocal soloists (two on each voicepart), full symphony orchestra, and a chorus singing mainly in four, but occasionally in eight parts, as found in “Denn Er hat seinen Engeln befohlen”, to be performed later in the program. The work is based on the life of Prophet Elijah, as told in the books 1 Kings and 2 Kings of the Old Testament.

“Hebe deinen Augen auf” represents a visitation of angels, hence the use of solely female voices (SSA) and its ‘soaring’, lyrical melodies. It comes in Part II of the oratorio, where Elijah retires to the desert after being persecuted by Queen Jezebel. There, he is visited by God, which prompts his return to his work.

Hebe deine Augen auf zu den Bergen,
Von welchen dir Hilfe, dir Hilfe kommt.
Deine Hilfe kommt vom Herrn
Der Himmel und Erde gemacht hat.
Er wird deinen Fuß nicht gleiten lassen,
Und der dich behütet, schläft nicht.
Hebe deine Augen auf...

Lift thine eyes to the mountains,
whence cometh help.
Thy help cometh from the Lord,
the Maker of heaven and earth.
He hath said, thy foot shall not be moved.
Thy Keeper will never slumber.
Lift thine eyes...

**Weep, O mine eyes
(1599)**

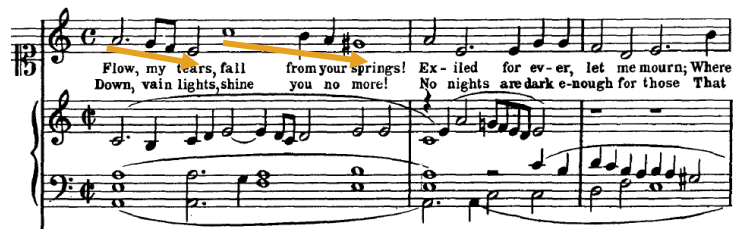
England: *Bible verses Psalm 91: 11-12*

**John Bennet
(c.1575- after 1614)**

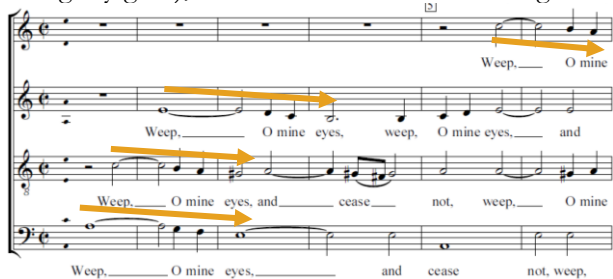
“Weep, O mine eyes” is one of the most famous madrigals of the English composer John Bennet. It is written for four vocal parts and was first published in his first collection, *Madrigalls to Fovre Voyces*, in 1599. The composition is a homage to John Dowland, an accomplished lutenist and composer, being based partly on his most famous piece, “Flow My Tears”.

Originally composed as an instrumental under the name “Lachrimae pavane” in 1596, it is Dowland's most famous ayre, and became his signature song, literally as well as metaphorically: he would occasionally sign his name “Jo. Dolandi de Lachrimae”.

The song begins with a falling tear motif, starting on an A and descending to an E by step on the text “Flow, my tears”. This may have been borrowed from an Orlande de Lassus motet or Luca Marenzio madrigal (this type of motif was common in Elizabethan music to signify grief), in addition to other borrowings in the piece.



Anthony Boden calls the song “probably the most widely known English song of the early 17th century.”



John Bennet’s endearing homage is built upon the same falling tear motif. He elected the same A-minor key and the same final resolution to an A-major chord.

Weep, O mine eyes and cease not:
 Alas these your springtides methinks increase not.
 O when begin you To swell so high
 that I may drown me in you?

**Gebet, Opus 60, N° 4
 (1892)**

**Max Bruch
 (1838-1920)**

Germany: *Poem by Eduard Mörike (1804-1875)*

Max Bruch’s life spanned many musical styles, beginning before the height of Wagner’s career and ending after Schoenberg and Stravinsky’s rise to fame. He worked as a teacher, conductor, and composer, moving between musical posts in Germany. During the 1880s he spent three seasons as conductor of the Liverpool Philharmonic Society.

In the National Socialist era, performance of his work was restricted because he was considered a Jew for having written pieces with an openly Jewish theme, despite repeated denials by his surviving family. As a result, his music was largely forgotten in German-speaking countries after his death.

Bruch's complex and well-structured pieces in the German Romantic tradition aligned him with the work of his friend Johannes Brahms. In his time he was best known as a choral composer, renowned for his pure, melodic lines. “Gebet” (“Prayer”) is a fine example of what Gervase Hughes calls Bruch’s instinct for “beauty of sound for its own sake”.

The poem by Eduard Friedrich Mörike, a Lutheran pastor and Romantic poet, serves as the base for Bruch’s musical setting.

Herr, schicke was du willst,
 Ein Liebes oder Leides;
 Ich bin vernüßt daß beides
 Aus Deinen Händen quillt.

Lord, send what You will,
 love or sorrow;
 I am content that both
 flow from Your hands.

Wollest mit Freuden
 Und wollest mit Leiden
 Mich nicht überschütten!
 Doch in der Mitten,
 Liegt holdes Bescheiden.

You wish with joy
 and you wish with sorrow
 not to overwhelm me!
 For in the middle
 lies modest contentment.

**Choral Concerto No. 35
(1881)**

Russia/Ukraine: *Bible chapter Psalm 15*

**Dmitry Stepanovich Bortnjanskij
(1751-1825)**

Bortnjanskij was a Russian and Ukrainian (both nations claim him as their own, since he was born in Ukraine but spent much of his life at the court of Catherine the Great) composer, harpsichordist and conductor. At age seven he was so talented that he was chosen to sing with the Imperial Chapel Choir in St. Petersburg, where he studied music and composition with the Italian director, Baldassare Galuppi. When Galuppi returned to Italy, the 18-year-old Bortnjanskij accompanied him, where he had considerable success in composing operas as well as sacred works in Latin and German. Upon his return to St. Petersburg, he continued composing sacred music and training singers for Catherine and the Imperial Court Chapel. In 1796 he was appointed Director of the Imperial Chapel Choir, the first native Slavic composer to attain this position. As director, Bortnjanskij achieved in his singers “an incredible blend, precision, and evenness of vocal tone.” During his time at the court, Bortnjanskij produced hundreds of compositions, including over 100 religious works, hymns, cantatas, and choral concertos like Concerto 35, sung this evening.

Choral concertos are short compositions for unaccompanied voices, intended for use in a church service, usually including a few distinct sections. Despite their name, they are unlike the concerto in Western classical music, and can be extremely varied in style, incorporating such diverse elements as folk music, popular song, dance, and march music. The text for Choral Concerto 35 is Psalm 15, written in Church Slavonic, the formal archaic language used in many Orthodox churches; the pronunciation used is a hybrid of Russian and Ukrainian Church Slavonic and is similar to that used in St. Petersburg in Bortnjanskij's lifetime.

Of interest to our Paris audience is that Hector Berlioz, who heard Bortnjanskij's choral concertos during his travels to Russia in the 1840s and was entranced, included Bortnjanskij's music in several of his own concert programs in Paris.

Hospodi, kto obitajet v žylišči Tvojem?
Ili kto vselitsja vo svjatuju horu Tvoju?
Khodjaj neporečen i dělajaj pravdu,
hlaholjaj istinu v serdtsě svojem.
Iže ne ul'sti jazykom svoim,
i ne sotvori iskrennemu svojemu zla,
i ponošenija ne prijat na bližnija svoja.
Klenyjsja iskrennemu svojemu i ne otmėtajasja.
Srebra svojego ne dade v likhvu,
i mzdy na nepovinykh ne prijat.
Tvorjaj sija ne podvižytsja vo věk.

O Lord, who may abide in Thy tabernacle?
And who shall dwell in Thy holy mountain?
He that walketh blameless and worketh right,
Speaking truth from their heart;
Who hath not spoken deceitfully with their tongue
Neither hath done evil to his neighbor,
Nor taken up a reproach against those neighbors;
He giveth oath to his neighbor even to their hurt,
He hath not lent his money at interest;
And do not take a bribe against the innocent.
He that doeth these things shall never be moved.

**If ye love me
(1565)**

England: *Bible verses John 14: 15-17*

**Thomas Tallis
(1505-1585)**

Thomas Tallis was an English composer and among the first to write sacred music in English. Tallis, although an “unreformed Roman Catholic,” managed to remain popular and productive throughout successive reigns of Protestant and Catholic monarchs (Henry VIII, Edward VI, Mary I and Elizabeth I), despite the religious and political violence of the era. He taught the composer William Byrd, and later Queen Elizabeth gave them a joint monopoly to publish polyphonic music.

"If Ye Love Me," first published in 1565 during the reign of Elizabeth I, is a setting for four-part a cappella choir and is a noted example of Reformation compositional style, essentially homophonic but with some elaboration and imitation. It is frequently performed today, and has been sung at special occasions including a papal visit and a royal wedding.

The text is taken from Tyndale's 1539 translation of the Christian Bible, used in the Church of England during the Reformation. It is from the gospel of John, where Jesus asks his disciples to continue his work, adding that he will ask God to send them the Holy Spirit [another aspect of God] to comfort them since he would be physically gone.

If ye love me, keep my commandments.
And I will pray the Father,
and he shall give you another comforter,
that he may 'bide with you forever;
E'en the sp'rit of truth.

**Os justi, WAB 30
(1879)**

Austria: *Bible verses Psalms 37:30-31*

**Anton Bruckner
(1824-1896)**

Josef Anton Bruckner was an Austrian composer, organist, and music theorist known for his symphonies, masses, and motets. "Os justi" is written for unaccompanied mixed chorus that divides briefly into eight voices. Bruckner composed this motet entirely in F-Lydian mode, without any alteration in the key and with large use of unaltered chords. Bruckner dedicated this work to Ignaz Traumihler, who was music director of St. Florian Abbey at the time. When Traumihler saw the manuscript, he asked: "Is this the whole text?" Therefore, Bruckner added on 28 July 1879 a verse *Inveni David* (Psalm 89:20) in Gregorian mode followed by a repeat of the Alleluja. This motet is one of Four Graduals published in 1886, the others of which are "Locus iste", "Virga Jesse", "Christus factus est". In this first edition, the extra verse *Inveni David* was not included. "Os justi" is a very popular motet with more than 120 recordings, but only a few included the extra verse.

Os justi meditabitur sapientiam:
Et lingua ejus loquetur judicium.
Lex Dei ejus in corde ipsius:
Et non supplantabuntur gressus ejus.
Alleluja.

The mouth of the righteous utters wisdom,
And his tongue speaks what is just.
The law of his God is in his heart:
And his feet do not falter.
Alleluia.

**Denn Er hat seinen Engeln, BWV B 53
(1844)**

Germany: *Bible verses Psalm 91: 11-12*

**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, *Elias (Elijah)*. His decision to include the motet in *Elias*, (a work written neither within the Prussian church nor under the auspices of King Wilhelm), demonstrates that the style of "Denn Er hat seinen Engeln" is reflective of Mendelssohn's own self-established choral style and was not written simply in compliance with 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.

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.

***** *Slight Pause* *****

**O Radiant Dawn, *Strathclyde Motets*
(2005-2010)**

**James MacMillan
(b. 1959)**

Scotland: *Text from "O Antiphons" for Vespers, Biblical verse Isaiah 9: 1-2*

Rebecca McKimm, *soprano*
Richmond Camello, *tenor*
Hadi Fakhreddine, *baritone*

James Macmillan is a famed Scottish composer, who studied music at Edinburgh University and took Doctoral studies in composition at Durham University. After working as a lecturer at Manchester University, he returned to Scotland and settled in Glasgow. The successful premiere of "Tryst" at the 1990 St Magnus Festival led to his appointment as Affiliate Composer of the Scottish Chamber Orchestra. Between 1992 and 2002 he served as Artistic Director of the Philharmonia Orchestra's Music of Today series of contemporary music concerts. Since his youth, he has been a devout Catholic, and still directs the amateur choir of St Columba's Church in Glasgow, alongside the Strathclyde University Chamber Choir.

His music embraces a startling variety of musical styles. Dense, thorny atonal textures can suddenly yield to soaring tonal melodies, reminiscent of Wagner. Jagged, complex, muscular rhythms may similarly melt into free-floating improvisatory lyricism, or fine-spun polyphony recalling Bach and the renaissance church composers. Thrillingly garish or abrasive colors sit alongside delicate, fragile patterns or velvety warmth. Hymn tunes, folk laments, and brash marches float as conflicting layers in vibrant musical tapestries.

This piece is taken from the *Strathclyde Motets*, 14 communion motets (vocal compositions) for specific liturgical occasions, composed from 2005-10 for performances by Strathclyde University Chamber Choir and designed to be sung during communion on Sundays and feast days. "O Radiant Dawn" is one of the simplest in construction but darkest in color. The text is one of the famed "O Antiphons" sung in the seven days before Christmas. The harmonies are spare, even severe, as befits an appeal for the coming dawn or the imminent birth of Christ.

O Radiant Dawn, Splendour of eternal Light, Sun of Justice:
come, shine on those who dwell in darkness and the shadow of death.

Isaiah had prophesied,
"The people who walked in darkness have seen a great light;
upon those who dwelt in the land of gloom a light has shone."
O Radiant Dawn, Amen.

**Kaval sviri
(1979) *Folk song***

**arr. Petar Liondev
(b. 1936)**

Bulgaria: *Text from the poem by Tanya Parvanova*

Kaval Sviri, which translates to "As the Flute Plays" is a traditional Bulgarian folk song arranged for women's chorus by composer Petar Liondev. Bulgarian folk music is known for its asymmetrical rhythms where the meter is split in combinations of short (2 metric units) and long (3 metric units) beats. This meter corresponds to the short and long steps characteristic in Bulgarian folk dance, which often is combined with singing. The brilliant sound of women's Bulgarian chorus reflects a strong tradition of communal singing while working in the fields and at social gatherings.

Professor Petar Liondev is a celebrated Bulgarian musician who has contributed greatly to the spread and popularization of Bulgarian choral music. He grew up in a family of amateur and professional musicians: his

grandmother used to sing local folklore songs, his grandfather was a fan of Bulgarian urban brass music, and his father worked as a music teacher. Some of Liondev's folklore songs - including "Kaval Sviri" - were included in the *Le Mystère des Voix Bulgares* albums of Swiss producer Marcel Cellier, which won the Grammy Award in 1990.

Кавал свирѝ, мамо, горе доле, мамо, горе доле, мамо.	Kaval sviri, mamо. gore, dole, mamо, gore, dole, mamо.	The kaval is playing, mother, up, down, mother, up, down, mother,
Кавал свирѝ, мамо, горе доле, мамо, под солѝно.	Kaval sviri, mamо. gore, dole, mamо, pod seloto.	The kaval is playing, mother, up, down, mother, below the village.
Я ще ида, мамо да го видя, мамо, да го чуя.	Ya shte ida mamо, da go vida, mamо, da go chuya.	I will go, mother, to see it, mother, to hear it.
Ако ми е нашѝнчѝто ще го любя ден до пладне, Ако ми е ябанджѝйче ще го любя дор до живот.	Ako mi e nashencheto, shte go lyuba den do pladne, ako mi e yabandjiche, shte go lyuba dor do jivot.	If it is a lad from our village, I will love him dawn till dusk, If he is a stranger, I will love him all my life.

Notre père, Opus 14 (1977)

France: *Bible verses Matthew 6: 9-13*

Maurice Duruflé
(1902-1986)

Maurice Duruflé was a French organist and composer, who is most famous for his Requiem (Opus 9) written in 1947. Duruflé's music and writings between 1970 and 1983 reveal his growing resignation to the popularization of church music. The music correlating to Duruflé's shift in tone can be found in his harmony for the brief motet "Notre père", his final composition and the only one suitable for congregational singing.

This piece was a tribute to Duruflé's second wife Marie-Madeleine Chevalier Duruflé, who was an organist herself. The couple became a popular organ duo, touring together several times throughout the sixties and early seventies.

Duruflé's setting of the Lord's Prayer is an SATB arrangement which beautifully demonstrates how his choral works were fashioned for liturgical use. He set the prayer in French without the doxology. Each phrase is presented separately and in straightforward homophony, which suggests the rhythm of contemplative speech or prayer. The work was published in 1978.

Simplicity was the salient feature of "Notre père"; its direct, concise a cappella setting brings a genuine sense of devotion.

Notre Père qui est aux cieux, Que ton nom soit sanctifié, Que ton règne vienne, Que ta volonté soit Sur la terre comme au ciel. Donne nous aujourd'hui notre pain de ce jour, Pardonne-nous nos offenses Comme nous pardonnons aussi à ceux qui nous ont offensés, Et ne nous soumetts pas à la tentation, Mais délivre-nous du mal.	Our Father, who art in Heaven, Hallowed be thy name, Thy kingdom come, Thy will be done, On earth as it is in Heaven. Give us this day our daily bread, And forgive us our trespasses, As we forgive those who trespass against us, And lead us not into temptation, But deliver us from evil.
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I Shall Not Fear

John Arndt

USA: *Text by David Gungor, inspired by his meeting with Pope Francis*

David Gungor and John Arndt form The Brilliance, a contemporary band that is acclaimed across the U.S.A. for their thoughtful, relevant, and eclectic spiritual protest music that crosses the genres of classical and pop, electronic and acoustic. Their sound and words explore creative imagination and the power of beauty to evoke empathy that leads to Christ-like action in the world, and delves into issues of social justice while inspiring reflection and connection with others. The Brilliance was created in 2010, and since then has been crafting music that gives listeners “time and space to fully soak in the beauty that lies in every lyric and sonic nuance.”

The composer of this choral work, John Arndt, is a classical pianist, producer and composer, and has performed all over the world in a wide variety of venues and musical styles.

The inspiration for “I Shall Not Fear” came from words given to David Gungor by Pope Francis during a recent meeting with him. Pope Francis said, “the opposite of faith is not doubt, the opposite of faith is certainty – and when you have certainty, there is no room for faith.”

Give me doubt so I can see my neighbor as myself,
Give me doubt so I can lay all my weapons on the ground,
When the armor of God grows too heavy for peace,
Give me doubt, give me doubt,
What be courage now, my shield from evil?
Love be my courage now. I shall not fear.

La blanche neige, *Sept Chansons pour chœur mixte a cappella* (1936)

**Francis Poulenc
(1899-1963)**

France: *Text by Guillaume Apollinaire, 1913 (1880-1918)*

“La Blanche Neige” is part of the *Sept Chansons*, a collection of poems set to music by French composer Francis Poulenc. The *Sept Chansons*, written for a mixed a cappella choir, were first performed by the Chanteurs de Lyon, on May 21, 1937 to great critical acclaim given the quality of this polyphonic music. The text, a poem by Guillaume Apollinaire, was taken from his own 1913 collection of poems called *Alcools*, which established his reputation as a writer. The poems are influenced in part by the Symbolists, juxtaposing the old and new and combining traditional poetic forms with modern imagery.

This is one of the most rich and varied choral pieces of Poulenc. It is characterized by numerous contrasts in color and register with alternating major and minor musical elements, parallel passages and oscillating harmonies. This provides for rich changes in texture of an almost orchestral nature throughout the piece, despite its short length of under two minutes.

Les Anges, les anges dans le ciel	Angels, angels in the sky
L'un est vêtu en officier	One dresses as an officer
L'un est vêtu en cuisiner	One dresses as a cook
Et les autres chantent	And the others sing
Bel officier couleur du ciel	Handsome officer, color of the sky
Le doux printemps longtemps après Noël	The sweet spring, long after Christmas
Te Médaillera	Will award you
D'un beau soleil	With a beautiful sun
Le Cuisiner plume les oies	The cook plucks the geese
Ah ! Tombe neige	Ah the snow fall
Tombe et que n'ai je	Falls, and I have only
Ma bien aimée entre mes bras	My beloved in my arms

She'll Be Comin' Round the Mountain
(2002) Folk song

U.S.A.: *Traditional text*

arr. **Emma Lou Diemer**
(b. 1929)

"She'll Be Comin' Round the Mountain" is a traditional folk song from the United States often categorized as children's music. The song is derived from the Christian spiritual known as "When the Chariot Comes". It ostensibly refers to the Second Coming of Christ and the subsequent Rapture, with the *she* referring to the chariot that the returning Christ is depicted as driving. Like many spirituals that originated in the African-American community, this was probably a coded anthem for the Underground Railroad.

The secular version that developed among railroad work gangs in the late 19th century has become a standard, performed by both children and adults in sing-alongs and as a campfire song. The widely popular melody has been set to lyrics ranging from "Ye Cannae Shove Yer Granny Aff A Bus" (in Scotland) to "Elle descend de la montagne à cheval" (in France).

Emma Lou Diemer's distinctively modern setting of the tune was commissioned for the Dale Warland Singers, a professional chorus specializing in performing 20th century American choral compositions. Diemer employs a harmonic structure widely used in 20th century American composition, in which open and parallel fifths or fourths are liberally used. This arrangement begins with a series of parallel and open fourths, and if you listen carefully you may be reminded of more famous contemporaries, such as Aaron Copeland.

She'll be comin' round the mountain when she comes.
She'll be drivin' six white horses when she comes.
Oh, we'll all go to meet her when she comes.
We'll be singing 'Hallelujah' when she comes.

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.

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. Caroline would like to extend a personal thanks to each member of Ensemble Lumina, whose support allows her to sustain this position after she welcomed a son, Luciano, this past spring. Finally, Caroline wishes to affectionately acknowledge her partner, baritone Hadi Fakhreddine, who has been a fundamental support and inspiration for the formation and operation of Ensemble Lumina.

For an audition, please visit our website at www.ensemblelumina.fr/auditions.

To be informed of upcoming performances, subscribe to our newsletter at www.ensemblelumina.fr.

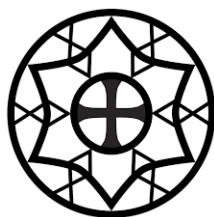
Gratitude

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 tireless assistance in preparing us for rehearsals, as well as for leading sectionals at the drop of a hat. Alto **Bess Goglewski** and baritone **Hadi Fakhreddine** have contributed significant administrative support throughout the season, and members **Alexandra Orlova**, **Sarah Laurens**, and **Rebecca McKimm** have lent their diction expertise during our rehearsal process. All of these contributions involve many tiresome hours behind the scenes but ensure that rehearsals and performances go off without a hitch. We must also thank and recognize **Anna Zweede**, who has generously crafted the beautiful gold sashes donned by the sopranos and altos. Additionally, the members of the **Lumina Advisory Committee** provide constant guidance over the direction and progress of Ensemble Lumina. Finally, members of **Ensemble Lumina** have contributed to the program notes, greatly enhancing the understanding and appreciation of our valuable audience members.

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.



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ENSEMBLE *L*UMINA



*S*oprano

Heather Félix Dos Reis
Preethy Gaspar
Alexandra Graff
Sarah Laurens *f* *
Rebecca McKimm *
Niamh Murphy
Alexandra Orlova

*A*lto

Bess Gonglewski *
Louise Lamb
Nicole Primmer *f* *
Sunila Rajan
Regina Maria Shimzu
Anna Zweede *f*

*T*enor

Richmond Camello
Harry Garlick
Thomas Weko *
Qingfan Zou

*B*ass

Hadi Fakhreddine *f* *
Harald Halvorsen *f* *
Christopher Lajtha *

* Lumina Advisory Committee

f founding member

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