

25

Here To Thrive

Program Notes, Texts & Translations



Chorale & Chamber Choir

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Chorale & Chamber Choir
Pianist

present

25

Here To Thrive

Chorale

“Kyrie” from Krönungsmesse Wolfgang Amadeus Mozart (1756-91)

Performed in PCS's inaugural concert and Season 22

Jill Freuden and Darcy Howser, soloists

Wolfgang Amadeus Mozart, one of the most prolific and original melodists of the Austrian Classical Era, composed seventeen extant settings of the Mass Ordinary. The Ordinary texts include the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei - five moments in each Mass service in which the texts remain the same every Sunday. Mozart's Masses are divided into two categories: *missa brevis*, or short Mass, and *missa solemnis*, or solemn (longer) Mass. Mozart composed most of his *missa brevis* settings in the early part of his career, when Emperor Joseph II preferred for church services to have less music. Later in his career, Mozart was free to expound on the musical material in his Mass settings, resulting in lengthier solemn Mass settings. The *Krönungsmesse* is the shortest of the long Masses -- or the longest of the short Masses -- so in a sense it defies such classification. He wrote the Mass in 1779, and it soon became the preferred Mass by Austrian monarchs during regal events. By the early 1800s, it

had earned its nickname *Krönungsmesse* (or *Coronation Mass*). Throughout the piece, Mozart infuses the serious and ornamented Baroque style with the stable chord progressions of the Classical Era. The Kyrie movement emphasizes this juxtaposition of styles with its opening and closing material in a stately, triumphant slow tempo and its middle section taking a more celebratory, dancelike speed.

Sung in Greek:
Kyrie eleison. Christe eleison. Kyrie eleison.

English Translation:
Lord, have mercy. Christ, have mercy. Lord,
have mercy.

Os justi.....Anton Bruckner (1824-96)
Performed in Seasons 1 & 7

Anton Bruckner was born in 1824 near Linz, Austria, and he began his musical training early in life, becoming a chorister at the monastic church of St. Florian, where he later served as organist before taking a position at the Linz Cathedral. He earned fame as a concert organist but was also a trained composer who earned a diploma from the Vienna Conservatory. His works are carefully constructed and often appeared in multiple different versions before the final drafts. As a devout Catholic, his works were influenced by the traditions of sacred music and exhibit some Renaissance-style characters – but as a contemporary of Wagner, he too displayed the contemporary propensity for long phrases and extended harmonies. “Os Justi” comes from Bruckner’s set of *Three Graduals*, intended to be sung liturgically between the epistle and gospel readings. “Os Justi” features expansive chords with tonal harmony that is extended through chains of suspensions in the tenor part. The middle section of the piece features counterpoint reflective of the Cecilian movement, a Romantic-era propensity for writing in the equal-voiced imitative polyphony of the Renaissance.

Sung in Latin:
Os justi meditabitur sapientiam,
et lingua ejus loquetur judicium,
Lex Dei ejus in corde ipsius,
et non supplantabuntur gressus ejus. Alleluia.

English Translation:
The mouth of the righteous offers wisdom:
and his tongue speaks what is just.
The law of his God is in his heart,
and his steps will not be impeded. Alleluia.

Unexpected Song.....Andrew Lloyd Webber (b. 1948)
Performed in Seasons 3 & 14 arr. Ed Lojeski
Rick Tousley, soloist

Andrew Lloyd Webber is among the most famous musical theatre composers currently living, with famous shows such as *The Phantom of the Opera*, *Cats*, *Joseph and the Amazing Technicolor Dreamcoat*, *Evita*, and *Jesus Christ Superstar* in his oeuvre. “Unexpected Song” comes from his 1982 musical *Song and Dance*, which features two acts, one which tells the story in music and another which communicates through dance. The first act, *Tell Me on a Sunday*, revolves around a British girl who works in New York and experiences joys and heartbreaks which she recounts through monologue songs. The second act, *Variations*, uses dance to tell the story of one of the men in her life. “Unexpected Song” was not part of the original London production of the show, but Lloyd Webber added it to the reworked Broadway version that opened in 1985. The original cast recording featured Bernadette Peters, but Lloyd Webber’s then-wife Sarah Brightman also released a single version that charted in the United Kingdom.

I have never felt like this,
for once I'm lost for words,
your smile has really thrown me.
This is not like me at all,
I never thought I'd know
The kind of love you've shown me.

Now no matter where I am,
no matter what I do,
I see your face appearing
like an unexpected song
that only we are hearing.

I don't know what's going on,
can't work it out at all.
Whatever made you choose me?
I just can't believe my eyes,
you look at me as though
you couldn't bear to lose me.

Now no matter where I am,
no matter what I do,
I see your face appearing
like an unexpected song
that only we are hearing.

I have never felt like this,
for once I'm lost for words,
your smile has really thrown me.
This is not like me at all,
I never thought I'd know
The kind of love you've shown me.

Now no matter where I am,
no matter what I do,
I see your face appearing
like an unexpected song
that only we are hearing.

North.....Ryan O'Neal (b. 1983)
Performed in Season 24.....arr. George Chung
Lux Landrus and Ally Fraser, soloists

Singer-songwriter **Ryan O'Neal**, better known by the name of his one-man band, Sleeping at Last, wrote "North" in 2014 in hopes of inspiring young people who suffer from mental illness. He has made George Chung's choral arrangement available for free to any choir after donating to one of three chosen charities which help youths who struggle with mental health. The piece's form reflects growing confidence in oneself: first with a solo line, followed by a duet and the entrance of the full choir. The piece ends introspectively, returning to the beauty of a single voice.

we will call this place our home,
the dirt in which our roots may grow.
though the storms will push and pull,
we will call this place our home.

we'll tell our stories on these walls.
every year, measure how tall.
and just like a work of art,
we'll tell our stories on these walls.

let the years we're here be kind, be kind.
let our hearts, like doors, open wide, open wide.
settle our bones like wood over time, over time.
give us bread, give us salt, give us wine.

a little broken, a little new.
we are the impact and the glue.
capable of more than we know,
we call this fixer upper home.

with each year, our color fades.
slowly, our paint chips away.
but we will find the strength
and the nerve it takes
to repaint and repaint and repaint every day.

let the years we're here be kind, be kind.
let our hearts, like doors, open wide, open wide.
settle our bones like wood over time, over time.
give us bread, give us salt, give us wine.

smaller than dust on this map
lies the greatest thing we have:
the dirt in which our roots may grow
and the right to call it home.

Prayer for Ukraine.....Mykola Lysenko (1842-1912)
Performed in Season 22

Ukrainian composer **Mykola Lysenko** composed a variety of operas, choral works, orchestral works, and songs during the late Romantic period. His work was pivotal in maintaining

nationalism in Ukrainian music. His hymn “Prayer for Ukraine,” set to a poem by Oleksandr Konysky, is often considered the nation’s “spiritual anthem.” The Palouse Choral Society first performed this piece in May 2022, shortly after the escalation of violence in Ukraine. We dedicated that performance to our pianist Elena Panchenko. Three years later, this dedication is just as timely. We are so grateful for Elena’s consistent guidance and artistry.

Sung in Ukrainian (transliterated text):

Bozhe velykyi, yedynyi,
Nam Ukrainu khrany,
Voli i svitu prominniam,
Ty yii osiny.

Svitlom nauky i znannia,
Nas, ditey, prosvity,
V chystii liubovi do kraiu,
Ty nas, Bozhe, zrosty.

Molymos', Bozhe yedynyi,
Nam Ukrainu khrany,
Vsi svoi lasky y shchedroty,
Ty na liud nash zverny.

Dai yomu voliu, dai yomu doliu,
Dai dobroho svitu, shchastia,
Dai, Bozhe, narodu
I mnohaia, mnohaia lita.

English Translation:

Lord, oh the Great and Almighty,
Protect our beloved Ukraine,
Bless her with freedom and light
Of your holy rays.

With learning and knowledge enlighten
Us, your children small,
In love pure and everlasting
Let us, oh Lord, grow.

We pray, oh Lord Almighty,
Protect our beloved Ukraine,
Grant our people and country
All your kindness and grace.

Bless us with freedom, bless us with wisdom,
Guide into kind world,
Bless us, oh Lord, with good fortune
For ever and evermore.

Jabberwocky.....Sam Pottle (1934-78)
Performed in Season 23

Connecticut-born composer **Samuel Pottle** was a graduate of Yale University. He co-wrote the theme song to *The Muppet Show* with Jim Henson and worked as composer for *Sesame Street* for its sixth through ninth seasons. His most famous choral piece, “Jabberwocky,” sets poetry from Lewis Carroll’s novel *Through the Looking Glass*, the sequel to *Alice in Wonderland*. The work’s poetry features many portmanteaux and nonsense words. This poem includes the first use of today’s common word “chortle,” a portmanteau of “chuckle” and “snort.”

‘Twas brillig and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

“Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!”

He took his vorpal sword in hand:
Long time the manxome foe he sought—
So rested he by the Tumtum tree,
And stood a while in thought.

And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffing through the tulgey wood,
And burred as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

“And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!”
He chortled in his joy.

‘Twas brillig and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

Chamber Choir

Simple Gifts Aaron Copland (1900-90)
Performed in Season 19 arr. David L. Brunner

Aaron Copland was a composer, conductor, teacher, and writer whose contributions to the American music idiom helped to define a sense of the nation's classical music style. This Americana style includes singable folk tunes in a limited range as well as a slow-moving harmonic rhythm that contrasts significantly with the complexity of European Baroque harmony, the ornamentation of Classical melodic lines, and the wide range of Romantic music. Many of Copland's most famous works are ballets, including the rousing *Rodeo*, *Billy the Kid*, and *Appalachian Spring*. *Appalachian Spring* is set in a small town in Pennsylvania and includes Shaker songs, most notably a theme and variations arrangement of the well-known "Simple Gifts," which is believed to have been written by Joseph Brackett, a resident of the Shaker community in Alfred, Maine, in 1848. Though *Appalachian Spring* premiered in 1944, Copland was not finished with arranging this melody, as he included "Simple Gifts" in his first set of *Old American Songs* for voice and piano in 1950 and in a version for voice and orchestra in 1955. David Brunner's choral arrangement was published in 2000, fifty years after the solo voice version.

'Tis the gift to simple, 'tis the gift to be free,
'Tis the gift to come down where you ought to be,
And when we find ourselves in the place just right,
'Twill be in the valley of love and delight.

When true simplicity is gained,
To bow and to bend we shan't be ashamed.
To turn, turn will be our delight
'Till by turning, turning we come round right.

Flower of Beauty John Clements (1910-86)
Performed in Seasons 5 & 13
Alisa Toy, conductor

John Clements was a British composer who wrote both sacred and secular works. Aside from "Flower of Beauty," his best-known piece is "There Is Sweet Music," a treble setting of the famous poem by Alfred Lord Tennyson. Though this work was composed in 1960, it follows the English part song tradition that emerged in the Victorian and Edwardian eras and hearkens back a few decades to the style of Charles Villiers Stanford, Gustav Holst, Ralph Vaughan Williams, and Edward Elgar. This piece has become a staple for small chamber choirs as its tender poetry and sweet harmonies reflect the beauty of love so sincerely.

She is my slender small love,
my flow'r of beauty fair
From the whiteness of her little feet
to the shining of her hair;
More fair she is than April rain
on daffodil or tree:
She is my slender small love,
my flow'r of beauty, she.

I know she walks in the evening
down by the riverside,
And the grasses lean to kiss her robes
who soon will be my bride:
More dear to me her little head
than earth or sky or sea!
She is my slender small love,
my flow'r of beauty, she.

Motherless Child..... Traditional Spiritual

Performed in Season 4

arr. Adolphus Hailstork (b. 1941)

Brian Collins, soloist

Adolphus Hailstork is a native of Rochester, New York. He was raised in Albany, where he received training as a multi-instrumentalist, studying voice, piano, organ, and violin. He earned his first bachelor's degree in composition from Howard University, a historically black institution in Washington, DC. He went on to earn a second bachelor's degree and master's degree from the Manhattan School of Music as well as a doctorate from Michigan State University. He has served as a professor at Youngstown State University, Norfolk State University, and Old Dominion University. He currently resides in Virginia Beach, Virginia. He has written a variety of works for solo instruments, orchestra, and choir, as well as three operas. His works often include influences from the African American spiritual tradition. He has arranged two different settings of "Motherless Child," both performed by the Palouse Choral Society in the early 2000s: this version in the choir's fourth season and another version in the sixth season. This setting begins at a slow pace that symbolizes the narrator's "long way from home." Throughout the piece, the narrator journeys through life and reflects upon the hope of a better tomorrow. The soloist represents that narrator on the journey and performs a more straightforward statement of the spiritual's theme, while the choir's echoes are more atmospheric to set the mood of the piece.

Sometimes, O I feel, such a long way from home,
Sometimes, O Lord, I feel like a child,
a motherless child, a long, long way from home.

Sometimes I feel like a motherless child,
a long way from home.
True believer, a long, long way from home.

Sometimes I feel like I'm almos' gone,
way up in the heavenly land.
True believe, way up in the heavenly land.

Sometimes I feel like a motherless child,
a long way from home.
True believer, a long, long way from home.

In These Delightful Pleasant Groves..... Henry Purcell (1659-95)

Performed in Season 21

Henry Purcell is the most prominent English-born composer of the Baroque Era and the finest composer between William Byrd in the Renaissance and Ralph Vaughan Williams in the 20th century. Known for his operas, such as *Dido and Aeneas*, as well as his choral odes and anthems. He served as organist at both the Chapel Royal and Westminster Abbey. "In These Delightful Pleasant Groves" has its origin as incidental music for Thomas Shadwell's 1676 play *The Libertine*, which follows the story of a philanderer (Don John – better known to most audiences as Don Juan or Don Giovanni) who becomes more dastardly throughout the play and eventually must atone for his poor actions. The chorus "In These Delightful Pleasant Groves" has become one of Purcell's most famous tunes due to its accessibility: the choral writing is smooth and straightforward, but it presents some imitation and melismatic content that is typical of the Baroque time period. Thus, it has become a popular piece for young choirs who are being exposed to Baroque music for the first time.

In these delightful pleasant groves,
Let us celebrate our happy, happy loves;
let's pipe, pipe and dance, dance and laugh, laugh and sing;
thus, ev'ry happy living thing,
Revel in the cheerful spring.

The Shower Edward Elgar (1857-1934)
Performed in Season 17

Edward Elgar was an English composer whose works in the early 20th century have become part of the classical canon. His best-known orchestral works include the *Enigma Variations*, which feature the same four-note motive in each movement, and *Pomp and Circumstance*, which includes the widely-known graduation march used at contemporary commencement ceremonies. He wrote extensively for choir, from large scale works like the oratorio *Dream of Gerontius* to small a cappella part songs like “The Shower.” He marked his scores with great detail that correlates to a dramatic performance. While many of his most successful contemporaries (Ralph Vaughan Williams, Samuel Coleridge-Taylor, and Gustav Holst, to name a few) studied composition with Charles Villiers Stanford and Hubert Parry at the Royal College of Music, Elgar was a self-taught composer. His travels in continental Europe influenced the style of his compositions, and as such, his part songs feel more Romantically inspired than the works of his contemporaries in England.

Cloud, 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.

“Court Song” from The Lark Leonard Bernstein (1918-90)
Performed in Season 6
Alisa Toy and Victoria Sundin, soloists

Leonard Bernstein was one of the most famous conductors and composers in the United States in the 20th century. He was the first American conductor to be considered among the greats internationally. He composed a wide variety of music, from musicals like *West Side Story* and *On the Town* to film score including *On the Waterfront* to large-scale choral-orchestral pieces like *Chichester Psalms* and *MASS: A Theatre Piece for Singers, Players, and Dancers*. While Bernstein is known for his sweeping orchestration and syncopated, percussive rhythms, he was equally at home with smaller-scale pieces. The choruses from *The Lark* are among his most accessible vocal compositions. *The Lark* is a 1952 play by Jean Anouilh. It tells the story of the trial and execution of Joan of Arc. Bernstein wrote eight incidental choral pieces for the play, including five Latin choruses to sacred texts as well as three French choruses. The Latin choruses are mostly sung in the present-day as prayers for Joan of Arc during and after her trial, while the French choruses are all sung during flashbacks which tell the story of her youth. “Court Song” appears in a scene in which Joan of Arc visits a court to ask for the opportunity to command an army.

Sung in French:

Fi, mari de vostre amour.
Cor j'ai ami,
noble et de bel atour.
Tout l'aime aussi.

J'ai ami, noble et de bel amour.
Ne sert de nuit,
Sert de nuit et de jour,
Tout l'aime aussi.

English Translation:

Beware, my dear husband,
For I have a lover!
He is both beautiful and noble.
I love him totally.

I have a lover, beautiful and noble love!
He serves me not just by night,
But day and night,
I love him totally.

A City Called Heaven Traditional Spiritual
Performed in Season 16 arr. Josephine Poelinitz (b. 1942)
Niko Efstathioy, soloist

Josephine Poelinitz served as an elementary resource specialist with the Chicago Public Schools and as conductor of the Chicago All-City Elementary Youth Chorus. She holds a bachelor's degree from DePaul University and a master's degree from National Louis University. Her arrangement of "City Called Heaven" is her only published choral piece, but it has become a standard in the spiritual and gospel repertory. The melody of "City Called Heaven" became popular in the mid-20th century as performed by Mahalia Jackson. She took the spiritual sorrow song and provided her own gospel blues take on the piece. In the 1990s, Poelinitz arranged the piece by rote to be sung by her youth choirs, and by the urging of Henry Leck, an editor at Colla Voce publishing, she wrote down the arrangement to be performed by choirs everywhere. As a one-hit-wonder choral arranger, Poelinitz has provided one of the most accessible and stylistically appropriate gospel arrangements available to modern choirs.

I am a poor pilgrim of sorrow,
 I'm left in this old wide world alone!
 Oh, I ain't got no hope for tomorrow,
 I'm trying to make it, make heaven my home.

Sometimes I'm tossed and I'm driven, Lord.
 Sometimes I just don't know which way to turn,
 Oh, I heard of a city called heaven,
 I'm trying to make it, make heaven my home.

Just as the Tide Was Flowing Ralph Vaughan Williams (1872-1958)
Performed in Seasons 8 & 13

English composer **Ralph Vaughan Williams** was born in Gloucestershire, England. He attended the Royal College of Music in London, where he studied with the preeminent choral composition faculty of Hubert Parry, Charles Villiers Stanford, and Charles Wood. Known for his folk song settings, symphonies, and chamber music, his style marks a return to the English sensitivity of the Renaissance after decades of Germanic-influenced music governed the Baroque, Classical, and Romantic era. In 1895, he met Gustav Holst, and the two composers developed a mutual interest in preserving English folk music. They spent much of their careers collecting, notating, and arranging folk songs that soon became standards in the choral repertory. "Just As the Tide Was Flowing" is from one set of these folk song arrangements: *Five English Folk Songs*. Vaughan Williams sets the folk tune melody in a straightforward manner in the first of the arrangement's four verses, but the setting becomes progressively more complex and ornate as the piece continues. The running eighth note patterns in the third verse paint an image of the flowing water of the tide – showing that when Vaughan Williams adds a layer of complexity to his arranging, he does so mindfully.

One morning in the month of May,
 Down by some rolling river,
 A jolly sailor, I did stray,
 When I beheld my lover.
 She carelessly along did stray,
 A-picking of the daisies gay;
 And sweetly sang her roundelay,
 Just as the tide was flowing.

I made a bow and said, "Fair Maid,
 How came you here so early;
 My heart by you, it is betray'd,
 For I do love you dearly.
 I am a sailor come from sea,
 If you will accept of my company
 To walk and view the fishes play,"
 Just as the tide was flowing.

O! her dress, it was so white as milk,
 And jewels did adorn her;
 Her shoes were made of the crimson silk,
 Just like some lady of honour.
 Her cheeks were red, her eyes were brown,
 Her hair in ringlets hanging down;
 She'd a lovely brow without a frown,
 Just as the tide was flowing.

No more was said, but on our way
 We gang'd along together;
 The small birds sang, and the lambs did play,
 And pleasant was the weather.
 When we were weary, we did sit down
 Beneath a tree with branches round;
 For my true love at last I'd found,
 Just as the tide was flowing.

Chorale

Past Life Melodies..... Sarah Hopkins (b. 1958)
Performed in Season 2

“Past Life Melodies” was composed in 1991 by **Sarah Hopkins** for St. Peters Lutheran College, a high school in Brisbane, Australia. It was commissioned specifically for the St. Peters Chorale compact disc *Until I Saw: Contemporary Australian Choral Music*. Sarah Hopkins is a renowned and respected Australian composer who has created a very distinguished place for unique music on the world stage. The materials for “Past Life Melodies” evolved over a period of years, the process commencing well before St. Peters Chorale requested a piece. The melodic ideas of the work, like those in all of Sarah Hopkins’s music, are simple in structure and reach deep into the soul. The first melody was one which haunted the composer for many years – a melody which came to her at moments of deep emotion. The second melody reflects her considerable interest in the music of various world cultures, and in this particular case her eight years of residence in Darwin in the north of Australia, where she had much contact with Australian Aboriginal art and music. The third section of the work utilizes a concept called harmonic-overtone singing, which is as ancient a technique as singing itself. Here the separate harmonic voices weave and dart like “golden threads” above the earthy drone sustained by the main body of the choir. The richness and subtlety of colors and the earthy hearty quality of the voices, along with an inner rhythm of very simple ideas and materials, offers the listener a communication with the very heart and soul of music itself.

*Program Note by Stephen Leek,
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The Last Words of David..... Randall Thompson (1899-1984)
Performed in Seasons 11 & 20

Randall Thompson was one of the most prolific American choral composers of the twentieth century. As a first-year student at Harvard University, he was not selected to participate in the choir; he said his life was an attempt to strike back. He later taught at several prestigious universities, including the Curtis Institute of Music, Princeton University, University of Virginia, and eventually his alma mater, Harvard. This piece was commissioned by the Boston Symphony Orchestra in 1949 as a choral-orchestral tribute to their conductor, Serge Koussevitsky, in his 25th year with their organization. While the text comes from the last words of David in the Bible (2 Samuel 23:3-4), the context of the work’s original performance shows a more modern interpretation of the text: that leadership requires justice and enlightenment to inspire a group of people.

He that ruleth over men must be just,
ruling in the fear of God.
And he shall be as the light of the morning,
when the sun riseth,
even a morning without clouds;
as the tender grass springing out of the earth
by clear shining after rain.
Alleluia, amen.

Sure on This Shining Night..... Morten Lauridsen (b. 1943)
Performed in Seasons 10 & 24

Morten Lauridsen (b. 1943), a native of Colfax, Washington, is distinguished professor emeritus of composition at the University of Southern California. He is among the frequently performed composers of American choral music. Known for his diatonic dissonance, Lauridsen frequently uses ninth and eleventh chords to provide both lush and tense harmonic moments in his works. One of his most beloved works, “Sure on This Shining Night” (No. 3 of his set *Nocturnes*), features an expressive melody which travels from voice to voice with motivic development. The piece is in ABA form, with the opening melodic material returning in an even more sonorous setting in the final section of the piece. The text was famously set to music by Samuel Barber in 1938, but now both settings are equally well known. The poet, James Agee (1909-55), was a novelist and film critic who wrote for *Time Magazine*. He is better known as a screenwriter and essayist than as a poet. His most famous book, *Let Us Now Praise Famous Men*, was the inspiration for Aaron Copland’s opera *The Tender Land*. The text of “Sure on This Shining Night” is an excerpt from the poem “Descriptions of Elysium” from Agee’s only book of poetry, *Permit Me Voyage* (1934).

Sure on this shining night
Of starmade shadows round,
Kindness must watch for me
This side the ground.

Sure on this shining night
I weep for wonder
Wand’ring far alone
Of shadows on the stars.

The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.

“Sicut Locutus Est” from Magnificat..... Johann Sebastian Bach (1685-1750)
Performed in Seasons 9 & 15

Late Baroque composer **Johann Sebastian Bach** is widely regarded as one of the finest composers of all time. Born in Eisenach, Germany, to a very musical family, Bach was a prolific organist and harpsichordist. He held prominent church and court musician roles in Arnstadt, Mühlhausen, Weimar, and Köthen, and each of these roles ignited a new period in his compositional career. He became cantor in Leipzig in 1723, and he began to compose for the prominent Lutheran churches in the city as well as for the local university. He conducted church choirs and composed new cantatas nearly every Sunday for his first several years in the position. Bach had 17 children, 10 of whom who survived to adulthood. Several became musicians themselves, including prominent composers like Carl Philipp Emmanuel Bach and Johann Christian Bach.

He composed his *Magnificat* for Christmas Vespers in his first year in Leipzig. The *Magnificat* was the first sacred composition Bach composed in Latin; most of his sacred music is in the vernacular German language. As the eleventh movement of the twelve movements in *Magnificat*, “Sicut locutus est” appears at a time when the audience may have a need for less complexity in counterpoint to clear their hearing palette. As such, Bach presents the melody of the work in a straightforward and clear way by having the basses sing on their own. The melody travels among the five vocal parts in a fugal style, with a clear countersubject at the entrance of “Abraham.” The recognizable melody of this movement makes “Sicut locutus est” among Bach’s most accessible works for voices. Many of our Palouse Choral Society members will perform this piece in Carnegie Hall on June 7 as we present the *Magnificat* on the most famous stage in the country.

Sung in Latin:

Sicut locutus est
Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.

English Translation:

The promise He made to our fathers,
to Abraham and his children for ever.

True Light.....Keith Hampton (b. 1957)

Performed in Seasons 12 & 18

Lizzie Stedman and Mackenzie Jacobs, soloists

Alisa Toy, conductor

Keith Hampton is an active composer and church musician in Chicago, where he also conducts the Chicago Community Chorus. His compositional output includes spiritual arrangements and original gospel pieces which are adaptable for choirs of all voicings and ages. Best known for his popular setting *Praise His Holy Name!*, Hampton's music often includes choral unisons as well as repetitive layering of one independent vocal line upon another. *True Light* is a gospel arrangement using the popular tune "This Little Light of Mine" as its basis. Hampton quickly moves from the source melody and moves toward original music and text which depict the light living in each of us.

This little light of mine
I'm gonna let it shine.
Almighty God is light.
He lives in us as True Light.

In the beginning out of the darkness
God created True Light.
Almighty God is light.
He lives in us as True Light.

Don't let the light that You've given me die,
And don't desert my mind.
But let the one who serves You
Praise You again and again.

You are the one who judges right from wrong.
Your glory excites no envy.
But let the one who serves You
Praise You again and again.

This little light of mine
I'm gonna let it shine.
Everywhere I go, I want the world to know
God gave the world True Light.

Hold on to the true light
I'm gonna let it shine.
Everywhere I go, I want the world to know
God gave the world True Light.

True Light
I'm gonna let it shine.
Everywhere I go, I want the world to know
God gave the world True Light.

God's love, God's grace,
I'm gonna let it shine.
Everywhere I go, I want the world to know
God gave the world True Light.