

INTERMISSION

Make we joy now in this fest.....**William Walton** (1902-1983)

Ave Maria, virgo serena.....**Josquin des Prez** (1450-1521)

Hail Mary, full of grace, the Lord is with thee, serene virgin.

Hail to you whose conception fills heaven and earth with solemn rejoicing

Hail to you whose birth was to be our solemnity.

As the rising morning star anticipates the true sun.

Hail, pious humility, fruitful without man, whose annunciation was to be our salvation.

Hail true virginity, immaculate chastity, whose purification was to be our purgation.

Hail shining example of all angelic virtues, whose assumption was to be our glorification.

O Mother of God, remember me. Amen.

I am changed.....**Will Todd** (b. 1970)

Three carols arranged by Robert Shaw and Alice Parker

Fum, fum, fum..... Spanish Carol

Masters in this hall..... melody by Marin Marais

Wassail song..... English Carol

Still, still, still..... German Carol

arr. John Rutter

Weston Walker, baritone

Renata Sheets, soprano

Halleluia.....**Leonard Cohen** (1934-2016)

arr. Philip Lawson

Program Notes

Stars figure prominently in Solstice imagery, and candlelight is an integral part of the way we observe Advent, Chanukah, and the Christmas season, even from a secular perspective. In *Ocho kandelikas* the singers make sounds that imitate instruments as they sing in the “Ladino” dialect about the parties held each night when the eight candles of Chanukah are lighted. Karen Siegel was inspired by a secular quote emphasizing the appreciation of religious freedom when she wrote the text and music of her *Festival of lights*:

“So much pleasure did they find in the renewal of their customs and in unexpectedly obtaining the right to have their own [Temple] service after so long a time, that they made a law that their descendants should celebrate the restoration of the Temple service, for eight days. And from that time to the present we observe this festival, which we call the Festival of Lights, giving this name to it, I think, from the fact that the right to worship appeared to us at a time when we hardly dared hope for it.”

– Josephus, *Jewish Antiquities*, Chapter 12 (1st century CE)

Sara Teasdale frequently made reference to stars, and their promise of peace, in her poetry. She penned *There will be rest* just before her death from suicide in 1933. Frank Ticheli’s setting exploits the overtones that result from sonorities like a cluster of the first four notes (whole steps) of the Lydian mode. In *Stars*, Ēriks Ešņvalds calls for glasses played by choristers to enhance the overtones created by his unique harmonies.

In the beginning was composed for Harvard University’s Symposium on Music Criticism in May 1947 and the première was conducted by Robert Shaw. The musical vocabulary incorporates bi-tonality and jazz, both of which can be heard in this excerpt about the creation of the stars.

C.H.H. Parry wrote his *Songs of Farewell* toward the end of his life, partly in response to what he regarded as senseless loss of life in the Great War. Like several of his musical contemporaries, he turned to the 17th century metaphysical poets for two of them: John Donne for *At the round earth's imagined corners*, and Henry Vaughan for *My soul, there is a country*.

William Walton's lively carol *Make we joy now in this fest* is "macaronic," meaning that it employs two languages. Famous examples of this practice include *In dulci jubilo* (German and Latin) and *Angels we have heard on high* (English and Latin).

Ave Maria, virgo serena by Josquin des Prez has become known as the "Mona Lisa of Renaissance music." An important aspect of its greatness is the result of the composer's use of different types of imitation, starting with a simple round. Subsequent sections employ imitation in duets, and for the final words, "O mother of God, remember me," there is no imitation at all. Instead, Josquin captures the listener's attention, and heart, with simple hymn-like homophony.

Alice Parker, who will celebrate her 92nd birthday on December 16, is still active as a choral clinician and guest conductor. She, along with Robert Shaw, made several arrangements of Christmas carols, three of which are included in this program. They translated the dance carol *Fum, fum, fum* into English, but in this performance we are returning it to the original Spanish. William Morris, one of the founders of the 19th century Arts and Crafts movement, wrote the words to *Masters in this hall*, and borrowed a melody from a 1706 opera by Marin Marais. *Wassail song* and the tradition of "wassailing" date back to the middle ages when hot mulled cider was consumed during a ritual to insure a good harvest the next year.