



**Toronto
Mendelssohn
Choir**

**May 5, 2023
7:30pm
Yorkminster Park
Baptist Church**



TAKE THE PODIUM

CONDUCTING SYMPOSIUM



**Toronto
Mendelssohn
Choir**

Jean-Sébastien Vallée
Artistic Director

TAKE THE PODIUM

CONDUCTING SYMPOSIUM

Jean-Sébastien Vallée,
symposium director
Irene Gregorio, pianist

Toronto Mendelssohn Choir
Toronto Mendelssohn Singers

Matthew Boutda, conductor
Raoul Carlo Angangco, conductor
Emmanuel de Leon Jr, conductor
Mattias Lundberg, conductor
Lauren Ramey, conductor
Joung A Yum, conductor

This performance will run approximately 2 hours, including a 15 minute intermission.

For the enjoyment of your fellow patrons and the artists on stage, please



No video
recording



No flash
photography



No noisy
candy wrappers



Mute your
cell phones

If you enjoyed this evening's performance, please consider making a donation in support of the Toronto Mendelssohn Choir.
tmchoir.org/donate-now

PROGRAM

PART 1

Remember

Stephen Chatman (b. 1950)
Lauren Ramey, conductor

Wir setzen uns mit Tränen nieder

Johann Sebastian Bach (1685–1750)
Mattias Lundberg, conductor

Nothing Gold Can Stay

Stephanie Martin (b. 1962)
Emmanuel de Leon Jr, conductor

Blanche comme la neige

Sinéad White, soprano
Kieran Kane, bass

arr. Sir Ernest MacMillan (1893–1973)
Joung A Yum, conductor

Crooked by Nature

Carmen Braden (b. 1985)
Lauren Ramey, conductor

Of the Father's Love Begotten

Peter–Anthony Togni (b. 1959)
Matthew Boutda, conductor

Io, Io

Sinéad White, soprano
Lindsay McIntyre, soprano
Emily Parker, soprano

Jocelyn Morlock (1969–2023)
Raoul Carlo Angangco, conductor

Music is Vibration

Andrew Balfour (b. 1967)
Mattias Lundberg, conductor

An Apostrophe to the Heavenly Hosts

Healy Willan (1880–1968)
Raoul Carlo Angangco, conductor

PROGRAM

PART 2

Richte mich, Gott

Felix Mendelssohn (1809–1847)
Joung A Yum, conductor

She's Like the Swallow

arr. Harry Somers (1925–1999)
Emmanuel de Leon Jr, conductor

O vos omnes

Pablo Casals (1876–1973)
Emmanuel de Leon Jr, conductor

Ave Verum Corpus

Imant Raminsh (b. 1943)
Lauren Ramey, conductor

O Seeker of Dreams

Sinéad White, soprano

Kristopher Fulton (b. 1978)
Matthew Boutda, conductor

Haleluya

Srul Irving Glick (1934–2002)
Raoul Carlo Angangco, conductor

O Nata Lux

Christopher Ducasse (b. 1993)
Mattias Lundberg, conductor

a boy & a boy

Stuart Beatch (b. 1991)
Matthew Boutda, conductor

I Forgive

Raneem Barakat, soloist

Shireen Abu-Khader (b. 1972)
Joung A Yum, conductor

There Will Come Soft Rains

*(Premiere – Winner of the Debbie Fleming Prize
for the 2022 TMChoir Choral Composition
Competition)*

Kai Leung (b. 1998)
All conductors



**Toronto
Mendelssohn
Choir**

The TMChoir acknowledges that the land on which we perform is the traditional territory of many nations including the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee and the Wendat peoples and is now home to many diverse First Nations, Inuit, and Métis peoples. We also acknowledge that Toronto is covered by Treaty 13 with the Mississaugas of the Credit.

We are also streaming this concert across Canada and the world—to lands that are the traditional territories of other indigenous and first nations peoples.

We are honoured to share our music across these lands.

The Toronto Mendelssohn Choir

The Toronto Mendelssohn Choir is proud to be one of Canada's oldest, largest, and best-known choral organizations. The Choir presented its first concert on January 15, 1895, as part of Massey Hall's inaugural season, and has been a leader in choral music in Canada ever since, commissioning works by Canadian composers, and presenting world and Canadian premieres. The Choir also regularly performs and records with the Toronto Symphony Orchestra. In May 2021 Jean-Sébastien Vallée was named as Artistic Director, only the eighth conductor in TMChoir's 128-year history.

Through its performances, educational programs, and community engagement, TMChoir aspires to introduce its audiences to choral masterworks from the past and present — making both renowned and lesser-known pieces available, accessible, and inspirational to all.

The TMChoir includes 24 professional singers and over 100 auditioned and experienced volunteer choristers. Auditions are held in the spring and fall to welcome new members.

Our smaller professional ensemble, the Toronto Mendelssohn Singers (TMSingers) was created to deliver more intimate, nimble repertoire pieces in a variety of non-traditional venues, traversing the line between concert and experience and showcasing the individual expression of professional soloists.



Jean-Sébastien Vallée, Artistic Director

Named as TMChoir's 8th Artistic Director in June 2021 following an international search, Jean-Sébastien Vallée is an internationally recognized conductor, scholar, and pedagogue with a focus on vocal, choral and orchestral repertoires. Maestro Vallée has conducted ensembles throughout North America, Europe and Asia and has prepared choruses for leading orchestras including the Chicago Symphony Orchestra, Toronto Symphony, Montreal Symphony, and the National Arts Center Orchestra in Ottawa. In addition to his artistic leadership of the TMChoir, he is also Associate Professor of Music, Director of Choral Studies, and Coordinator of the Ensembles & Conducting Area at the Schulich School of Music of McGill University. Recent and upcoming engagements include concerts at the Liszt Ferenc Academy of Music in Budapest, a tour with the National Youth Choir of Canada, and concerts with l'Orchestre Symphonique de Québec.



Irene Gregorio, Pianist

Pianist and chamber musician, Dr. Irene Gregorio recently returned home to Canada following a 15 year career in California where she was on the faculty of the California State University and served as pianist for the Los Angeles Children's Chorus, the Gay Men's Chorus of Los Angeles, and the University of Southern California Chamber Singers. In Guelph, she now serves as the Director of Music Ministry at Dublin St. United Church, and Sessional Instructor of Piano at the University of Guelph.



Raneem Barakat, Mezzo–Soprano

Raneem Barakat (she/her) is a Syrian Mezzo–Soprano based in Toronto. She has just earned her bachelor's degree in Voice Performance, with Honours, from the University of Toronto – Faculty of Music, under the supervision of Prof. Darryl Edwards. As a soloist, she performed with many orchestras and choirs, in Canada and around the globe, including the Syrian National Symphony Orchestra (SNSO), Toronto Youth Choir (TYC), and The National Youth Choir of Canada (NYCC). She recently took part in COSA Canada's concert (The Golden Harvest), after premiering Dr. Shireen Abu Khader's "I Forgive" at Podium 2022 with the NYCC.

Conductors



Matthew Boutda

Born in Toronto, Ontario, Matthew Boutda obtained his Bachelor of Music in Piano from the University of Toronto in 2017 and Master of Sacred Music in Organ in 2020. Matthew is currently studying Master of Music in choral conducting at the University of Western Ontario, where he serves as the Assistant Conductor of the Western University Singers. He is also the recipient of the Clifford Evens Graduate Conducting Award. Matthew is a conductor, organist, and singer. Since 2019, Matthew has been the Director of Music at Leaside United Church, where he plays the organ and conducts the Leaside Chancel Choir. As an avid singer in the Toronto choral scene, he currently sings with the Babel Chorus, Concreamus Chamber Choir, and Exultate Chamber Singers. In 2022, Matthew was selected as the Apprentice Conductor for the Ontario Youth Choir and was also the Assistant Conductor for Pax Christi Chorale from 2018–2020. In 2020, he co-founded the Uniting Voices Collective. While studying at the University of Toronto, Matthew sang with the MacMillan Singers.



Raoul Carlo Angangco

Raoul Carlo (Miggi) Angangco is a Filipino choral conductor and sopranoist currently pursuing his Doctor of Music degree in Choral Conducting at the Indiana University Jacobs School of Music. As an Associate Instructor for the Choral Department, he has served as director of the IU All–Campus Chorus, and assistant conductor for the Singing Hoosiers and the contemporary vocal ensemble NOTUS. Angangco was assistant ensemble director and manager of the internationally–acclaimed male choir ALERON which performed as a featured choir at the 11th World Symposium on Choral Music in Barcelona and earned various accolades in choral competitions across Asia and Europe. He has sung with multiple renowned ensembles such as the Ateneo de Manila College Glee Club, Westminster Choir, Westminster Symphonic Choir, the GRAMMY®–nominated Westminster Williamson Voices, and World Youth Choir. In recent years, he presented as a resource speaker on Laban for Choral Conductors at the Philippine Choral Directors Association's workshop series, and performed at the Yale Summer School of Music's Norfolk Chamber Music Festival as a Conducting Fellow under the mentorship of Simon Carrington. Angangco earned his BM in Choral Conducting,

summa cum laude, from the University of the Philippines College of Music and his MM, with distinction, from Westminster Choir College. He is the Jacobs School's recipient of the 2022 Presser Graduate Music Award for his recital-project (Sa Ináng Báyan: To the Motherland) involving the commissioning, premiering, and recording of new choral works by US-based Filipino composers in February 2023.



Emmanuel de Leon Jr

Emmanuel de Leon Jr., DMA Candidate (ABD), is an award-winning Filipino conductor, music educator, scholar, and advocate of contemporary choral music. He was named Outstanding Conductor at the 2nd Tokyo International Choir Competition in 2019, and is a recipient of several grants from the University of Notre Dame and the University of the Philippines (UP) Alumni Association of America and UPAA San Diego. He became a Lovelace Scholar of The Hymn Society of America and Canada in 2022. He previously taught conducting and choral singing at the UP College of Music, where he obtained his Master's Degree in Choral Conducting, Bachelor's Degree and Diploma in Creative and Performing Musical Arts in Music Education. As the former conductor of the UP Manila Chorale, he led the group in winning international choral competitions and festivals in Spain, Japan, and the Philippines, as well as supporting various humanitarian organizations. At present, he is pursuing his Doctor of Musical Arts in Conducting at the University of Notre Dame under the tutelage of Dr. Carmen-Helena Téllez, Dr. Nancy Menk, and Dr. Mark Doerries. He is one of the 12 Dissertation Fellows in Spring 2023 of Notre Dame's Institute for Scholarship in the Liberal Arts (ISLA). An advocate of underrepresented composers from the Philippines and the rest of Asia, Emmanuel commissions and premieres work for choir and instrumental ensembles. In 2022, he won a grant from the Nanovic Institute for European Studies and ISLA's Graduate Student Research Awards to commission and perform the world-premiere of Eudenece Palaruan's *Pastol (Polyglot)* a choral devotion based on Psalm 23, written for boy soprano, soloists, mixed choir, organ, harp, percussions, and Philippine bamboo instruments. He regularly attends masterclasses and symposia across the US, Europe and Southeast Asia as part of his life-long commitment to music education.



Mattias Lundberg

Mattias Lundberg is a baritone, conductor, and composer from Washington, DC, currently completing a Master of Music in Choral Conducting from the Yale School of Music. He is a proud graduate of Haverford College, where he received a B.A. in music. During college, Mattias was the musical director of his acapella group, the Haverford College Ford S-Chords, and served as Director of Choral Scholars at Wayne Presbyterian Church. During the pandemic, he worked as an audio engineer for Arts Laureate, producing virtual choir recordings for choirs across the country. He is currently serving as music director at the University Church in Yale, at Battell Chapel. Mattias specializes in baroque music performance, and spends at least two hours each day listening to early music recordings on Spotify. He grew up on the music of Bill Withers, Sam Cooke, and Nina Simone, and loves playing their music at the piano in his free time.



Lauren Ramey

Dr. Lauren Ramey is the Associate Director of Choral Activities and Director of Music Education at East Tennessee State University where she conducts BucsWorth Tenor Bass Choir and Greyscale. She also teaches courses in choral conducting and music education. Prior to her appointment at ETSU, Dr. Ramey served as assistant conductor for the Florida State University Chamber Choir, the graduate-level choral ensemble. She was also the assistant conductor for the FSU University Singers, Levana (SSAA), Choral Union, and the Tallahassee Community Chorus. Additionally, Dr. Ramey worked with undergraduate and graduate choral conducting courses. Before her doctoral studies, Dr. Ramey was the Director of Choirs and AP Music Theory at Ravenwood High School (Brentwood, Tennessee). Under her direction, the Ravenwood Choirs performed at the 2019 Music For All National Concert Festival and the 2017 and 2019 Tennessee Music Educators Association Conferences. During her public school teaching tenure, Ramey was a recipient of the CMA Music Teacher of Excellence Award and was a quarterfinalist for the Grammy Music Educator Award. In addition to teaching at Ravenwood, Dr. Ramey was appointed assistant conductor of the Nashville Symphony Chorus from 2017–2019. Dr. Ramey is originally from Dayton, Ohio and attended the Blair School of Music at Vanderbilt University where she received her Bachelor of Music degree in Choral Music Education/Piano Performance and a Master of Education (Choral) degree. In 2022, Dr. Ramey earned a Ph.D. in Music Education/Choral Conducting from Florida State University.



Joung A Yum

Joung-A Yum is a conductor, singer, and pianist currently based in Los Angeles, USA, and was born in South Korea. After receiving her Bachelor's in Piano Performance from Sookmyung Women's University, she realized her true passion was vocal music and worked to earn her Master's in Choral Conducting from the Korean National University of Arts with Hong-soo Kim. Since moving to the US in 2018, Joung-A has continued her studies at Texas State University with Craig Hella Johnson and now pursues a Doctoral of Musical Arts degree under the guidance of James Bass at the UCLA Herb Alpert School of Music. In 2018, she served as assistant conductor for the Conspirare Symphonic Choir in Austin, Texas. At UCLA, she has served as a Chorus Master and Assistant Conductor for UCLA Opera production, *The Rake's Progress* and *L'elisir d'amore*. Last year, Joung-A Yum joined the Seraphic Fire Professional Choral Institute at Aspen Music Festival as a fellow conductor, and she was one of the five finalists for the 2022 Fosco Corti International Competition for Choral Conductors held in Turin, Italy.

Composition Competition Winner



Kai Leung

Kai Leung holds a Bachelor of Music from the University of Toronto, where he studied voice and composition. He is the Artistic Director of MSC Choirs, where he conducts Concreamus, Sehnsucht, and Frisson. He also serves as the Associate Conductor with the Orpheus Choir of Toronto, the Assistant Conductor with the Toronto Youth Choir and TCC's Coro, and as the Assistant Conductor and Composer in Residence at St. Clements Church.

Kai's choral works have been performed by the Vancouver Chamber Choir, Resonance Youth Choir, Jokolo, the Vancouver Youth Choir, the Toronto Mendelssohn Choir, the Oakville choir for Children and Youth, the Orpheus Choir of Toronto, and many more choirs in Canada, the United States, and Europe.

TMChoir Choral Composition Competition

TMChoir's annual competition for emerging composers in Canada was launched in 2015. The winner of the competition wins the \$1,000 **Debbie Fleming Prize for Choral Composition** and the work is premiered at a TMChoir concert. TMChoir is proud that this competition brings new works from emerging composers to choral music in Canada.

In 2022, TMChoir called for compositions scored for SATB or SSAATTBB, a cappella or with piano accompaniment. The TMChoir also encouraged composers to set a text by a poet from an under-represented community.

The 2022 winning composition is ***There Will Come Soft Rains*** by Kai Leung.

Toronto Mendelssohn Choir

Soprano

Catherine Alberti
Tia Andriani
Ann-Marie
Barrett-Tandy
Jocelyn Belfer
Lesley Emma Bouza *
Louise Boyden
Leslie Bradshaw
Hannah Carty
Amy Chen
Laureen Choi
Emily Dotzlaw
Janet Eide
Jane Fingler *
Kim Finkelstein
Leslie Finlay
Marina Galeano
Kaveri Gandhi
Rebecca Genge *
Pat M. Irwin
Christine Kerr
Alysha Ladha
Jisue Lee
Claire Luc
Marlene Lynds
Lindsay McIntyre *
Emily Parker *
Ariane Prescott
Alison Price
Olivia Pryce-Digby
Mary Ridgley
Heather Rowe
Alessia Signorella
Jaclyn Siou
Sinéad White *
Jennie Worden
Sophya Yumakulov

Alto

Jane Agosta
Marlo Alcock
Julia Barber *
Frances Chan
Rebecca Claborn *
Kristin Crawford
Avis Devine
Adrienne Eastwood
Manda Fischer
Marilyn Isaac Stewart
Sue Kim
Claudia Lemcke *
Alison Massam
Ryan McDonald *
Heather McGrath
Jennifer McGraw
Bethany Jo Mikelait
Valerie Moscato
Matthew Muggeridge *
Annie Odom
Parnian Parvin
Pamela Psarianos
Alison Roy *
Yara Rubb
Jan Szot
Jennifer Ujimoto
Kiley Venables
Patti Vipond
Tarquin Wongkee
Virginia Wright
YuYang Wu
Mitzi Wolfe Zohar

Tenor

Jacob Abrahamse *
Rafael Avila
Sam Broverman
Thomas Burton *
Karel Cantelar Ramos
Michael Clipperton
Peter DeRoche
Omar Flores
John Gladwell
Nathan Gritter *
Alejandro Guerrero
Valdis Jevtejevs *
Clement Kam
Francis Lam
Eric Lee
Walter Mahabir *
Daniel Meeks
Nicholas Nicolaidis *
Neil Payne
Christopher Wenman

Bass

Jeffrey Baker
Matthew Conte
Scott Crocker
Steven Foster
Paul Genyk-Berezowsky *
Kieran Kane *
Kai Leung *
Matt Lozinski
Alan MacDonald *
Joseph McGowan, IV
Magnus Mee
David B. Powell
Milovan Prelevic
Seymour Stern
Paul Winkelmann
Isaiah Yankech
David Yung *
Bruce Yungblut

* TMSingers

Text & Translations

PART 1

REMEMBER – Stephen Chatman; poem by Christina Rossetti

Remember me when I am gone away,
Gone far away into the silent land;
When you can no more hold me by the hand,
Nor I half turn to go yet turning stay.
Remember me when no more day by day
You tell me of our future that you plann'd:
Only remember me; you understand
It will be late to counsel then or pray.
Yet if you should forget me for a while
And afterwards remember, do not grieve:
For if the darkness and corruption leave
A vestige of the thoughts that once I had,
Better by far you should forget and smile
Than that you should remember and be sad.

WIR SETZEN UNS MIT TRANEN NIEDER – Johann Sebastian Bach; text by Picander

Wir setzen uns mit Tränen nieder
Und rufen dir im Grabe zu:
Ruhe sanfte, sanfte ruh!
Ruht, ihr ausgesognen Glieder!
Euer Grab und Leichenstein
Soll dem ängstlichen Gewissen
Ein bequemes Ruhekissen
Und der Seelen Ruhstatt sein.
Höchst vergnügt schlummern da
die Augen ein.

*We sit down with tears
And call to you in your tomb
Rest gently, gently rest!
Rest, you exhausted limbs!
Your grave and tombstone
For our anguished conscience shall be
A pillow that gives peace and comfort
And the place where our souls find rest.
With the greatest content there our eyes
will close in sleep.*

NOTHING GOLD CAN STAY – Stephanie Martin; poem by Robert Frost

Nature's first green is gold,
Her hardest hue to hold.
Her early leaf's a flower;
But only so an hour.
Then leaf subsides to leaf.
So Eden sank to grief,
So dawn goes down to day.
Nothing gold can stay.

BLANCHE COMME LA NEIGE – arr. Sir Ernest MacMillan

La bell' s'est endormie
sur un beau lit de roses
La bell' s'est endormie
sur un beau lit de roses
Blanche comme la neige,
belle comme le jour
Ils sont trois capitaines
qui vont lui fair' la court
Tout aussitôt rendus,
l'hôtesse lui demande,
Tout aussitôt rendus,
l'hôtesse lui demande:
Ah! Dîtes moi, la belle,
dîtes moi sans mentir,
Êtes vous ici par force,
ou pour vos bon plaisirs?
"Suis une fille sage,"
la belle a répondu: "Je suis sage."
"Au château de mon père
les gens du roi m'ont pris,
Il m'ont pris, m'ont pris,
m'ont emmenée à ce beau logis."
Finissant ce discours,
le capitaine rentre,
"Mangez, buvez, la belle,
selon votre appétit:
Avec un capitain', un capitaine
vous passerez la nuit."
Au milieu du repas,
la belle est tombé morte
Au milieu du repas,
la belle est tombé morte
Sonnez les cloches, sonnez les cloches,
Sonnez les cloches, tambours au
régiment! Tambours!
Ma maîtresse elle est morte!
À l'âge de quinze ans. Morte!
"Où l'enterrerons nous,
cette amiable princesse?
Où l'enterrerons nous,
cette amiable princesse?"
"Au jardin deson père
dessous un pommier gris.
Nous prierons Dieu qu'elle
aie en paradis!"
Mais au bout de trois jours,
son père s'y promène,
Mais au bout de trois jours,
son père s'y promène:
"Ouvrez, ouvrez ma tombe
mon père si vous m'aimez:

*The bell fell asleep
on a beautiful bed of roses
The bell fell asleep
on a beautiful bed of roses
White as the snow,
beautiful as the day
They are three captains
who are going to court her
Immediately returned,
the hostess asks him,
Immediately returned,
the hostess asks him:
Ah! Tell me, beauty,
tell me without lying,
Are you here by force,
or for your pleasure?
"Am a wise girl,"
the beauty replied, "I am wise."
"At my father's castle the
king's people took me,
They took me, took me,
took me to this beautiful home."
Finishing this speech,
the captain returns,
"Eat, drink, beauty,
according to your appetite:
With a captain, a captain you
will spend the night."
In the middle of the meal,
the beauty fell dead
In the middle of the meal,
the beauty fell dead
Ring the bells, ring the bells
Ring the bells, drums to the
regiment! Drums!
My mistress is dead!
At the age of fifteen. Dead!
"Where shall we bury
this amiable prince?
Where shall we bury her,
this amiable princess?"
"In his father's garden
under a gray apple tree.
We will pray to God for her
to be in paradise!"
But after three days,
his father walks there,
But after three days,
his father walks there:
"Open, open my grave
my father if you love me:*

Trois jours j'ai fait la morte,
fait la morte,
Pour mon honneur garder!"

Three days I played dead,
played dead,
For my honor keep!"

CROOKED BY NATURE – Carmen Braden; texts by Queen Elizabeth I,
Joseph Swetnam, Rachel Speght, Carmen Braden, Donald J. Trump

I know I have the body but of a weak and feeble woman
but I have the heart and stomach of a king.

*(Queen Elizabeth I, 1588, from a speech given to
troops in Essex preparing for a Spanish invasion)*

Women are called Night crows.

Eagles eat not men til they are dead but women devour them alive.

Then who can but say that women sprung from the devil?

And he also saith that they were made of the rib of a man
and that their froward nature shows, for the rib is a crooked thing,
good for nothing, for women are crooked by nature.

I pray you let us consider the times past with the times present.

*(Joseph Swetnam, 1615, from The Arraignment of Lewd, Idle,
Froward [sic] and Unconstant Women)*

The efficiency of women's creation was Jehovah the eternal.

The truth of which is manifest in Moses' narration.

Yet was she not produced from Adam's foot? Not to be his too low inferior,

Nor near his head to be his superior, but from his side near his heart to be his equal.

That where he is lord she may be Lady.

*(Rachel Speght, 1617, from A Mouzell for Melastomus,
or an Apologetical Answer to that Irreligious and Illiterate
pamphlet made by Joseph Swetnam and by him Entitled
The Arraignment of Women)*

femina
homine
mela
stoma
regina

woman
man
evil
mouth
queen

crooked woman

evil mouth

lock her up

(Heard at Trump rallies in 2016)

OF THE FATHER'S LOVE BEGOTTEN – Peter–Anthony Togni;
text by Prudentius; translation by John Mason Neale

Of the Father's love begotten
Ere the worlds began to be,
He is Alpha and Omega,
He the source, the ending he,
Of the things that are, that have been,
And that future years shall see
Evermore and evermore.

Oh, that birth forever blessed
When the virgin, full of grace,
By the Holy Ghost conceiving,
Bore the Savior of our race,
And the babe, the world's Redeemer,
First revealed his sacred face
Evermore and evermore.

Amen, amen

Io, Io – Jocelyn Morlock

Io, Io!
Eternally, in dulci júbilo!
No eye has ever seen
No ear has ever heard
Such joy as ours – such joy as our joy

MUSIC IS VIBRATION – Andrew Balfour; poem by Dominic Gregorio

Music is vibration, can you see it
Sound is emotion, can you feel it
Invisible, intangible
Yet touches deep within
A ringing, a resonance, a returning
Twin to twin
Melody is your nature, can you sing it
Harmony, all your cells, won't you dance it
Plain old eyes cannot see it
But deep in your heart you do know it
Music is vibration, can you see it

AN APOSTROPHE TO THE HEAVENLY HOSTS – Healy Willan; text drawn from Eastern Liturgies

Invoking the thrice threefold company of the Heavenly Hosts, sing we:

Fire unquenchable encircling the resplendent and life-giving Trinity,
Ye six-winged Seraphim, and ye, the many-eyed Cherubim who soar aloft and are borne
on pinions,
Hymning in answering ranks the Thrice Holy,
And ye, the Thrones, that unite with them in the first Hierarchy of Heaven,
Praise, O praise the King of Glory, and transform our praises into the likeness of your
heavenly song. Amen.

Ye who perform the one Eternal Will,
Ye orders of Dominions, Princedoms, Powers,
Conform our wills to His, the Strong, the Holy, the Unchanging Lord. Amen.

Ye ministering Angels, messengers of grace,
Virtues, who govern men,
And myriad hosts of Archangels and Angels, succour and defend us.
Hail, Michael, Prince of Heaven, and Vanquisher of Hell,
Hail, Gabriel, Bringer of the Evangel, Sword of GOD,
And Raphael, Spirit of Healing,
Hail, Ariel, Strength of GOD, and Uriel, His Light,
And Hail, ye countless hosts,
Praise with us the One Holy, the One Holy Strong, the One Holy Immortal. Amen.

Ye watchers and ye holy ones,
Bright Seraphs, Cherubim and Thrones,
Raise the glad strain – Alleluya!
Cry out Dominions, Princedoms, Powers,
Virtues, Archangels, Angels' choirs,
Alleluya, Alleluya, Alleluya, Alleluya

PART 2

RICHTE MICH, GOTT – Felix Mendelssohn; text from Psalm 43

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

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

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

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

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

*Vindicate me, my God, and plead my
cause against an unfaithful nation.
Rescue me from those who are
deceitful and wicked.*

*You are God my stronghold.
Why have you rejected me?
Why must I go about mourning,
oppressed by the enemy?*

*Send me your light and your faithful care,
let them lead me;
let them bring me to your holy mountain,
to the place where you dwell.*

*Then I will go to the altar of God,
to God, my joy and my delight.
I will praise you with the lyre,
O God, my God.*

*Why, my soul, are you downcast?
Why so disturbed within me?
Put your hope in God,
for I will yet praise him,
my Savior and my God.*

SHE'S LIKE THE SWALLOW – arr. Harry Somers

She's like the swallow that flies so high
She's like the river that never runs dry
She's like the sunshine on the lee shore
I love my love and love is no more
Swallow, swallow, fly swallow

'Twas down in the meadow this fair maid bent
A-picking the beautiful, primitive rose just as she went
The more she picked and the more she pulled
Until she got her apron full

She climbed on yonder hill above
To give a rose unto her love
She gave him one, she gave him three
She gave her heart in company

And as they sat on yonder hill
His heart grew hard, so harder still

He has two hearts instead of one
Young man, what have you done

When I carried my apron low
My love followed me through frost and snow
But now my apron is to my chin,
My love passes by and won't call in

How foolish, foolish you must be
To think I love no one but thee
The world's not made for one alone
I take delight in everyone

She took her roses and made a bed
A stony pillow for her head
She lay her down, no more did say
Just let her roses fade away

She's like the swallow that flies so high
And she's like the river that never runs dry
She's like the sunshine on the lee shore

O VOS OMNES – Pablo Casals; text from Lamentations 1:12

O vos omnes
Qui transitis per viam
Attendite et videte:
Si est dolor, si est dolor sicut dolor
meus sicut
Si est dolor sicut dolor meus
O vos omnes, o vos omnes
Qui transitis per viam

*All you who walk by on the road,
pay attention and see:
if there be any sorrow like my sorrow.
Pay attention, all people, and look
at my sorrow:
if there be any sorrow like my sorrow*

AVE VERUM CORPUS – Imant Raminsh

Ave verum corpus natum ex Maria Virgine
Verum passum immolatum
In cruce pro homine
Cujus latus perforatum,
unda fluxit sanguine:
Esto nobis praegustatum,
in mortis examine.
O dulcis, O pie,
O Jesu Fili Mariae,
Miserere mei. Amen.

*Hail, true Body, born of the Virgin Mary,
Who has truly suffered,
was sacrificed on the cross for mortals,
Whose side was pierced,
whence flowed water and blood:
Be for us a foretaste of heaven
during our final examining.
O Jesu sweet, O Jesu pure,
Jesu son of Mary
Have mercy upon me. Amen.*

O SEEKER OF DREAMS – Kristopher Fulton; text by Arthur Stringer

Some day, O Seeker of Dreams, they will seek even us!
Some day they will wake, Fellow Singer,
And hunger and want For the Ways to the Lonelier Height!
So let us, Shy Weaver of Beauty, take heart,
For out of their dust they will call to us yet!
Let us wait, and sing, and be wise,
As the sea has waited and sung,
As the hills through the night have been wise!
For we are the Bringers of Light, and the Voices of Love, Aye,
We are the Soothers of Pain, the Appeasers of Death,
The Dusk and the Star and the Gleam and the Loneliest Peak!
And when they have found and seen, and know not whither they trend,
They will come to us, crying aloud like a child in the night;
And when they have learned of our lips,
Still back to our feet they will grope
For that ultimate essence and core of all song,
To usher them empty and naked, then, out to the unanswering stars,
Where Silence and Dreaming and Music are one!

HALELUYA – Srul Irving Glick; text from Psalm 150

א הַלְלוּ־יָהּ | הַלְלוּ־אֱלֹהִים בְּמִקְדָּשׁוֹ הַלְלוּהוּ בְּרָקִיעַ עֶזֶז:

*Hallelujah! Praise God in His sanctuary;
praise Him in His powerful firmament.*

ב הַלְלוּהוּ בְּגִבּוֹרָתוֹ הַלְלוּהוּ כְּכֹחַ גְּדֻלּוֹ:

*Praise Him for His mighty acts;
praise Him for His exceeding greatness.*

ג הַלְלוּהוּ בְּתַקְעַת שׁוֹפָר הַלְלוּהוּ בְּנִגְלוֹ וּבְנֹזֶר:

*Praise Him with blasts of the horn;
Praise Him with harp and lyre.*

ד הַלְלוּהוּ בְּתֹף וּמִחּוֹל הַלְלוּהוּ בְּמִנִּים וְעֶגְב:

*Praise Him with drum and dance;
praise Him with lute and pipe.*

ה הַלְלוּהוּ בַּצִּלְצְלֵי־שָׁמַע הַלְלוּהוּ בַּצִּלְצְלֵי תְרוּעָה:

*Praise Him with resounding cymbals;
praise Him with loud clashing cymbals.*

ו כָּל הַנְּשָׁמָה תְהַלֵּל יְיָ הַלְלוּיָהּ:

*Let all that breathe praise the Lord.
Hallelujah.*

O NATA LUX – Christopher Ducasse

O nata lux, de lumine,
Jesu redemptor saeculi,
Dignare clemens supplicum laudes
preces que, preces que sumere.
Qui carne quondam contegi Dignatus
es pro perditis
Nos membra confer effici tui
beati corporis.
Amen.

*O Light born of Light,
Jesus redeemer of the world.
With loving-kindness deign to receive
suppliant praise and prayer.
Thou who once deigned to be clothed
in flesh for the sake of the lost,
Grant us to be members of thy
blessed body.
Amen.*

A BOY & A BOY – Stuart Beatch; poem by Matthew Stepanic

Stretched out on the ground: a boy & a boy.
The wind in the wheat; the wheat in his teeth.
He whistles Schumann while the other sees his smooth image
In every cloud.
His face a welcome token in the blue sky.
They savour oranges & citrus kisses — but only for the summer.

Stretched out across a theatre: a man & a man.
The past in his teeth; his tongue in a memory.
A symphony performs Schumann while one recalls the shape of that face
Like smoke in the sky.
They savour limes & gin kisses—both remembering the taste of that summer.

Stretched out underground: two men.
The story in their bones; their bodies in the dirt.
He chose Schumann for the funeral & looked for a signal in the sky.
An unsmoothed face in a cloud.
Now, they savour silence, give kisses to the earth under a single
Engraved name.

I FORGIVE – Shireen Abu-Khader; text by Sarah Hejazi

إِلَى إِخْوَتِي... حَاوَلْتُ النِّجَاةَ وَفَشِلْتُ ...
سَامِحُونِي

*To my siblings, I tried to make it, and I failed
Forgive me*

إِلَى أَصْدِقَائِي... التَّجَرُّبَةُ فَاسِيَةٌ وَأَنَا أَصْعَفُ مِنْ أَنْ
أَقَاوِمَهَا... سَامِحُونِي

*To my friends, the journey was hard, and
I was too weak to resist... Forgive me*

إِلَى الْعَالَمِ كُنْتُ قَاسِيًا إِلَى حَدٍّ عَظِيمٍ ...
وَلَكِنِّي أَسَامِحُ

*To the world, you were harsh to a great
extent, but I forgive*

الْجِلْوَةُ دِي قَامَتْ تَعْجَنُ بِالْبَدْرِيةِ

*The beautiful one, rose up with the dawn
kneading dough*

وَالدَّيْكَ بَيْنْدَهْ كُوْ كُوْ كُوْ كُوْ

And the rooster calling, 'ku ku ku ku'

THERE WILL COME SOFT RAINS – Kai Leung; poem by Sara Teasdale

There will come soft rains and the smell of the ground,
And swallows circling with their shimmering sound;
And frogs in the pools singing at night,
And wild plum-trees in tremulous white;
Robins will wear their feathery fire
Whistling their whims on a low fence-wire;

And not one will know of the war, not one
Will care at last when it is done.
Not one would mind, neither bird nor tree
If mankind perished utterly;

And Spring herself, when she woke at dawn,
Would scarcely know that we were gone.

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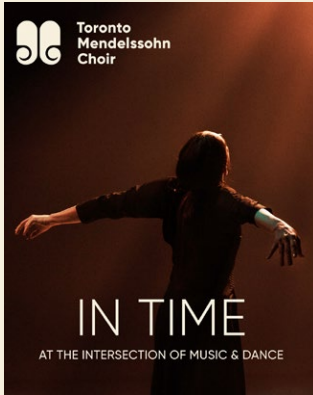


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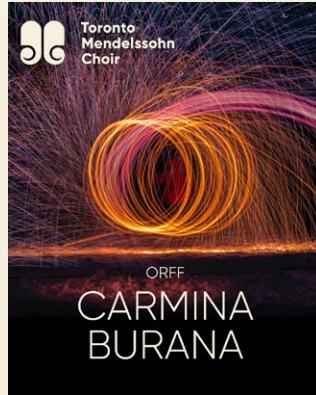
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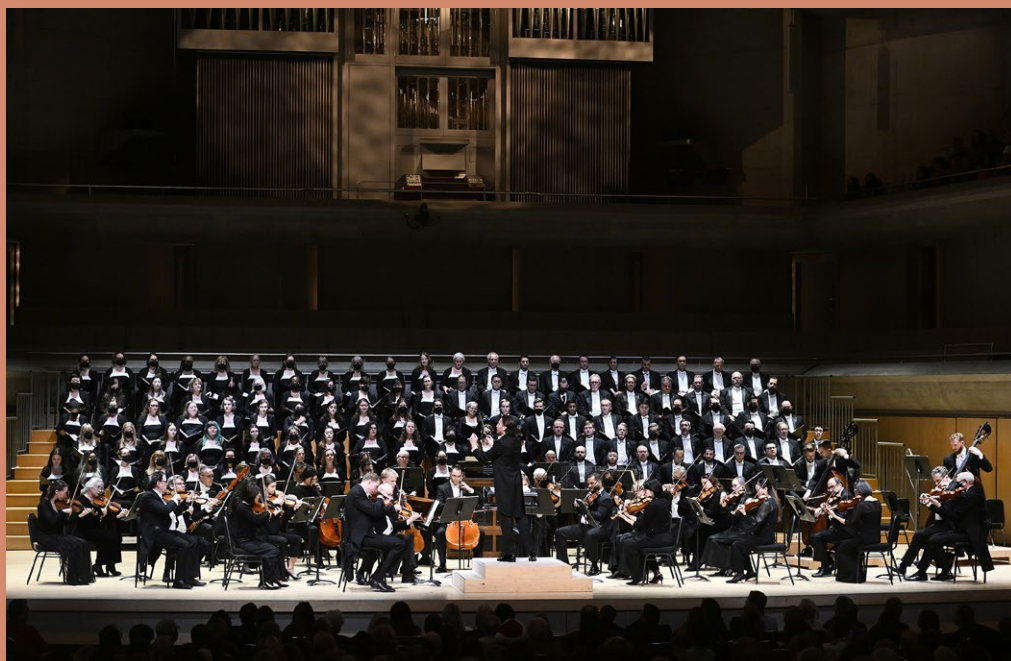
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