

SAN DIEGO PRO ARTE VOICES

Reflections & Lamentations

Patrick Walders, Artistic Director
John Russell, Music Director

Saturday April 12, 2014 • 7:30pm
St. Andrew's by-the-Sea Episcopal Church
1050 Thomas Ave • San Diego, CA 92109 (Pacific Beach)

Program

I. Pro Arte Voices Chamber Choir

Hear My Prayer
A Hymn to the Mother of God

Henry Purcell (1659-1695)
Sir John Tavener (1944-2013)

John Russell, conductor

II. Pro Arte Voices Consort Artists

Lamentations a5

Jennifer Paulino*, soprano Katie Walders*, soprano Erick Rarick, alto
John Russell*, tenor Patrick Walders*, bass

Robert White (c.1538-1574)

*denotes San Diego Summer Choral Festival Faculty

III. The Hausmann Quartet

Selections from *The Art of the Fugue*
Contrapunctus I
Contrapunctus VI

J.S. Bach (1685-1750)
arr. Klemm and Weymar

Isaac Allen, violin Guillaume Pirard, violin
Angela Choong, viola Alex Greenbaum, cello

IV. Pro Arte Voices Chamber Choir

Crucifixus a6
Crucifixus a8
Crucifixus a10

Antonio Lotti (c.1667-1740)

V. The Hausmann Quartet

Moments Musicaux (2005)
I. *Invocatio (un fragment)*
II. *Footfalls (... mintha valaki jönne ...)*
III. *Capriccio*

György Kurtág (b. 1926)

Company (1984)

Philip Glass (b. 1937)

VI. Pro Arte Voices Chamber Choir

Song for Athene
Hymn to the Eternal Flame

Sir John Tavener
Stephen Paulus (b. 1949)

Katie Walders and Tatiana James, soloists
John Russell, conductor

This evening's concert is being recorded. Please ensure that all cellular phones, pagers, and watch alarms are turned off or set to silent operation. The use of flash photography is prohibited. Thank you for your cooperation. Enjoy the concert!

About our Guest Artists...

Praised for its "passion and commitment" (San Francisco Classical Voice), and a sound "packed with biting and lyrical substance" (Cleveland Plain Dealer), **The Hausmann Quartet** was formed in the summer of 2004 at Lyricafest in New Jersey, and has since become known for its powerful and dynamic performances. Now into its eighth season, the Hausmann Quartet has established itself in San Diego California, joining the faculty at San Diego State University as Artists in Residence, as well as founding the Hausmann Chamber Music Program. With a deep belief in community engagement, the Hausmann Quartet has presented a great variety of creative educational outreach programs throughout the United States. Locally, the Hausmann Quartet has developed a strong presence throughout Southern California since 2010, beginning with their appointment as the fellowship quartet at La Jolla Music Society's SummerFest, and the Joseph Fisch and Joyce Axelrod Quartet in Residence. In 2012 the quartet founded the Hausmann Chamber Music Program (HCMP), a semester program and summer festival for students of all ages to learn chamber music, attend performances, and participate in workshops given by the quartet and guest artists. The Hausmann Quartet has become a vibrant member of the San Diego arts community, and with a dedication to enlivening and enriching the city's cultural landscape. The Hausmann Quartet is named after Robert Hausmann, the eminent 19th century German cellist and founding member of the celebrated Joachim Quartet. Violinist Isaac Allen performs on an instrument that is on generous loan from the Rashid foundation.

Program – Texts and Translations

Hear My Prayer

Henry Purcell (1659-1695)

Purcell uses 8-part texture beginning with the altos singing a haunting single note followed by an ascending minor third that seems to moan back to the original pitch. This motive is imitated by each voice part and works harmonic dissonance and resolution. As the texture thickens, the emotional drama is unmistakable which makes the hollow ending chord – without a third – that much more powerful. Keep in mind, opera was in fashion at the time including Purcell's own, *Dido and Aeneas*.

Psalm 102, Verse 1

Hear my prayer, O Lord, and let my crying come unto thee.

A Hymn to the Mother of God (1985)

Sir John Tavener (1944-2013)

From *Two Hymns for the Mother of God*. "These Two Hymns were written in memory of my mother. The first is for double choir (with choir I leading each section and choir II singing the exact music 3 beats later), and is a setting of a text from the Liturgy of St Basil. It speaks of the almost cosmic power attributed to the Mother of God by the Orthodox Church."

(Sir John Tavener)

In You, O Woman full of Grace, the angelic choirs, and the human race all creation rejoices.

O sanctified Temple, mystical Paradise, and glory of virgins.

In You, O Woman full of Grace, all creation rejoices. All praise be to You.

Lamentations a5

Robert White (c.1538-1574)

Robert White (c.1538-1574) was arguably the leading figure in that lost generation of English composers which came to maturity between Tallis and Byrd, in the middle of the 16th century. Along with Robert Parsons and William Mundy, White formed a school within a school, whose musical instinct was to look back to the Catholic style of Tallis's youth (a style they had all but missed) while putting it to the service of Elizabeth I's Protestant Church. The result is an idiom which is rare in Tallis, who showed himself prepared to jettison the old ways, and unknown in Byrd. To us it has a particular, almost nostalgic appeal: the polyphonic lines still unwind slowly, the scoring is still spacious, the cadences archaic; yet the phrases themselves are more highly organised than in music from the 1520s and '30s, their expression more direct and poignant.

The Book of Lamentations is a poetic book of the Hebrew Bible composed by the Jewish prophet Jeremiah. The text mourns the destruction of Jerusalem and the Holy Temple in the 6th century BCE and reflects the theological view that what happened to Jerusalem was a deserved punishment, and that its destruction was instigated by their god for the communal sins of the people. Jeremiah pours out his emotions in compassion, and empathy for God's nation, as he watches the people of Jerusalem inhabit a foreign land.

Lamentations of Jeremiah Text and Translation

1:8 HETH

*Peccatum peccavit Hierusalem,
propterea instabilis facta est:
omnes qui glorificabant eam
spreverunt illam:
quia viderunt ignominiam eius:
ipsa autem gemens
et conversa retrorsum.*

1:9 TETH

*Sordes eius in pedibus eius:
nec recordata est finis sui.
Deposita est vehementer:
non habens consolatorem.
Vide Domine afflictionem meam:
quoniam erectus est inimicus.*

1:10 IOD

*Manum suam misit hostis
ad omnia desiderabilia ejus,
quia vidit gentes
ingressas sanctuarium suum,
de quibus præceperas
ne intrarent in ecclesiam tuam.*

Ierusalem, convertere ad Dominum Deum tuum.

1:11 CAPH

*Omnis populus ejus gemens,
et quærens panem;
dederunt pretiosa quæque pro cibo
ad refocillandam animam.
Vide, Domine, et considera
quoniam facta sum vilis!*

1:12 LAMED

*O vos omnes qui transitis per viam,
attendite, et videte
si est dolor sicut dolor meus!
quoniam vindemiavit me,
ut locutus est Dominus,
in die iræ furoris sui.*

1:13 MEM

*De excelso misit ignem
in ossibus meis et erudit me:
expandit rete pedibus meis:
convertit me retrorsum:
posuit me desolatam
tota die maerore confectam.*

Ierusalem, convertere ad Dominum Deum tuum.

1:8 HETH

Jerusalem has committed a great sin,
and therefore she became untrustworthy.
All who used to praise her
have spurned her,
because they have seen her shame;
she herself groans,
and turns her face away.

1:9 TETH

Her own filth is upon her feet;
and she has given no thought to her purpose.
She has been brought very low,
and has no one to comfort her.
"Look, Lord, upon my suffering,
and see how my enemy is exalted."

1:10 IOD

The foe has laid hands
on all that was dear to her,
for she has seen the foreigner
enter her sanctuary,
the men you decreed
should never be admitted into your assembly.

Jerusalem, return again to the Lord thy God.

1:11 CAPH

All her people are groaning
as they search for bread;
they have given anything of value for food
to keep themselves alive.
"Look, lord, and mark
how low I have sunk."

1:12 LAMED.

"All you who pass by on the road,
stop and see
if there be any grief like my grief,
for the Lord has pressed me like the grape,
and he said he would
on the day of his furious rage."

1:13 MEM

"From on high he sent fire
into my very bones,
and has taught me me;
he has spread a net to snare my feet,
and has reversed my course.
He has left me abandoned,
exhausted from mourning all day long."

Jerusalem, return to the Lord thy God.

(Translation by Jeremy White)

The Hausmann Quartet – Selections from *The Art of the Fugue*
Contrapunctus I *Contrapunctus VI*

J.S. Bach (1685-1750)
arr. Klemm and Weymar

In his late years, Bach wrote the *b minor Mass*, *Canonic Variations of Vom Himmel Hoch*, and this masterpiece, among others. He used Latin titles to emphasize their learned character. Bach left no indication of the instrument(s) intended to perform *The Art of Fugue* that was composed during the 1740s as his health was deteriorating.

Crucifixus a6, a8, a10

Antonio Lotti (c.1667-1740)

A favorite way of programming is presenting different settings of pieces that have the same text. In this set, we feature 3 settings by the same composer. Antonio Lotti chose to set 2 lines from the *Nicene Creed* for 6, 8, and 10 voices (a6, a8, a10). Like Purcell he uses texture beginning with individual motives and points of imitation working dissonance that paints a text beckoning for dramatic interpretation. Remember, Lotti and Bach lived at the same time.

Crucifixus etiam pro nobis sub Pontio Pilato: He was crucified also for us under Pontius Pilate:
Passus, et sepultus est. He suffered and was buried.

The Hausmann Quartet – *Moments Musicaux* (2005)

György Kurtág (b. 1926)

I. *Invocatio* (un fragment) II. *Footfalls* (... *mintha valaki jönne* ...) III. *Capriccio*

Written as a test piece for the 2005 Bordeaux Quartet competition, this work has six short movements, each varied in shape and texture. After a dramatic, almost violent opening, the first movement gives way to an accented pianissimo molto agitato section with the melody rapidly passed between the instruments. The second movement is inspired by a poem by the Hungarian poet Ady Endre entitled *Nem Jön Senki* (Nobody comes). It is incredibly atmospheric, with bursts of speech and intense melodic phrases contrasted with dry eerie unison chords suggesting a complete range of emotions. The *Capriccio* is spiky to an almost visual degree, whilst the fourth in memory of György Sebok (the Hungarian pianist who died in 1999) is to be played as if coming from another world. (Notes by Emma Denton)

Song for Athene

Sir John Tavener

Song for Athene is an elegy consisting of the Hebrew word "alleluia" ("let us praise the LORD") sung monophonically six times as an introduction to texts excerpted and modified from the funeral service of the Eastern Orthodox Church and from Shakespeare's *Hamlet* (probably 1599–1601).^[4] The lyrics were written by Mother Thekla (18 July 1918 – 7 August 2011), an Orthodox nun who co-founded the Orthodox Monastery of the Assumption near Whitby, North Yorkshire, and whom Tavener called his "spiritual mother". Tavener had come away from the funeral of Athene Hariades with the music of *Song for Athene* fully formed in his mind. He called Mother Thekla the same day, and said to her: "I want words." She sent him the lyrics by post, which arrived the next day. The music reaches a climax after the sixth intonation of alleluia with the lines "Weeping at the grave creates the song: Alleluia. Come, enjoy rewards and crowns I have prepared for you." Alleluia is then sung a seventh time as a coda. Following the example of traditional Byzantine music, a continuous ison or drone underlies the work. This piece was performed at the funeral of Princess Diana in 1997.

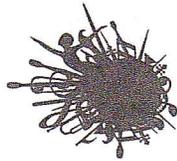
Alleluia. May flights of angels sing thee to thy rest. Alleluia. Remember me, O Lord, when you come into your kingdom.
Alleluia. Give rest, O Lord, to your handmaid, who has fallen asleep.
Alleluia. The Choir of Saints have found the well-spring of life and door of Paradise
Alleluia. Life: a shadow and a dream. Alleluia. Weeping at the grave creates the song:
Alleluia. Come, enjoy rewards and crowns I have prepared for you. Alleluia.

Hymn to the Eternal Flame

Stephen Paulus (b. 1949)

The *Hymn to the Eternal Flame* is the centerpiece of Stephen Paulus and Michael Dennis Browne's Holocaust oratorio *To Be Certain of the Dawn*. The work pays tribute to the six million Jews who perished during the Holocaust, and honors Holocaust survivors and their descendants. The Hymn commemorates all the children who died. The words are based on the image of the central flame and many thousands of reflected flames at the children's memorial at the Yad Vashem museum in Jerusalem. In spite of the terrible ways in which the Nazis used fire, we can see the flame as a symbol of hope; in it, we can sense mystical victory—something lasts (beyond the body); something shines. In many faiths, the flame is the oldest image which suggests that God is with us, inside us, and that our small individual self is, finally, a part of the Divine. (Michael Dennis Browne, Librettist)

Ev'ry face is in you, ev'ry voice, ev'ry sorrow in you, Ev'ry pity, ev'ry love, ev'ry mem'ry, woven into fire.
Ev'ry breath is in you, ev'ry cry, ev'ry longing in you, Ev'ry singing, ev'ry hope, ev'ry healing, woven into fire.
Ev'ry heart is in you, ev'ry tongue, ev'ry trembling in you, Ev'ry blessing, ev'ry soul, ev'ry shining, woven into fire.



About San Diego Pro Arte Voices

The *San Diego Pro Arte Voices* is dedicated to presenting innovative choral performances both as an ensemble and as part of larger collaborations. Collaborative partners include art galleries, museums, dancers, and instrumental musicians. Established in 2013 as a part of the first annual *San Diego Summer Choral Festival*, the *San Diego Pro Arte Voices* enjoys performing in both traditional and non-traditional spaces, bringing the joy of the arts to as many people as possible and maintaining the integrity of the music and art. We are passionate, enthusiastic, and serious about performing high-quality music and advocating for the Arts as a whole. The SDPAVS provides another significant supplemental career option and platform for local professional artists not only to continue working in San Diego, but to decide to stay in San Diego as part of a thriving Arts culture.

OUR VISION

- to UNITE...voices for the arts within the community.
- to PROVIDE...meaningful performances for artists, academics, and audiences.
- to PROMOTE...all aspects of the arts and the artists who create art through innovative collaborations.
- to PERFORM...significant choral literature in unique and exciting venues.

San Diego Pro Arte Voices Chamber Choir – April 2014 Roster

SOPRANO

Justine Hansen
Tatiana James
Jennifer Paulino
Lindsey Pino
Jenny Spence
Katie Walders

ALTO

Cali Bolyard
Souaad Matar
Erick Rarick
Evangelina Woo
Mindy Yardy

TENOR

Bradley Fox
Ross Hansen
Cory Hibbs
John Russell
Timmy Simpson
Eric Spoelstra (Apprentice)

BASS

Aaron Bullard (Apprentice)
Yannick Lambrecht
Angel Mannion
Brett McDermid
Patrick Walders

Thank you St. Andrew's Episcopal Church (Pacific Beach)

Simon Mainwaring, Rector

Rebecca Johnson and Decorating Committee

Helen Perry and Kristen Churchill – Reception Coordinators

Juan Carlos Acosta, Jessica Jones, and Arturo Ruiz – Volunteers

Thank you for attending the concert.

Thank you for supporting the Arts and artists who create art.

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