



The First Concert
Friday, 12 July 2019 at 8:00 p.m.
St. Basil Catholic Church, Los Angeles CA

Program

Set I

- Woffully araide* (Fayrfax MS, c.1500) William Cornysh, Junior (? – d. 1523)
It is my well-beloved's voice (pub. 1622) Thomas Tomkins (1572–1656)
Suzanne Waters, Hayden Eberhart, Callista Hoffman-Campbell, Adam Faruqi,
Matthew Brown, Adrien Redford
Haec dies quam fecit Dominus (pub. 1591) William Byrd (c.1540–1623)
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Set II

- Miserere mei, Deus* (1638/1713) Gregorio Allegri (1582–1652) / Tommaso Bai (c.1650–1714)
solo quartet: Hayden Eberhart, Suzanne Waters, Sarah Lynch, Jeremy Taylor
Angelus Domini descendit (pub. 1597) Giovanni Gabrieli (c.1554–7 – 1612)
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Set III

- As Vesta was from Latmos hill descending* Thomas Weelkes (1576–1623)
Melissa Givens, April Amante, Sarah Lynch, Matt Thomas, Adam Noel, Scott Graff
Richte mich, Gott, op. 78, no. 2 (1844) Felix Mendelssohn (1809–47)
Kyrie from *Missa Papae Marcelli* (pub. 1567) Giovanni Pierluigi da Palestrina (c.1525/6–94)
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Set IV

- Lux aeterna* (arr. 1996) Sir Edward Elgar (1857–1934) / arr. John Cameron (b. 1944)
Angel Band (arr. 2010) William Bradbury (1816–68) / arr. Shawn Kirchner (b. 1970)

For the benefit of all performers and listeners alike, please silence your phones and alarm watches,
and open cough drop- and candy-wrappers quietly before the music begins.

Please hold your applause until the end of each set.

Thank you!

Welcome to the first concert of PRISM!

We are a new vocal chamber ensemble of exceptional quality that focuses on revitalizing choral music, especially works from the Renaissance. The ensemble's goal is to offer stellar performances using a conductorless model that promotes the highest levels of collaboration, connection, and interpretation among the singers.

Our name, PRISM, reflects our philosophy of music-making. In geometry, a prism is any solid with two equal bases and parallelograms at each end, but in optics, and for us, a prism is a transparent body whose polished, refracting surfaces change one's perception when looking through it.

We are a PRISM for choral music, providing a way to discover the beauty embedded in early music for vocal ensemble, and in works by later composers whose creations are either explicitly or implicitly inspired by it. Additionally, we see harmony and balance across the eras, and we look to explore the influences and resemblances between newer works and their predecessors.

We are grateful for your presence at this, our inaugural concert, and we hope you will enjoy the music you hear. As we move forward, we hope you will continue to support us in whatever way fits you best. There is a mailing list in the narthex of the church; please sign it before you leave so we can stay in touch. We also encourage you to follow us on Facebook (facebook.com/PRISMensemble). If you would like to make a donation, please email us directly at heyitsprism@gmail.com.

Thank you so much for coming tonight! We look forward to seeing you at our next concert on Friday, February 14, 2020 at 8 p.m., Bridges Hall of Music, Pomona College, Claremont, CA.

Adrien Redford, *Co-Artistic Director*
Donna M. Di Grazia, *Co-Artistic Director*
Hayden Eberhart, *Administrative Director*

PRISM – Our Musicians

<i>Sopranos</i>	<i>Altos</i>	<i>Tenors</i>	<i>Basses</i>
April Amante	Donna M. Di Grazia	Matthew Brown	Scott Graff
Hayden Eberhart	Callista Hoffman-Campbell	Adam Faruqi	Brett McDermid
Melissa Givens	Sarah Lynch	Adam Noel	Jae Park
Suzanne Waters	Laura Smith Roethe	Matt Thomas	Adrien Redford Jeremy Taylor

We offer special thanks to those who have assisted us in these early days. Without your support and enthusiasm, we would not be here tonight. Thank you so much!

Kelly Garrison (Music Director at St. Basil Catholic Church), Rich Eberhart, Richard Watkins, Ondrej Hochla, Elizabeth Champion, Patricia Smiley, Allison Kirkegaard, Tom Flaherty, Charlotte Eberhart, Susie McDermid, Nick Aase, Jill Fontaine, Sherrill Herring, the Pomona College Music Department, the Occidental College Music Department, and St. Basil Catholic Church.

SET I

Cornysh: *Woffully araide*

Tomkins: *It is my well-beloved's voice*

Byrd: *Haec dies quam fecit Dominus*

We begin with three works that illustrate the range of styles found in English Renaissance music at the end of the fifteenth and sixteenth centuries, and early in the seventeenth. The earliest is William Cornysh's moving *Woffully araide* (SATB), an intimate narrative little known by most modern audiences. An accomplished poet, actor, and dramatist as well as composer, Cornysh enjoyed a successful career that included being a Gentleman of the Chapel Royal and eventually its Master of the Children. In this latter capacity, he was in charge of all choral music-making at the Chapel, and surviving accounts from the time report on its extremely high standards, which garnered much acclaim beyond England's shores.

Although Cornysh's music is representative of the end of the early Renaissance, and includes some elements found in earlier fifteenth-century works from western Europe, it also displays an individuality that sounds considerably different from that composed by his Continental contemporaries. The structure of the piece, with a recurring refrain (a "burden") that encloses three verses (of the poem's original five) is that of a medieval carol, a specifically English genre cultivated from the twelfth century but ending with Cornysh's generation. Such carols were usually written on texts related to the Nativity or in praise of the Virgin Mary, but a small number of later ones, such as *Woffully araide*, set texts on Christ's passion. Because it is in English rather than Latin, this carol had no formal place in the liturgy, so it was most likely sung for private domestic devotions at court. As a result, the words are set syllabically for the most part so they can be clearly understood, in contrast to the melisma-heavy approach to text setting found in motets and other genres that had a liturgical function. Many scholars attribute the text to John Skelton, a significant though somewhat controversial poet whose reputation rests on his satirical and politically conservative works written while in the service of Henry VII and Henry VIII.

[Burden] *Woffully araide*,
My blode, man,
For thee ran,
It may not be naide;
My body blo and wanne,
Woffully araide.

Beholde me, I pray thee, with all thine whole reson,
And be not hard-herted and for this encheson,
Sith I for thy saule sake was slaine in good seson,
Begylde and betraide by Judas fals treson;
Unkyndly entretid,
With sharpe corde sore fretid,
The Jewis me thretid,
They mowid, they grynned, they scornid me,
Condepnyd to deth, as thou maist se;
Woffully araide.

Thus nakyd am I nailid, O man, for thy sake!
I love thee, then love me; why slepist thou? awake!
Remembir my tendir hart rote for thee brake,

With panys my vaynys constreyned to crake;
Thus toggid to and fro,
Thus wrappid all in woo,
Whereas never man was so,
Entretid thus in most cruell wyse,
Was like a lombe offerd in sacrifice;
Woffully araide.

Of sharpe thorne I have worne a crowne on my hede,
So paynyd, so straynyd, so rufull, so red;
Thus bobbid, thus robbid, thus for thy love ded,
Onfaynyd, not deynynd my blod for to shed;
My fete and handes sore
The sturdy nailis bore;
What might I suffir more
Than I have don, O man, for thee?
Cum when thou list, wellcum to me!
Woffully araide.

[repeat of opening burden]

In contrast to Cornysh, the unique voices of Thomas Tomkins, William Byrd, (and later in our concert) Thomas Weelkes, and G. P. da Palestrina mark them firmly as mature Renaissance composers. One of the most telling compositional devices that signals their different compositional approach is their extensive use of imitative counterpoint, a technique where concise musical ideas appear systematically in all voice parts in succession, sometimes one part at a time or in smaller combinations of voices (e.g., paired voices). *It is my well-beloved's voice* (SSATTB) is by Tomkins, the last significant seventeenth-century composer before the outbreak of England's Civil War. Like most of his contemporaries, he was both a singer and an organist, and he certainly knew many of the older generation of composers (including Byrd) whose styles he imitated. Strictly speaking, *It is my well-beloved's voice* is a sacred piece in that it has a sacred text, taken from the Song of Songs. Like *Woefully araid*, though, it had no functional place in the liturgy, so it, too, was certainly meant for domestic rather than liturgical occasions. Not surprisingly, then, everything about Tomkins' approach here reflects the mature English (secular) madrigal style that was well established by the time the work was published in 1622. (Thus, modern scholars often describe it as a "sacred madrigal.") Such compositional devices include pervasive imitative writing, often in varied combinations of high and low voices, and blatant word painting. Especially notable in this regard is the interplay of the words "hop" and "skip" in the last line of the verse. Our offering tonight, featuring one singer on each voice part, reflects the way the piece most likely would have been performed in Tomkins' day.

It is my well-beloved's voice that soundeth in my ear.
My heart hereat doth much rejoice to see him draw so near.
See, O see on yonder mountain top, on yon hill so tall,
How hitherward my love doth hop, my heart doth skip withal.

– anonymous adaptation from the Song of Songs, 2:8 (*Hebrew Bible and Old Testament*)

We close this set with one of William Byrd's most famous motets, *Haec dies quam fecit Dominus* (SSATTB). Byrd was one of England's most influential composers of vocal and instrumental music in the late sixteenth and early seventeenth centuries. His Latin motets are exceptional in quality, which is somewhat surprising given the circumstance of their composition. This piece was published in 1591 in a second collection of motets titled *Cantiones sacrae* that, given the political tensions at the time and the requirements of the Anglican liturgy, which mandated that service music use English-language texts not Latin ones, may have meant it saw limited use as a piece for public worship.

Setting a text proclaimed on Easter Sunday, the motet is a wonderfully ebullient work featuring the kind of carefully crafted imitative writing that is characteristic of much of Byrd's choral music. The piece is divided into three short sections, the second of which shifts to triple meter and features snappy rhythmic gestures grouped in twos rather than threes, no doubt to highlight the text's call for rejoicing. In the motet's final section, varying combinations of voices repeat the word "alleluia" in successively rising phrases that burst forth with joy as they approach the final cadence. One suspects Byrd's single-minded focus on this word is no coincidence: "alleluia" is expressly omitted from the liturgy during the forty days of Lent that precede Easter, making its appearance here in this Easter morning antiphon, and in Byrd's musical realization of it, all the more meaningful.

Haec dies quam fecit Dominus;
exultemus et laetemur in ea.
Alleluia.

This is the day that the Lord has made;
Let us rejoice and be glad in it.
Alleluia.

– Psalms 118: 24

SET II

Allegri/Bai: *Miserere mei, Deus*

Gabrieli: *Angelus Domini descendit*

Gregorio Allegri's nine-part setting of Psalm 50 [51], *Miserere mei, Deus* (SSATB/SSAB in our voicing this evening) is one of the most storied works in the early music repertoire. As the tale is usually told, Allegri composed it for the exclusive performance by the Papal Choir in the Sistine Chapel during Holy Week, featuring a combination of five-part harmonized chant (recited with root-position chords, a style called *falsobordone*), plainchant recitation (mostly on a single repeated reciting tone), and four-part quartet featuring a high C-natural (above the staff) for the top soprano. It was the interior embellishments (*abbellimenti*), including the famous high C, that were the work's highly-guarded secret: they were not written down, but passed from performer to performer, though versions circulated by those who had heard the piece in person, including (supposedly) the 12-year-old Mozart, Mendelssohn, and the early music historian, Charles Burney, thus slowly letting the work's secrets out. Or so we've thought. As various scholars have recently documented in meticulous detail (most notably Hugh Keyte, Ben Byram-Wigfield, and Graham O'Reilly), the work so widely known and admired today "bears little or no resemblance either to Allegri's original or to the piece as it was performed before 1870." Instead, the work we know as "Allegri's" *Miserere* is now believed to be a composite of two settings of the psalm, one by Allegri, and the other by Tommaso Bai, which also had been sung exclusively by the Papal Chapel every Holy Week since its composition in 1713, plus two centuries of alterations based on conjecture and on first-hand accounts of performances that were not entirely accurate. Thus, what we sing tonight is a representation of a *version* of what might have been sung for centuries in the darkened Sistine Chapel on the Wednesday of Holy Week and on Good Friday. Of the twenty-one verses of the psalm included in this setting, we offer ten.

*Miserere mei, Deus, secundum magnam
misericordiam tuam; et secundum multitudinem
miserationum tuarum, dele iniquitatem meam.*

Have mercy upon me, O God, after thy great
goodness: according to the multitude of thy
mercies do away mine offences.

*Amplius lava me ab iniquitate mea: et a peccato meo
munda me.*

Wash me throughly from my wickedness: and
cleans me from my sin.

*Quoniam iniquitatem meam ego cognosco, et
peccatum meum contra me est semper.*

For I acknowledge my faults: and my sin is ever
before me.

*Tibi soli peccavi, et malum coram te feci; ut
justificeris in sermonibus tuis, et vincas cum
judicaris.*

Against thee only have I sinned, and done this evil
in thy sight: that thou mightest be justified in thy
saying, and clear when thou art judged.

*Ecce enim in iniquitatibus conceptus sum: et in
peccatis concepit me mater mea.*

Behold, I was shapen in wickedness: and in sin
hath my mother conceived me.

*Ecce enim veritatem dilexisti; incerta et occulta
sapientiae tuae manifestasti mihi.*

Behold, thou requirest truth in the inward parts:
and shalt make me to understand wisdom secretly.

*Ne projicias me a facie tua, et spiritum sanctum
tuum ne auferas a me.*

Cast me not away from thy presence, and take not
thy Holy Spirit from me.

*Redde mihi laetitiam salutaris tui, et spiritu
principali confirma me.*

O give me the comfort of thy help again: and
stablish me with thy free Spirit.

*Sacrificium Deo spiritus contribulatus; cor contritum
et humiliatum, Deus, non despicias.*

The sacrifice of God is a troubled spirit: a broken
and contrite heart, O God, shalt thou not despise.

*Benigne fac, Domine, in bona voluntate tua Sion, ut
aedificentur muri Jerusalem.*

O be favourable and gracious unto Sion: build
thou the walls of Jerusalem.

*Tunc acceptabis sacrificium justitiae,
oblaciones et holocausta; tunc imponent super altare
tuum vitulos.*

Then shalt thou be pleased with the sacrifice of
righteousness, with the burnt-offerings and
oblations: then shall they offer young bullocks
upon thine altar.

– Psalm 50: 3-8, 13-14, 19-21 (Vulgate and Hebrew Bibles)
[Psalm 51: 1-6, 11-12, 17-19 (King James Bible)]

From the haunting *Miserere* we shift to a jubilant double-choir motet, *Angelus Domini descendit* (SATB/SATB in our voicing) by Giovanni Gabrieli that reflects the prevailing compositional style cultivated in Venice (principally) in the latter part of the sixteenth and early seventeenth centuries. Gabrieli's vocal output consists primarily of works for large choral forces, most of which are separated into two or more independent choirs of four or five parts each. His eight-part *Angelus Domini* was published in 1597 (just six years after Byrd's *Haec dies*) in his *Sacrae symphoniae, Liber 1*, the first substantive publication of his music, instrumental as well as vocal. The collection reflects what was being performed at St. Mark's Basilica, where he served for 27 years as organist and composer of ceremonial music. To get the full effect of *Angelus Domini*, one would need to be transported to that grand Venetian church, built in a Byzantine style nearly 1000 years ago, with its multiple rounded domes and gilded mosaic interior—its architecture testifies to the city's historic links to the Byzantine Empire and its important location at the crossroads of trade with the East. Among the motet's most notable features is the clear alternation between choirs I and II, some after long stretches where just one or the other sings, and others after short motivic bursts that cascade through both choirs. Originally, the work would have been performed with an organ doubling the voices to add foundational support. As a smaller ensemble that is not standing in separate choir lofts as the two choirs may have been in St. Mark's, however, we decided to forego the organ, singing it *a cappella* instead.

*Angelus Domini descendit de coelo: et accedens
revolvit lapidem et super eum sedit.*

The angel of the Lord descended from heaven:
and rolled back the stone and sat on it.

*Et dixit mulieribus: Nolite timere: scio enim quia
crucifixum quaeritis.*

And said to the women: Do not be afraid: for I
know that you seek the one who was crucified.

*Iam surrexit: venite et videte locum, ubi positus erat
Dominus.*

He has risen: come and see the place where the
Lord was lain.

Alleluia.

Alleluia.

– paraphrased from Matthew 28: 2, 5, 6

SET III

Weelkes: *As Vesta was from Latmos Hill descending*

Mendelssohn: *Richte mich, Gott*

Palestrina: Kyrie from *Missa Papae Marcelli*

In 1601 Thomas Morley, perhaps the foremost English madrigalist of his day, compiled and published *The Triumphs of Oriana*, a collection of twenty-five madrigals by twenty-three different composers, composed in honor of Elizabeth I. (Oriana was a poetic name used initially to honor Anne of Denmark, Queen Consort to James VI of Scotland—Elizabeth’s successor—but by 1601 it was applied to Elizabeth.) Thomas Weelkes’s contribution to this anthology was *As Vesta was from Latmos hill descending* (SSATTB), a madrigal that features some of the most classic examples of word painting in the repertoire. Word painting, the musical depiction of a specific word, phrase, or sentiment, was one of the most prevalent compositional devices employed in Renaissance secular music. One of the most obvious examples of this technique in Weelkes’s madrigal is the use of descending and later ascending scales as the singers describe the movements of Vesta, the “maiden Queen,” and (later) “Diana’s darlings,” who run at full speed toward “fair Oriana.” In another, Weelkes purposefully reduces the number of voices singing, as those darlings run “first two by two . . .” (a duet), “then three by three . . .” (a trio), “together . . .” (full group), at which point Diana is left “all alone” (a single soprano line). As in the other twenty-four *Oriana* madrigals, *As Vesta* closes with the couplet, “Then sang the shepherds and nymphs of Diana: long live fair Oriana!” This final phrase is proclaimed nearly four dozen times by the upper five voices in rapid succession, while the bass offers a slowly rising version of this same imitative point, here presented in significantly longer note values, perhaps as an allusion to Elizabeth’s long life—68 years by 1601—being celebrated here by all.

As Vesta was from Latmos hill descending,
She spied a maiden Queen the same ascending,
Attended on by all the shepherds swain,
To whom Diana’s darlings came running down
 amain:
First two by two, then three by three together,

Leaving their goddess all alone hasted thither,
And mingling with the shepherds of her train,
With mirthful tunes, her presence entertain.

Then sang the shepherds and nymphs of Diana:
“Long live fair Oriana!”

– anonymous, *The Triumphs of Oriana* (pub. 1601)

The details of Felix Mendelssohn’s life have been chronicled by many scholars over the course of the last two centuries: his early development as a musical prodigy, his supportive relationship with his beloved sister Fanny Mendelssohn Hensel (a talented pianist and composer in her own right), his active promotion of new as well as early music (especially that of J. S. Bach), his talents as a watercolorist, and his extensive travels through Italy, France, England, and Scotland. His life as a conductor, which contributed significantly to his international reputation, unfolded in several phases. The most significant of these was his long tenure (from the mid 1830s) at two of the most prestigious musical establishments in Leipzig: the Thomasschule, where Bach had previously been employed, and the Leipzig Gewandhaus. That his own compositions reveal an indebtedness to such composers as Bach, Handel, and others surely can be traced to his intimate knowledge of their music gained from having conducted it.

Mendelssohn is one of a handful of nineteenth-century composers who is as highly regarded for his choral music as he is for his works for orchestra and for keyboard (piano and organ). Perhaps surprisingly, though, his shorter sacred works for unaccompanied choral forces are among the more neglected pieces in the nineteenth-century choral repertoire. Tonight we feature the composer’s powerful eight-part motet, *Richte mich, Gott* (SSAATTBB), a work composed in 1844 during the composer’s abbreviated tenure in Berlin.

His appointment by the king as *Generalmusikdirektor* there required Mendelssohn to move to the city to oversee the performance of sacred music at the new Lutheran cathedral, the Berliner Dom. Although his output for the Dom was very small—he resigned the position prematurely due to constant disputes and frustrations with what he felt was his unclear (and ever-changing) mission—the sacred music he composed there is finely crafted and full of rich colors, and is worthy, we think, of more frequent performance.

Richte mich, Gott opens with tenors and basses singing a sweeping unison line that announces the psalmist's fervent plea. With each successive phrase, divided sopranos and altos comment with pleasant harmonies that offer gentle assuredness to the supplicant's prayer. The strength of this opening section relies on the opening unison singing as well as the exchange of material between groups of high and low voices, which purposefully recalls the *alternatim* style of psalm singing in the ancient church. The section's brilliance is fully realized some twenty measures into the work, where the richness of Mendelssohn's eight-part writing unfolds triumphantly for the text "Sende dein Licht und deine Wahrheit . . ." Although the meter changes for the psalm's fourth stanza, the basic pattern of alternation established in the previous section remains in place: tenors and basses singing in unison, with each phrase echoed by sopranos and altos in close four-part harmony, followed by a more sumptuous eight-voice harmonization for the stanza's final line. For the last stanza, Mendelssohn reverses the singers' roles. Here, the music shifts to D major as the upper voices now lead the way in unison with close harmony provided by divided tenors and basses. Following two impassioned declarations, "Harre auf Gott!" the work concludes confidently, maintaining its full, chorale-like motion to the final cadence.

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

Judge me, O God, and plead my cause
against the unholy nation, and deliver me
from deceitful and malicious people.

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

For you are the God of my strength;
why do you cast me away?
Why do you let me be so sorrowful
when my foe oppresses me?

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

Send your light and your truth,
that they might lead me to your holy mountain
and to your dwelling place.

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

That I might go to the altar of God,
to the God who is my joy and delight,
and give thanks to you, my God, on my harp.

*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.*

Why are you so troubled, my soul,
and why are you so restless within me?
Hope in God!
For I will give him thanks
because he is the salvation of my countenance
and my God.

– Psalm 43 (Luther Bible)

The last piece in this set is a six-voice Kyrie (SATTTBB) by Giovanni Pierluigi da Palestrina, a composer long considered by many to be the finest craftsman of sacred polyphony in the Renaissance. He was universally regarded as the premiere composer of his age, serving as *maestro di cappella* at three of Rome's most prestigious ecclesiastical establishments: the Cappella Giulia (at St. Peter's Basilica), S. Giovanni

Laterano, and S. Maria Maggiore. His associations with individuals holding political power in the city and its environs helped establish his career as the capital's preeminent composer, and his close ties with Pope Julius III (formerly the Bishop of Palestrina) even gained him a short-lived appointment as a singer in the Sistine Chapel, despite the long-standing regulation preventing married men from holding such a position. Of Palestrina's 104 or so masses, his *Missa Papae Marcelli*, from which this Kyrie is drawn, is a work often associated with the Council of Trent (1545-63) and the resulting reforms of the Roman Catholic Counter-Reformation. It takes its name from Cardinal Marcello Cervini, who became Pope Marcellus II upon the death of Julius III, but who himself died just three weeks after his election.

This setting of the Kyrie shows Palestrina at the height of his powers as a composer, and offers a contrasting view of sixteenth-century sacred music from that of Byrd and Gabrieli, heard earlier tonight. Palestrina's approach has everything to do with line: how the music moves horizontally, rather than vertically. He presents his ideas as ever-unfolding melodic shapes that pass through each of the six voice parts, though in constantly changing vocal combinations. Textural contrasts are important to Palestrina—note the transparent opening of the second section (“Christe eleison”), which is fundamentally a duet between sopranos and baritones—but not at the cost of his long melodic lines. Byrd's and Gabrieli's motets, on the other hand, focused more on shorter musical gestures, and in Gabrieli's case, on chordal structures—vertical sonorities rather than predominantly linear ones. As a result, Palestrina's music seems to extend endlessly, even though a close hearing of it reveals that its ever-evolving melodic phrases fundamentally stem from a single musical idea. Although there is no evidence that Palestrina built this Kyrie on a borrowed plainchant melody (as was often the case for sacred music composed in the fifteenth and sixteenth centuries), the horizontal rise and fall of the music here evokes the undulating calm of plainchant, where the syllabic stress of the text governs all.

Kyrie eleison. Christe eleison. Kyrie eleison. Lord have mercy. Christ have mercy. Lord have mercy.

– Ordinary of the Mass (Roman rite)

SET IV

Elgar (arr. Cameron): *Lux aeterna*

Bradbury (arr. Kirchner): *Angel Band*

For our final two selections, we focus our lens on more recent music. We begin with John Cameron's *Lux aeterna* (SSAATTBB), a lush eight-part arrangement of the “Nimrod” melody from Edward Elgar's ‘Enigma’ Variations (1899), which had originally been composed for symphony orchestra. An Academy Award® nominee, Cameron is best known as a composer and orchestrator of music for film and television. Among his major accomplishments are his orchestral scores for *Les Misérables*, which were used for every production between 1979 and 2005. *Lux aeterna* is a setting of a solemn yet hope-filled prayer from the Requiem mass; the Latin is from the pre-Vatican II Roman rite, but it also appears in the funeral services of the Anglican, Lutheran, and Methodist rites as well. It is a radiant work that relies on delicate pacing and a sensitive approach to phrasing to maximize Cameron's effect.

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Eternal light shine on them, O Lord, with Thy saints forever, because Thou art merciful. Grant them eternal rest, O Lord, and may perpetual light shine on them.

– Communion antiphon, Requiem mass (various Christian rites)

With Shawn Kirchner's arrangement of *Angel Band* (SSAATTBB), we are transported to nineteenth-century America and its tradition of early hymnody. The original melody, by William Bradbury, first appeared in print with the title "The Land of Beulah" in *Bradbury's Golden Shower of S. S. Melodies*, published in 1862. Describing his arrangement, Kirchner writes, "Simply soaring descants, countermelodies, and rich harmonic textures provide a symphonic breadth to this arrangement that encompasses the full four-octave range of the choral 'instrument.'" After a gentle introduction, the piece features upper voices (verse 1/refrain) and lower voices (verse 2/refrain) separately, before bringing all voices together for the final verse/refrain.

Kirchner is a well-respected composer in Los Angeles, having recently served as Swan Family Composer-in-Residence with the Los Angeles Master Chorale, and in choral circles throughout the United States. His arrangement of *Angel Band* is the second of a three-piece set titled *Heavenly Home: Three American Songs*.

– Donna M. Di Grazia

The latest sun is sinking fast, my race is almost run.
My strongest trials now are past, my triumph is begun.

*O come, angel band, come and around me stand,
O bear me away on your snow-white wings to my immortal home,
Bear me away on your snow-white wings to my immortal home.*

I know I'm near the holy ranks of friend and kindred dear;
I've brushed the dew on Jordan's banks, the crossing must be near.

O come, angel band . . .

I've almost gained my heav'nly home – my spirit loudly sings.
The Holy Ones, behold, they come – I hear the noise of wings.

O come, angel band . . .

– Jefferson Hascall (1860)

NEXT CONCERT:

Friday, February 14, 2020, 8 p.m., Bridges Hall of Music, Pomona College, Claremont CA

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