

Seattle Pro Musica is a critically acclaimed choral organization comprised of four performing ensembles: the 80-voice Seattle Pro Musica choir; Vox, the mixed-voices chamber ensemble; Chroma, the select women's ensemble; and Orpheon, the select men's ensemble. Recipient of the Margaret Hillis Award for Choral Excellence and the ASCAP/Chorus America Award for Adventurous Programming, Seattle Pro Musica is ranked by American Record Guide as "among America's very best choirs."

Under the baton of Artistic Director and Conductor Karen P. Thomas, Seattle Pro Musica has received international acclaim for its CD recordings and live performances. *Choir and Organ* writes: "Seattle Pro Musica presents a cappella singing at its best." *Fanfare Record* says: "This is truly an extraordinary choir." Seattle Pro Musica has appeared on the NPR radio show *Saint Paul Sunday* and by invitation for numerous international and national festivals. In 2013, they performed at the National Conference of the American Choral Directors Association and the National Conference of Chorus America.

In June 2013, Seattle Pro Musica and the Seattle Symphony Orchestra & Chorale joined forces to co-host the annual conference of Chorus America, bringing together choral luminaries from all over the country to celebrate choral music in Seattle. As a highlight of the conference, Seattle Symphony Orchestra & Chorale and Seattle Pro Musica presented Benjamin Britten's *War Requiem* in celebration of the Britten centenary. In 2014, they appeared on the GRAMMY Award-winning album *Winds of Samsara*.



Karen P. Thomas, Artistic Director and Conductor of Seattle Pro Musica, has conducted at international festivals in Europe and North America, including the Berkshire Choral International Festival and the Bergen International Festival. She has lectured for Chorus America, the American Guild of Organists, the American Choral Directors Association, the Seattle Symphony, and numerous festivals and events. She was recently awarded the 2015 Dale Warland Singers Commission Award from Chorus America and the

American Composers Forum, and has received composition grants and awards from the National Endowment for the Arts, American Academy and Institute of Arts and Letters, and ASCAP, among others.

Named the Washington state "Outstanding Choral Director" for 2012, she has been lauded for her "charismatic...magnetic podium presence." A prize-winning composer, her numerous commissions include works for the Grand Jubilee in Rome, the American Guild of Organists, and the Association of Anglican Musicians. Her compositions are regularly performed internationally by groups such as The Hilliard Ensemble and have been praised as "superb work of the utmost sensitivity and beauty." She currently serves on the Seattle Music Commission and on the boards of Chorus America, the American Choral Directors Association (NW Region), and the Greater Seattle Choral Consortium. *karenpthomas.com*

Seattle Pro Musica

SOPRANO	ALTO	TENOR
Emily Anderson	Liz Adams	Jacob Buys ^*
Lillian Balmforth	Deb Arnold	Geoff Cunard ^*
Rachel Bodansky	Shirley Beresford	Mark Falstein
Tess Brandon	Gail Broder	David Horton ^*
Marilyn Colyar *+	Marissa Burkey *+	Jim Howeth ^*
Jonna Farley	Kaitlin Cashman	Kevin Kralman ^*
Deborah Forrest	Lauren Cree	Grégoire Lurton ^
Erin Gabriel	Jacque Deerr-Lord *+	Brian Minnick
Miriam Gnagy *+	Cathy Federici *	Danny Szydlo ^*
Chrissie Graham *	Allison Freel	Steve Whitner
Elly Hale *+	Amy Godwin	Fred Williams
Carole Jones	Kira Hicks *+	
Heidi Kim *+	Emily Jordan	BASS
Elaine Lee	Carolyn Jorstad	Keith Axelsen ^
Meaghan Leferink *+	Liz Langeland	Paul Drayna *
Teresa Nemeth	Teena Littleton *+	Mike Engh ^*
Jenn Newland	Karen Maneman	Mike Evans ^*
Ada Ng *+	Rose Morrison	Ryan Gao ^*
Laura Patton Ballard	Isabelle Phan	Peter Hemmen
Joy Portella	Liz Reed Hawk *+	Rick Johnson ^*
Catherine Roberts	Sarah Ruuska	Wes Kim ^*
Katie Skovholt *+	Elizabeth Sanders *+	Peter Lifland ^*
Jan Strand *+	Kelly Sanderbeck	Lee Maneman
Janelle Walhout	Katy Sarff	Glenn Nielsen
Judy Williams	Karen Segar	Jon Repp ^*
	Anna Thelen	Josh Smith
	Hannah Won +	

*Vox
+Chroma
^Orpheon

Soloists

Love is little – Jon Repp
Par'o era estrellero – Heidi Kim
Adinu – Liz Reed Hawk, Wes Kim, Heidi Kim, Elizabeth Sanders *O salutaris*
Hostia duet – Chrissie Graham, Katie Skovholt, sopranos
O salutaris Hostia small ensemble – Miriam Gnagy, Chrissie Graham, Heidi Kim, Ada Ng, Katie Skovholt
Shavu'ot – Deb Arnold, Marissa Burkey, Chrissie Graham, Meaghan Leferink, Teresa Nemeth, Liz Reed Hawk, Hannah Won
I sing of love – Erin Gabriel, soprano; Jacob Buys, tenor
Zikr – Danny Szydlo

Staff Members

Karen P. Thomas, *Artistic/Executive Director & Conductor*
 Katie Skovholt, *Managing Director*
 Will Myers, *Administrative Assistant*
 Dwight Beckmeyer, *Accompanist*
 Heidi Kim, Kevin Kralman, Jeremy Morada, *Section Leaders*
 Jenn Newland, *Stage Manager*

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peace music of three faiths

The performers kindly ask that you hold your applause until the end of each half of the program.

PROGRAM

SEATTLE PRO MUSICA

Antiphons: for the 50th Anniversary of the Ending of the War in Europe.....John Tavener (England, 1944-2013)

II. Behold how good and joyful

ORPHEON & CHROMA

Shaker Songs..... Kevin Siegfried (US, b. 1969)

Love is little / Lay me low / Peace

SurpKomitas (Armenia, 1869-1935)

Par'o era estrellero (*Pharaoh was a stargazer*)Sephardic (Turkey), arr. Eleanor Epstein

SEATTLE PRO MUSICA

Contemplation chant.....Sophia Songhealer

Antiphons: for the 50th Anniversary of the Ending of the War in Europe..... Tavener

I. When the Lord turned again

Adinu (Sufi song) arr. Shireen Abu-Khader and André de Quadros

Adon Olam a 8..... Salamone Rossi (Italy, ca. 1570-1630)

The Heart's Reflection Daniel Elder (US, b. 1986)

O salutaris Hostia.....Ēriks Ešenvalds (Latvia, b. 1977)

INTERMISSION

VOX

O pray for the peace of JerusalemThomas Tomkins (England, 1572-1656)

Elohim Hashiveinu (*O Lord, turn our hearts*) Rossi

Gloria (everywhere)Kamran Ince (US/Turkey, b. 1960)

SEATTLE PRO MUSICA

Shavu'otJoshua Jacobson (US, b. 1948)

Sim shalomMichael Karmon (US, b. 1969)

I Sing of Love..... Bernard Hughes (England, b. 1974)

Zikr (Islamic chant) A.R. Rahman (India, b. 1967), arr. Ethan Sperry

Seattle Pro Musica is a resident ensemble of St. James Cathedral.

These performances are supported in part by ArtsFund, 4Culture, Classical KING FM 98.1, and the Seattle Office of Arts & Cultural Affairs.

Restrooms including ♿ are located off the north vestibule. The performers will be happy to meet with guests in the chapel following the performance.

Please turn off all cell phones, signal watches, and electronic devices. No photography during performances. Thank you.



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Program Notes, Texts and Translations

English composer **John Tavener** was born in 1944. In 1977, he converted to the Orthodox Church, and his connection with that tradition has inspired almost all of his music since. Tavener has remarked that for him, the act of composing is first a way to communicate with his Creator and only secondly a way to communicate with his audience. His fellow composer Ivan Moody writes:

“An essential part of the Orthodox Church is its special respect for tradition. It is seen as a living, creative force rather than as something dead or inhibiting...thus it is that the music of the Church has largely remained within the spirit of the early chant traditions. John Tavener’s music since he became a member of the Orthodox Church in 1977 has been increasingly orientated towards this notion of tradition.”

In his music, Tavener either uses existing chants or draws upon the characteristics of Russian or Byzantine chant to construct melodies. This deep respect for a musical tradition dating from the Middle Ages can be heard in Tavener’s works on this evening’s program.

Three Antiphons: for the 50th Anniversary of the Ending of the War in Europe was commissioned by the World War II Commemorations Team and St. Paul’s Cathedral, London.

Antiphon II

Behold how good and joyful a thing it is:
Brethren to dwell together in unity!

– *Psalm 133*

Acclaimed by the UK magazine Choir & Organ as writing music of “austere beauty” that exhibits the “pressure and presence of personal conviction,” **Kevin Siegfried** (b. 1969) is a composer with an emerging international voice. His music was recently described as “hypnotic and beautifully written” by *The Boston Musical Intelligencer*, and is known for its direct expression, lyricism, and accessibility.

The music of the Shakers is considered an important part of the American cultural heritage and of world religious music in general. Siegfried’s arrangement of **Shaker Songs** was first recorded for the Tudor Choir’s *Gentle Words* CD. The recording received wide acclaim and was praised as “a stunning addition to the repertoire” by *Fanfare Magazine*.

Love is little

Love is little, love is low, love will make our spirit grow.
Grow in peace, grow in light, love will do the thing that’s right.

Lay me low

Lay me low, where the Lord can find me,
where the Lord can own me, where the Lord can bless me.

Peace

Peace unto Zion. Peace to the faithful, and a crown of rejoicing from your Heavenly Father.
When Zion shall be cleansed she shall flourish as a rose.
I will walk in her midst and will bless all those with a tenfold blessing.
And their sorrows shall cease, for I’ll cry upon her walls. Peace, peace, sweet peace.

Komitas, the Armenian composer, conductor, singer, and ethnomusicologist, was born Soghomon Soghomonian in 1869 in Kuthaia, Ottoman Turkey. He was one of the first Armenians to receive a classical Western musical education. He combined this with training in traditional folk and church music to lay the foundation for art music composed in a distinctly Armenian style.

Orphaned at an early age, he was sent to Etchmiadzin, the spiritual center of the Armenian Apostolic Church, to study liturgical music and sacred singing. He was ordained in 1895 and adopted the name of Komitas, a 7th-century Armenian hymnist. He spent 11 years doing field work throughout the Ottoman Empire, collecting and transcribing Armenian, Kurdish, and Turkish dance tunes and folk songs. He also worked on deciphering khaz, the ancient Armenian notation system. His work on Armenian folksong is considered as important as similar work by Bartók and Kodály in Hungary.

Komitas traveled across Europe, lecturing and writing extensively on Armenian music and conducting choirs. In 1910, he settled in Constantinople, one of the largest centers of Armenian cultural life. During the 1915-1917 genocide of the Armenians, Komitas was arrested and deported to the interior of the Empire. Returning to Constantinople, he found his life’s work – manuscripts, library, and research findings on the *khaz* notation system – in total chaos. Many of his compositions, manuscripts, and research notes remain lost. These events brought on a mental breakdown – in 1919, Komitas was institutionalized in Paris and produced no more music until his death in 1935.

Surp is the “Sanctus” movement from Komitas’ *Divine Liturgy*. Left unfinished following the genocide, this important work was composed for male chorus and inspired by Komitas’ research on Armenian khaz and folk music.

Surp

Surp d’er zorutyantz li yien yiergink
Yievyiergir parokko:
Orhnutyun i partsuns orhynal vor yegir
Yiev kalotzd yes anvamp Diarn:
Ovsanna i partsuns.

Holy, holy, holy Lord,
God of power and might,
Heaven and earth are full of your glory.
Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

The Sephardic song **Par’o era estrellero** is from the huge treasury of songs carried away from Spain by Spanish Jews upon their expulsion from the country in 1492. It is sung in Ladino, a combination of Hebrew and Spanish. As the diaspora spread throughout the Mediterranean, Europe, and North Africa, Sephardic culture and Ladino songs flourished and absorbed local influences. Many of the songs were collected and notated in the 20th century. *Par’o era estrellero* is from Turkey – it describes Pharaoh’s dream of the birth of Moses and his subsequent plan to kill all the first-born male children of the Hebrews in Egypt. The Jewish midwives saved baby Moses by placing him in a fishing basket in the Nile.

Par’o era estrellero

Par’o era estrellero,
Salio una noche al sereno,
Vido una estrella divina,
Havia que nacer Moshe.

Mando llamar a las comadres -
Cuantas en Aifto son.
A todas las conjuro,
Que no recivan a Judio!

Las comadres eran Judias,
Del Dio eran queridas.
Arecivian y fuian
Empero nacio Moshe.

Su hermana la Levia,
Hizo hazer una arca.
Entera la pezledeo
Al rio Nilo la echo.
Par’o era estrellero.

Pharaoh was a stargazer

Pharaoh was a stargazer,
Coming out on a calm night,
He saw a divine star,
That Moses was to be born.

He sent for the midwives -
There were many in Egypt.
He made them all swear
Not to receive any Jew!

The midwives were Jewish,
They were loved by God.
They received (the babies) and fled;
Nevertheless, Moses was born.

His sister, the Levite,
Had a basket made.
She covered it entirely in pitch
And put it in the Nile River.
Pharaoh was a stargazer.

Contemplation Chant weaves together short phrases of chants or songs from various faith traditions.

<i>Tibetan Buddhist</i>	Om mani padme hum	I salute the jewel in the lotus
<i>Hindu</i>	Shanti	Peace
<i>Islam</i>	La il la ha, Allah hu	There is no God but God
<i>Hebrew</i>	Shalom	Peace
<i>Christian</i>	Gloria	Glory (to God)

John Tavener: See page 2 for bio.

Antiphon I

When the Lord turned again the captivity of Zion,
then were we like unto them that dream.
Then was our mouth filled with laughter, and our tongue with joy.
They that sow in tears shall reap in joy.

– *Psalm 126*

Shireen Abu-Khader taught at the Technical College for Women in Ramallah after studying music in the US. In 2002, she founded *Dozan wa Awtar*, an advocacy organization for Arab composers and the performing arts. In 2008, she created *Aswatuna – Arab Choral Festival* which brings together choruses from Syria, Palestine, Lebanon, Iraq, and Jordan.

André de Quadros is a conductor, ethnomusicologist, and human rights activist who has conducted and done research in over forty countries. A professor of music and Muslim Studies at Boston University, he is also the Artistic Director of *Aswatuna – Arab Choral Festival*

and a member of the steering committee of Conductors without Borders. In 2010, he conducted a historic project with Palestinian and Israeli choral musicians in East Jerusalem.

The original Sufi melody of ***Adinu*** is fused with different styles, especially the Arabic improvisational tradition of *mawwal*.

The text of the opening section is attributed to ‘Abu ‘Abdillah Muḥammad ibn ‘Ali ibn Muḥammad ibn ‘Arabi (1165–1240), the noted Andalusian Sufi mystic, philosopher, and poet. Regarded as one of the most influential figures in world spirituality, he wrote more than 350 books which he considered to be divinely inspired by the prophets Moses, Jesus, and Muhammad. He believed that love was the dominant existential and universal force, making him a powerful symbol of inter-religious harmony.

The second section, *Qudduus*, is a text from Isaiah 6:3 that is central to Islamic, Jewish, and Christian worship. In Islam, *Qudduus* refers to one of the ninety-nine names (or attributes) of God as found in the Quran. The melody used here is derived from a Maronite (Lebanese Christian) hymn.

The third section, *Subhanaka*, is a prayer for forgiveness in the Islamic *ibtihal* tradition, and is an example of the many prayers from the Muslim tradition of praying to Allah five times a day.

Adinu <div>Adinu bidinil hubbi, anna tawaj-jahat raka’ibuhu fal hubbu, dini wa imani. <p>– <i>‘Abu ‘Abdillah Muḥammad ibn ‘Ali ibn Muḥammad ibn ‘Arabi (1165–1240)</i></p></div>	I follow the religion of love wherever love is found, for love is my religion and my faith.
Qudduus, qudduus, qudduus <p>Anta alrabbul Illah Assama ‘u wal ard Mamluu’atani bi majdikal ath’im. <p>– <i>Qudduus (Isaiah 6:3)</i></p></p>	Holy, holy, holy, <p>You are the Lord God. Heaven and earth are full of Your great glory.</p>
Subhanaka Allahumma jalla ‘ulak LuTfan bi’abdika khaliqi rubmak. Ya kashifal balwa ‘atayroka rajian arjuu riDaka falaysa li Illak. <p>– <i>Subhanaka (from Islamic ibtihal tradition)</i></p>	Almighty God, of great dignity, Our Creator, I ask you to be merciful on all. I come to You, the revealer of all obstacles, hoping for Your approval, as I have none but you.

Salamone Rossi (ca. 1570-1630) was an Italian Jewish composer and violinist. He is descended from the illustrious Rossi family which traces its ancestry back to the exiles carried away from Jerusalem to Rome by the Emperor Titus in 70 AD. He served at the Mantuan court from 1587 to 1628, where he was a colleague of and collaborator with Monteverdi. The style of Rossi's music reflects not only the influences of his Mantuan colleagues, particularly Monteverdi, but also, in the works for larger forces, the music of the Venetian school. It has been suggested that, in addition to polyphonic styles of the period, Rossi also drew on Italian Jewish chants for some of his material, thus fusing the tradition of ancient Jewish chant from the Middle East with the cutting-edge Italian musical practices of his day.

Hashirim asher lish’lomo (‘The Songs of Solomon’ – a pun on Rossi’s name) is a collection of 33 polyphonic settings of Hebrew psalms, hymns, and synagogal songs, and is the only surviving collection of polyphonic music for the synagogue to appear in print before the 19th century. It was also the first attempt to print music with Hebrew texts, a task which brought its own technical challenges – the music is printed from left to right, while the Hebrew text is printed underneath the music from right to left.

Adon Olam is the concluding hymn at Sabbath and festival morning services. Rossi’s setting is for two antiphonal choirs. The practice of *cori spezzati* (separated choirs) was widespread throughout Italy by the early 17th century, with roots at St. Mark’s Basilica in Venice.

Adon olam

Adon olam, asher malach,
b’terem kol y’tzir nivra.
L’et na’asah v’cheftzo kol,
azai melech sh’mo nikra.

V’acharey kichlot hakol,
l’vado yimloch nora.
V’hu haya, v’hu hoveh,
v’hu yih’yeh b’tifara.

V’hu echad, v’eyn sheni
l’hamshil lo, l’hachbira.
B’li reishit, b’li tachlit,
v’lo ha’oz v’hamisrah.

V’hu Eli, v’chai go’ali,
v’tzur chevli b’et tzarah.
V’hu nisi umanos li,
m’nat kosi b’yom ekra.

B’yado afkid ruchi
b’et ishan v’a’irah.
V’im ruchi g’vivyati,
Adonai li v’lo ira.

	
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Daniel Elder writes music that is at once lyrical and textural, with roots in the impressionist movement. His compositions have been performed extensively in the US as well as in Austria, Italy, and Spain. His work was also featured on a recent recording in London by the GRAMMY Award–winning Eric Whitacre Singers.

The composer writes:

The Heart’s Reflection is a setting of Proverbs 27:19...The text has undergone a unique development. The final product is the result of two translations by me, one from an English version into Latin (with which the music was composed), and one that translated my Latin version back into English, this time attempting to match the flow and symmetry of the Latin. Through this profound text we are taken on a journey of love, wonder and spirituality associated with the bonds we share with one another. It serves as a poignant reminder of the spiritual kinship that exists within humanity and the necessity that we must remember to see ourselves in the hearts of others.

The Heart’s Reflection

[Original text from Proverbs 27:19]

Just as water reflects the face, so one human heart reflects another.

[Latin translation – “Cordis speculum”]

Sicut faciem aquis resplendent, ita cor humanum aliam reflectit.

[Final text as sung]

See the waterfront shine forth resplendent; so the heart of humanity to all the earth reflects.

	
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Latvian composer **Ēriks Ešenvalds** was born in 1977 and studied initially at the Latvian Baptist Theological Seminary. In 2004, he received his Master’s degree in composition from the Latvian Academy of Music. He remains deeply religious and has set many sacred texts. Even in many of his secular pieces, there is an acknowledgment of the divine – the divine as seen in the night sky, stars, and heav-ens. In the last few years, he has emerged as one of the most sought-after composers of his generation. Recent commissions include works for the Boston and City of Birmingham Symphony Orchestras, a work for the Utah Symphony and Salt Lake Vocal Artists, and a new opera for the Latvian National Opera.

O salutaris Hostia (“O saving victim” or “O saving sacrifice”) is a section of one of the Eucharistic hymns written by St. Thomas Aquinas for the Feast of Corpus Christi. Ešenvalds sets this text for choir and two solo sopranos.

O salutaris Hostia

O salutaris Hostia,

Quæ cæli pandis ostium:

Bella premunt hostilia,

Da robur, fer auxilium.

Uni trinoque Domino

Sit sempiterna gloria,

Qui vitam sine termino

Nobis donet in patria.

Amen.

You are my God, my living Redeemer,

my rock in times of trouble and distress.

You are my standard-bearer and my refuge,

my benefactor when I call on You.

Into Your hands I entrust my spirit

when I sleep and when I wake.

And with my spirit my body also;

Adonai is with me and I shall not fear.

Thomas Tomkins (1572-1656) was a Welsh-born composer of the late Tudor and early Stuart period. In addition to being one of the prominent members of the English Madrigal School, he was a prolific composer of both full and verse anthems, writing more than almost any other English composer of the 17th century. In 1596, he was appointed Organist at Worcester Cathedral where he oversaw the construction of a magnificent new organ in 1612. By about 1603, Tomkins was appointed a Gentleman Extraordinary of the Chapel Royal. This was an honorary post, but in 1621, he became a Gentleman Ordinary and organist under his friend and senior organist, Orlando Gibbons.

The city of Jerusalem is of utmost importance to the three Abrahamic religions of Judaism, Christianity, and Islam. Some of the most sacred places for each of these religions are found in Jerusalem, including the Temple Mount which is revered by all three faiths. The word Jerusalem means “city of peace,” and Tomkins’ anthem is a simple yet elegant setting of this prayer.

O pray for the peace of Jerusalem

O pray for the peace of Jerusalem: they shall prosper that love thee.

– *Psalm 122: 6*

Salamone Rossi: See page 4 for bio.

Elohim Hashiveinu is a setting of verses 4, 8, and 20 of Psalm 80, which was chanted in Italian synagogues on Sabbaths and holidays during the ceremony of *gelilah*, the rolling and covering of the Torah scroll.

Elohim hashiveinu

Elohim hashiveinu,
v’haer panekha v’nivvashe’a.
Elohim tsevaot hashiveinu,
v’haer panekha v’nivvashe’a.
Adonai elohim tsevaot hashiveinu;
v’haer panekha v’nivvashe’a.

O God, restore us;
and show your favor, that we may be delivered.
O God of hosts, restore us;
and show your favor, that we may be delivered.
O Lord, God of hosts, restore us;
and show your favor, that we may be delivered.

Turkish-American composer **Kamran Ince** was born in Montana and then moved with his family to Turkey at the age of six. He grew up studying cello, piano, and composition, and then returned to the US where he earned degrees at Oberlin College and Eastman School of Music. Through his music, he seeks to combine the energy and rawness of Turkish and Balkan folk music, the spirituality of Byzantium and Ottoman court music, the tradition of European art music, and the bold national character of American music. Hailed by the *Los Angeles Times* as “that rare composer able to sound connected with modern music, and yet still seem exotic,” he currently serves as Professor of Composition at the University of Memphis and at MIAM, Istanbul Technical University. His numerous prizes include the Prix de Rome, the Guggenheim Fellowship, the Lili Boulanger Prize, and the Arts and Letters Award in Music from the American Academy of Arts and Letters. Leading orchestras throughout the world perform his works, and concerts devoted to his music have recently been heard at the Holland Festival, CBC Encounter Series (Toronto), the Istanbul International Music Festival, and Estoril Festival (Lisbon).

The composer writes about ***Gloria (everywhere)***:

I was very excited and intrigued when asked to be a part of Chanticleer’s Mass project “And on Earth, Peace: A Chanticleer Mass” with four other composers. With all the composers being of varying ethnic backgrounds, it is a unique project, one that is so needed these days to break down the cultural, religious, and ethnic barriers. It is a project that will provoke people to think, and perhaps help a little towards understanding and unity. I was drawn to the 13th-century Sufi poet Jaleddin Rumi (known as Mevlana in Turkey)... Rumi’s poetry is about the pure love for and the glory of God, seeking and finding God in everything we encounter, and the desire and yearning for becoming one with the Deity. In setting this poem, I tried to convey the strong yearning for God with searching lines, at times incomplete, breathless. The glorification and the ecstatic anticipation of unification is portrayed with more direct textures. Of course I am thinking about what Rumi’s world means to me in sounds, within my musical language... The following line from this poem well represents the spirit of this work: *“Moslems and Christians and Jews raising their hands to the sky their chanting voice in unison begins to arrive.”*

Gloria (everywhere)

everywhere
the aroma of God
begins to arrive

look at these people
not knowing their feet from head
as they begin to arrive

every soul is seeking His soul
every soul parched with thirst
they’ve all heard the voice
of the quencher of thirst

everyone tastes the love
everyone tastes the milk
anxious to know
from where the real mother
begins to arrive

waiting in fever
wondering ceaselessly
when will that final union
begin to arrive

Moslems and Christians and Jews
raising their hands to the sky
their chanting voice in unison
begin to arrive

how happy is the one
whose heart’s ear
hears that special voice
as it begins to arrive

clear your ears my friend
from all impurity
a polluted ear
can never hear the sound
as it begins to arrive

if your eyes are marred
with petty visions
wash them with tears
your teardrops are healers
as they begin to arrive

keep silence
don’t rush to finish your poem
the finisher of the poem
the creator of the word
will begin to arrive

Joshua R. Jacobson is the founder and director of the Zamir Chorale of Boston, an ensemble specializing in Hebrew music. He is also the Director of Choral Activities at Northeastern University, where he serves as professor of Jewish Studies, and he holds the position of Adjunct Professor of Jewish Music at Hebrew College.

The holiday of ***Shavu’ot*** celebrates the first harvest of spring and commemorates the giving of the Decalogue (Ten Commandments) at Sinai. The direct translation is “weeks,” referring to the amount of time between Passover and the observance of Shavu’ot. Shavu’ot is also the pilgrimage festival for the spring harvest of barley, so beginning at Passover, the days are counted down until the harvest.

Jacobson’s piece conveys the mystery surrounding the revelation of God’s presence. The text is made up of chants based on the Akdamut, an Aramaic poem traditionally read on Shavu’ot. Portions of the Akdamut are paralleled by similar passages in the Quran, and it has also inspired the texts of Christian hymns and sermons.

The music is derived from traditional Ashkenazic melodies. At different times, the piece calls for some singers to echo the chant melody after the main choir or for all the singers to perform the same phrase at their own tempos. In this way, the piece evokes the sound of worshippers praying individually while in the same space.

Shavu’ot

Akdamut milin v’sharayut shuta,
Avla shakilna Harman urshuta.
T’fey y’kidin s’rafin k’lul gapey shita,
T’eim ad yit-y’heiv l’hon,
Sh’tikin b’adishta.
Anochi Adonay Eloheycha
asher hotseticha me’erets Mitsrayim.
Lo yihyeh lecha elohim acherim al-panay.
Lo tisa et-shem-Adonay
Eloheycha lashav.
Zachor et-yom haShabat lekadsho.
Kaved et-avicha v’et-imecha.
Lo tirtzach.
Lo Tin’af.
Lo Tignov.
Lo-ta’aneh vere’acha ed shaker.
Lo tachmod beyt re’echa.
M’ro mam hu elahin b’kadm’ta uvatraita,
Ts’vi v’itr’l van um’sar lan oraita.

A prelude to the commandments – before giving recitation, I request authorization and permission. Great indeed are the seraphim, each six-winged. Until they are given the signal, they must be still, in total silence. I am Adonai your God who took you out of the land of Egypt. You shall have no other gods besides me. You shall not take the name of Adonai your God in vain oath. Remember the Sabbath day and keep it holy. Honor your father and mother. You shall not kill. You shall not commit adultery. You shall not steal. You shall not bear false witness. You shall not covet your neighbor’s house. God is exalted in the beginning and in the end. God loved us and chose us to receive the Torah.

Michael Karmon, composer and guitarist, has won various awards and fellowships, and his music is performed around the world. He was born in the US in 1969, spent his formative years in Israel, and returned to the US in 1986. He holds a doctorate in composition and music theory from the University of Minnesota.

In the Ashkenazic tradition, ***Sim shalom*** (“Grant peace”) is a blessing that is recited at the end of the morning Amidah, the central prayer of the Jewish liturgy.

Sim shalom

Sim shalom tovah uv’rachah,
chein vacheshed v’rachamim,
aleinu v’al kol Yisrael amecha.
Bar’cheinu, yotzreinu, kulanu k’echad
b’or panecha,
ki v’or panecha natata lanu,
Adonai Eloheinu,
Torat chayim v’ahavat chesed,
utz’dakah uv’rachah v’rachamim
v’chayim v’shalom.
V’tov b’einecha l’vareich et amcha Yisrael
b’chol eit uv’chol shaah bish’lomecha.

Grant peace, goodness and blessing,
grace, kindness and mercy,
to us and to all Your people Israel.
Bless us, our Creator, all of us together,
through the light of Your Presence.
Truly through the light of Your Presence,
Adonai our God,
You gave us a Torah of life —
the love of kindness, justice and blessing,
mercy, life, and peace.
May You see fit to bless Your people Israel
at all times, at every hour, with Your peace.

Bernard Hughes studied Music at Oxford University and was awarded a PhD in Composition by the University of London. His music has been performed at major venues in the UK and overseas by ensembles including the BBC Singers, the New London Children’s Choir, and the Cavendish Singers. Hughes has had several pieces performed and broadcast by the internationally-renowned BBC Singers, including the radio-opera *The Death of Balder*. Recent works include a chamber opera on the short stories of Saki; the children’s opera *Chincha-Chancha Cooroo*, based on a Bengali animal fable; *Bernard & Isabel*, a family-concert piece for narrator and orchestra; and the choral work *Revelation Window* which won the Simon Carrington Singers Composition Competition in 2011.

I Sing of Love was commissioned by the Seattle Pro Musica with generous support from Lynn and Brian Grant. The composer writes:

I Sing of Love is based on three texts from different religious traditions united by the theme of love: an Old Testament text from the Song of Solomon, a devotional poem by the Islamic mystic Rumi (1207-1273) and Christian verses from the New Testament. These three passages are separated by three meditative sections using simply the words ‘I sing of love’ repeated as a mantra.

I Sing of Love

I sing of love.
My beloved spake, and said unto me, Rise up, my love, my fair one, and come away.
For, lo, the winter is past, the rain is over and gone;
The flowers appear on the earth; the time of the singing of birds is come, and the voice of the turtle is heard in our land;
The fig tree putteth forth her green figs, and the vines with the tender grape give a good smell.
Arise, my love, my fair one, and come away.

I sing of love.
Through Love,
Bitter things seem sweet,
Copper becomes gold.
Dregs taste like pure wine.
Pain is as a balm.
Thorns become the rose.
Vinegar becomes sweet wine,
A post becomes a throne,
A reversal seems as good fortune.
A prison becomes a rose garden,
A grate full of ashes seems a garden,
Fire turns to light,
The devil becomes an angel,
Hard stones become soft as butter,
Wax becomes hard as iron,
Grief is as joy,
The follower becomes a leader,
Stings are as honey,
A lion is harmless as a mouse,
Sickness is health,
A curse becomes a blessing,
The dead man comes alive,
The king becomes a slave.

I sing of love.

Love is patient, love is kind. It does not envy, it does not boast, it is not proud.

It is not rude, it is not self-seeking, it is not easily angered, it keeps no record of wrongs.

Love does not delight in evil but rejoices with the truth.

It always protects, always trusts, always hopes, always perseveres.

Allah-Rakha Rahman (born A. S. Dileep Kumar in 1967) is an Indian composer, singer, music producer, and philanthropist. Rahman’s works are noted for integrating Eastern classical music with electronic music, world music, and traditional orchestral arrangements. Among his awards are two Academy Awards, two GRAMMY Awards, a BAFTA Award, a Golden Globe, four National Film Awards, fifteen Filmfare Awards, and thirteen Filmfare Awards South. Rahman’s body of work for film and stage has given him the nickname of “the Mozart of Madras,” and Tamil commentators and fans call him Isai Puyal (*the Musical Storm*). In 2009, *Time Magazine* included Rahman on its list of the world’s most influential people. Skilled in Carnatic music, Western and Hindustani classical music, and the Qawwali style of the late Nusrat Fateh Ali Khan, Rahman is noted for film songs combining elements of these and other genres, layering instruments from different musical idioms in an improvisational style.

The title ***Zikr*** refers to devotional acts in Islam in which short phrases or prayers are repeatedly recited silently within the mind or aloud. The melody is based on the music of whirling dervishes, Sufi Muslim musicians who perform this style of music from Egypt across the Silk Road to Iran, Iraq, Afghanistan, Pakistan, India, Thailand, and Malaysia. In this style, the musicians pick a chant and elaborate upon it while dancers spin in a circle. As the tempo of the music increases, the dancers spin faster and faster, hoping to achieve a trance-like state in which they can commune with the divine. This arrangement is punctuated with the chant “Hu Allah” (“God is one”).

Zikr

Hasbi rabbi jallallaah,
maafi qalbi Gairullaah
nuure muhammad’ sallallaah,
haq’ laa ilaaha illallaah!

Achle talab’ aajao mein tumko
mein tumko bula e achlullaah!
Hu allaahu.

Zikr’se badh’ke nahee hai amal’ koi
hai far’mane rasoolallaah!

Zikr aamn hai, Zikr hai fatah,
Zikr shifa hai, Zikr hai dawaa.

Allaahu baqi min qulli faanii aur’
fanaa hai sab’ wo baqaa billaah!

Har gul mein, har buu mein,
hari sher mein nuurullaah.

Har dil mein, har pal’ mein
rahe Zikr’ illallaah.

Zikr hai behtar naf’rat’ se,
Zikr hai behtar Ghaf’lat’ se,
Zikr hai behtar hujjat se,
Zikr hai behtar Gheebat se!

Yaa hayyuu, jalle jalaalahu!
Yaa qayyuu, jalle jalaalahu!
Yaa awwal, jalle jalaalahu!
Yaa aakhir, jalle jalaalahu!
Yaa Haleem, yaa kareem,
yaa azeem, yaa Raheem,
yaa rachman, yaa sub’haan,
yaa hannaan, yaa mannaan,
yaa zaal jaalaali wal ek’raam!

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Remembrance of Allah (Almighty Supreme Being)

Light of Muhammad, may peace be upon him.

There is no other Truth except Allah.

O, those of you who are thirsting, come,
the Oneness of Allah calls you! Allah is one.

There is no action superior to Zikr,
is the saying of the Prophet of Allah!

Zikr is Peace, Zikr is Victory,
Zikr is Healing, Zikr is the Cure.

Allah is the only eternal and immortal –
all else perishes and returns to Him.

In every flower, in every soul, in every
creation is the Light of Allah.

May Allah’s Zikr stay in every single heart
and in every single moment.

Zikr is better than hatred, Zikr is better than ignorance,
Zikr is better than desires, Zikr is better than backbiting!

O you the Amazing, O you the Eternal,
O you the Beginning, O you the End.
O you the Forbearing, O you the Gracious,
O you the Greatest, O you the Merciful.
O you the Beneficent, O you the Great.
O you who teaches us to read.

Hazzan Emeritus Isaac Azose of Congregation Ezra Bessaroth – Ladino translation
Nazim Haji, Divya Singh – Urdu pronunciation
Diane Baer

St James Cathedral

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The Very Reverend Michael G. Ryan, Pastor, St. James Cathedral
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