

Rejoice!

A concert of seasonal choral music
with James River Singers

Friday, December 13, 7:00 p.m.

Church of the Holy Comforter
4819 Monument Avenue, Richmond, Virginia

Saturday, December 14, 7:00 p.m.

Trinity Lutheran Church
2315 N. Parham Road, Henrico, Virginia

2019-2020 Season

David Pedersen, Artistic Director & Conductor



JAMES RIVER
SINGERS

About James River Singers

Founded in 1995 and reorganized in 2001, James River Singers is a classical chamber choir dedicated to presenting high-quality choral concerts within and beyond the Richmond, Virginia, community. The members are volunteers selected by audition. The choir's repertoire includes a cappella and accompanied repertoire from a wide variety of style periods and musical traditions. James River Singers is widely admired for its creative programming and musical excellence and has performed in a number of distinguished concert series in the Richmond and Washington, D.C., areas.

The Conductor

David Pedersen became the artistic director and conductor of the James River Singers in 2011 after having joined the ensemble as a singer in 2007. Mr. Pedersen serves as director of music at St. Joseph Catholic Church in Richmond, Virginia, where he conducts adult and youth choirs. He is also the director of the University of Richmond Women's Chorale and served as interim director of Schola Cantorum in 2011. Mr. Pedersen has conducted premiere performances of commissioned works by Benjamin Broening and Chen Yi. Choirs under his direction have performed in concert tours of the United States as well as Austria, Czech Republic, Slovak Republic, Hungary, Finland, Estonia, Latvia, and Lithuania. He frequently serves as a clinician and adjudicator at choral festivals.

Mr. Pedersen has previously directed the music programs at Our Lady of Mount Carmel Catholic Church in Newport News, Virginia, and Risen Christ Catholic Community in Boise, Idaho. He founded and directed the Honor Choir, Women's Chorale and Classical Guitar Ensemble at Bishop Kelly High School in Boise, Idaho, from 2003 to 2006. In 2006 his high school choirs were invited to perform in Austria and Czech Republic for the celebration of the 250th anniversary of Mozart's birth. Mr. Pedersen holds Bachelor of Music and Master of Music degrees from Northern Arizona University in Flagstaff, Arizona. He is a member of the American Choral Directors Association and the Church Music Association of America.

James River Singers is a non-profit 501(c)(3) organization. Your generous tax-deductible contributions will allow us to continue providing high quality choral music in exciting venues throughout the greater Richmond metropolitan region. Donations can be mailed to James River Singers, 11148 Oakcrest Drive, North Chesterfield, VA 23235.

Notes, Texts & Translations

Hanacpachap cussicuinin

Juan Pérez Bocanegra (fl. c. 1598-1631)

Hanacpachap cussicuinin has the distinction of being the first piece of polyphonic music published in the Western Hemisphere. The composition was included in a *Ritual formulario* which was printed in Lima, Peru in 1631. The 720-page liturgical rubrics guide was compiled by Juan Pérez Bocanegra, a Franciscan missionary who served the people of Peru for forty years. The music was sung during processions to local churches on special feast days. The text is 17th century Quechua, an indigenous language of the Andes which had been the official language of the Inca Empire. Modern Quechuan variants are spoken today by 8-10 million people in the Andes region; however, the text of this composition reflects the spellings and pronunciations from the 1600's.

Hanacpachap cussicuinin,
Huaran cacta muchas caiqui.
Yupairuru pucocmallqui,
Runa cunap suyacuinin.
Callpannacpa quemicuinin,
Huaciascaita.

Uyarihuai muchascaita
Diospa rampan Diospamaman
Yurac tocto hamancaiman
Yupascalla, collpascaita
Huahuaiquiman suyuscaita
Ricuchillai.

For the happiness of the upper world I'll kiss you a thousand times. The hope of the human race is an old tree that produces fruit in abundance; sustenance that gives strength.

What I ask for: listen to my suffering, Mother and guide of God, flower and white light. Remember I keep watch over you, waiting for you to reveal your son.

Selections from *Prophetiae Sibyllarum*

Orlando di Lasso (1530-1594)

These short motets are very unique in the vocal music repertoire of Orlando di Lasso. Very little is known about these pieces, and the only extant manuscript source is four illuminated part books which were completed by 1560 as a gift to Duke Albrecht IV and his court in Munich. The texts are prophecies supposedly written by the ancient Greek oracles, known as Sibyls. Twelve of these enigmatic Greek texts were translated into Latin and widely circulated in the Renaissance, reflecting the growing interest in antiquity. What makes these texts so intriguing is their striking similarity to the prophecies and Nativity narratives found in the Bible. Lasso used extensive chromaticism in these pieces as a tool to help communicate the mysterious rhetoric of these fascinating texts; however, he rarely breaks with the established voice leading practices of his time. In our performance we include his highly original musical prelude and four of the prophecies.

Prologue

Carmina chromatico quae audis modulata tenore,
Haec sunt illa quibus nostrae olim arcana salutis
Bis senae intrepido cecinerunt ore Sibyllae.

Polyphonic songs which you hear with a chromatic tenor, these are they, in which our twice-six sibyls once sang with fearless mouth the secrets of salvation.

I. Sibylla Persica

Virgine matre satus, pando residebit asello
Jucundus princeps, unus qui ferre salutem
Rite queat lapsis; tamen illis forte diebus
Multi multa ferent, immensi fata laboris.
Solo sed satis est oracula prodere verbo:
Ille Deus casta nascetur virgine magnus.

The son of a virgin mother shall sit on a crook-backed ass,
the joyful prince, the only one who can rightly bring
salvation to the fallen; but it will happen in those days that
many shall tell many prophecies of great labor.
But it is enough for the oracles to bring forth with a single word:
That great God shall be born of a chaste virgin.

II. Sibylla Libyca

Ecce dies venient, quo aeternus tempore princeps,
Irradians sata laeta, viris sua crimina tollet,
Lumine clarescet cuius synagoga recenti:
Sordida qui solus reserabit labra reorum,
Aequus erit cunctis, gremio rex membra reclinet
Reginae mundi, sanctus, per saecula vivus.

Behold the days will come, at which time the immortal prince,
sowing abundant crops, shall take away their crimes from men,
whose synagogue will shine with new light;
he alone shall open the soiled lips of the accused,
he shall be just to all; let the king, holy, living for all ages,
recline his limbs in the bosom of the queen of the world.

XI. Sibylla Erythraea

Cerno Dei natum, qui se dimisit ab alto,
Ultima felices referent cum tempora soles
Hebraea quem virgo feret de stirpe decora,
In terris multum teneris passurus ab annis,
Magnus erit tamen hic divino carmine vates,
Virgine matre satus, prudenti pectore verax.

I behold the son of God, who sent himself from on high,
when the joyful days shall bring the last times.
He whom the comely virgin shall bear from the Hebrew lineage,
he who shall suffer much on earth from his tender years on,
he shall nevertheless be here a great seer in godly prophecy,
the son of a virgin mother, truthful and of a wise heart.

XII. Sibylla Agrippa

Summus erit sub carne satus, charissimus atque,
Virginis et verae complebit viscera sanctum
Verbum, consilio, sine noxa, spiritus almi.
Despectus multis tamen ille, salutis amore,
Arguet et nostra commissa piacula culpa.
Cuius honos constans, et gloria certa manebit.

The highest and dearest shall be born in the flesh the son
of the true virgin, and the holy word shall fill the womb
of the maiden through the pure intention of the nurturing spirit;
although contemptible to many, he, for love of our salvation,
will censure the sins committed by our guilt;
his honor shall remain constant and his glory certain.

Notes, Texts & Translations (cont.)

Totus Tuus

Henryk Mikołaj Górecki (1933-2010)

poem: Maria Bogusławska

Górecki was a renowned Polish composer who achieved international acclaim for his *Symphony No. 3, Symphony of Sorrowful Songs*, which he wrote to commemorate the memory of the victims of the Holocaust, which had claimed the lives of many of his own family members and friends. This heart-wrenching work was recorded in the 1992, 15 years after it had been composed, and it sold over a million copies. *Totus Tuus* is his most well-known choral work, which was written in 1987 to commemorate Pope John Paul II's third pilgrimage to Poland. The title *Totus Tuus* was the papal motto, and the poem was written by Maria Bogusławska, a contemporary Polish writer. Along with English composer John Tavener and Estonian composer Arvo Pärt, Górecki is regarded as one of the three "Holy Minimalists," whose transparent, ethereal works invite contemplation by the use of transparent, repetitive, homophonic compositional techniques.

Maria!

Totus Tuus sum,
Maria, Mater nostri Redemptoris,
Virgo Dei, Virgo pia,
Mater mundi Salvatoris.
Totus Tuus sum, Maria!

O Mary!

I am wholly thine, Mary,
mother of our Redeemer,
virgin (mother) of God, holy virgin,
mother of the Savior of the world.
I am wholly thine, Mary!

Magnificat

Francesco Durante (1684-1755)

Francesco Durante was an outstanding composer of Baroque Neapolitan music. At a young age he entered the Conservatorio dei poveri di Gesù Cristo and later studied under Alessandro Scarlatti at the Conservatorio di Sant'Onofrio. He succeeded Scarlatti at the conservatory until becoming the head of the Conservatorio di Santa Maria di Loreto in Naples, where he taught many distinguished students until his death. For many years, this celebrated masterpiece was misattributed to Durante's famous student, Giovanni Pergolesi (1710-1736). In the late 20th century, however, a holograph of the score in Durante's handwriting was discovered, which seems to settle (for now) the ongoing controversy over which Neapolitan master penned the work.

I. Magnificat

Magnificat anima mea Dominum;
Et exultavit spiritus meus in Deo salutari meo,
Quia respexit humilitatem ancillae suae;
ecce enim ex hoc beatam me dicent omnes generationes.
Quia fecit mihi magna qui potens est, et sanctum nomen ejus.

My soul doth magnify the Lord.
And my spirit hath rejoiced in God my Saviour.
For he hath regarded the lowliness of his handmaiden.
For behold, from henceforth: all generations shall call me blessed.
For he that is mighty hath magnified me: and holy is his Name.

II. Et Misericordia

Et misericordia ejus a progenie in progenies timentibus eum.
Fecit potentiam in brachio suo;
Dispersit superbos mente cordis sui.

And his mercy is on them that fear him: throughout all generations.
He hath shewed strength with his arm:
he hath scattered the proud in the imagination of their hearts.

III. Deposuit Potentes

Deposuit potentes de sede, et exaltavit humiles.
Esurientes implevit bonis, et divites dimisit inanes.

He hath put down the mighty from their seat: and hath exalted the humble and meek.
He hath filled the hungry with good things: and the rich he hath sent empty away.

IV. Suscepit Israel

Suscepit Israel, puerum suum, recordatus misericordiae suae

He remembering his mercy hath holpen his servant Israel

V. Sicut Locutus Est

Sicut locutus est ad patres nostros, Abraham et semini ejus in saecula.
Gloria Patri, et Filio, et Spiritui Sancto.

As he promised to our forefathers, Abraham and his seed forever.
Glory be to the Father, and to the Son: and to the Holy Ghost;

VI. Sicut Erat in Principio

Sicut erat in principio,
Et nunc, et semper: et in saecula saeculorum. Amen.

As it was in the beginning, is now, and ever shall be:
world without end. Amen.

Intermission

Three Carol Arrangements

arr. Ola Gjeilo (b. 1978)

In 2012 Ola Gjeilo arranged seven traditional Christmas carols for Kammerkoret NOVA, an award winning Norwegian chamber choir. James River Singers performed four of these carols several years ago and we are delighted to sing the remaining three. The arrangements of these familiar carols are scored for 8-part double choir, and they feature unexpected key changes, colorful chord progressions and highly expressive textures.

1. O Come, O Come, Emmanuel

Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel.

O come, O come, Emmanuel
And ransom captive Israel
That mourns in lonely exile here
Until the Song of God appear.

O come, Thou Rod of Jesse, free
Thine own from Satan's tyranny
From depths of Hell Thy people save
And give them victory o'er the grave.

O come, Though Day-Spring, come and cheer
Our spirits by thine advent here
Disperse the gloomy clouds of night
And death's dark shadows put to flight.

O come, Thou Key of David, come
And open wide our heavenly home;
Make safe the way that leads on high
And close the path to misery.

O come, O come, Thou Lord of might
Who to Thy tribes, on Sinai's height,
In ancient times didst give the law
In cloud, and majesty and awe.

Notes, Texts & Translations (cont.)

Three Carol Arrangements *(continued)*

2. In the Bleak Midwinter

In the bleak midwinter, frosty wind made moan,
earth stood hard as iron, water like a stone;
snow had fallen, snow on snow, snow on snow,
in the bleak midwinter, long ago.

Our God, heaven cannot hold him, nor earth sustain;
heaven and earth shall flee away when He comes to reign.
In the bleak midwinter a stable place sufficed
the Lord God Almighty, Jesus Christ.

What can I give him, poor as I am?
If I were a shepherd, I would bring a lamb;
if I were a Wise Man, I would do my part;
yet what I can I give Him: give my heart.

3. God Rest You Merry, Gentlemen

God rest you merry, gentlemen
Let nothing you dismay
Remember, Christ, our Saviour
Was born on Christmas day
To save us all from Satan's power
When we were gone astray.

O tidings of comfort and joy
Comfort and joy
O tidings of comfort and joy.

From God our heavenly Father
A blessed angel came;
And unto certain Shepherds
brought tidings of the same:
How that in Bethlehem was born
The Son of God by name.

The shepherds at those tidings
Rejoiced much in mind,
And left their flocks a-feeding
In tempest, storm and wind:
And went to Bethlehem straightway
The Son of God to find.

And when they came to Bethlehem
Where our dear Saviour lay,
They found Him in a manger
Where oxen feed on hay;
His Mother Mary kneeling down,
Unto the Lord did pray.

Now to the Lord sing praises,
All you within this place,
And with true love and brotherhood
Each other now embrace;
This holy tide of Christmas
All other doth deface.

The Lamb

John Tavener (1944-2013)

poem: William Blake (1757-1827)

The enigmatic English composer John Tavener composed this contemplative piece as a birthday present for his three year old nephew. The chosen text was Blake's poem from his famed collection *Songs of Innocence* (1789). The piece was included in the traditional "Nine Lessons and Carols" broadcast from King's College, Cambridge on Christmas Eve, 1982, and it was heard by an international audience. *The Lamb* became an enormous commercial success and one of Tavener's best-known works. Tavener used traditional techniques of contrapuntal variation. The simple theme is sung upside down in a mirror image (inversion), sung backwards (retrograde) and then sung inverted and backwards at the same time (retrograde inversion). The rhythm is doubled at the end of each stanza (augmentation), and the texture varies from singing in unison, two parts and four parts.

Little Lamb, who made thee?
Dost thou know who made thee?

Little Lamb, I'll tell thee,
Little Lamb, I'll tell thee:

Gave thee life, and bid thee feed
By the stream and o'er the mead;
Gave thee clothing of delight,
Softest clothing, wooly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?

He is called by thy name,
For he calls himself a Lamb.
He is meek, and he is mild,
He became a little child.

I, a child, and thou a lamb,
We are called by his name.

Little Lamb, who made thee?
Dost thou know who made thee?

Little Lamb, God bless thee!
Little Lamb, God bless thee!

Masters in this Hall

arr. Karl Dent

This carol is based on an early 18th century French dance tune, with words composed in a rural English dialect by William Morris in 1860.

Masters in this hall, hear ye news today.
Brought from over the sea and ever I you pray.
Then to Beth'lem town, we went two and two,
In a sorry place, heard the oxen low.

Sing we all noel, noel sing we clear.
Holpen all the folk on earth, born the Son of God so dear!
Noel, noel, noel, noel sing we loud!
For today the poor folk lifted up, and cast down the proud!

Therein did we see, a sweet and goodly maiden
And a fair old man, upon the straw she lay.
And a little babe on her arm had she.
"Know ye who is this?" said the hinds to me.

Ox and ass Him know, kneeling on their knee,
Wondrous joy had I this little babe to see.
This is Christ the Lord, Masters be ye glad!
Christmas is come in, and no one should be sad!

Notes, Texts & Translations (cont.)

Night Rainbows

Keith Tan (b. 1974)

Keith Tan, James River Singers' outstanding accompanist, recently composed this piece for his church choir. We are honored to perform this work in concert. Mr. Tan provided the following notes: "Night Rainbows" was written to honor the ministry of Missy Jennings who served on staff at Christ Church Episcopal. I asked a mutual friend of ours, the Rev. Janice Walker to pen a poem for Missy. Rev. Jan later recalls, "...I thought of the rainbow she is to all of us, and the darkness that had happened and had an image of a rainbow right there in that darkness that was sustaining her through dark times and dark nights... My faith tells me that no matter how dark or lonely... life can be at times, there is the promise of the rainbow... that God is always with us, showing us God's love in all the colors and holiness of rainbow light..." To accompany this poetic imagery of color, I employed a myriad of musical colors by using different modal scales, by juxtaposing chromatic harmonic progressions against standard V-I progressions, and by using varying dynamics and tempo, taking us from contemplative longing to joyous hope.

God of all rainbows, all music, all singing,
You brighten my day with your colors and songs.
My heart fills with gladness, and how can I thank you?
For sending me rainbows and sending me songs,
And sending me blessings to carry me on.

But where are your rainbows when life fills with darkness,
Where are your colors and songs?
Where is your voice in the darkness of night?

You're singing night rainbows there in the darkness,
They're singing their songs through tears of the rain.
Night rainbows of promise,
Night rainbows of grace,
Night rainbows of blessings as I see your face.

Their beauty surrounds me,
They dance Heaven's colors
Revealing God's love,
and whispers
Be still.

And there in the darkness I hear, I sing,
As I wait for morning when all will be well,
Your promises kept,
Your Son will appear,
And then in Your dawn
I dance!

O Come All Ye Faithful

arr. David Willcocks (1919-2015)

Audience please join in singing:

O come, all ye faithful,
Joyful and triumphant,
O come ye, O come ye to Bethlehem.
Come and behold Him,
Born the King of Angels;

Sing, choirs of angels,
Sing in exultation,
Sing all ye citizens of heaven above.
Glory to God in the highest;

O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him,
Christ the Lord.

O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him,
Christ the Lord.

Glow

Eric Whitacre (b. 1970)

text: Edward Esch

James River Singers included this piece in a unique concert earlier this month for the Autism Society of Central Virginia, where many autistic children and their families enjoyed a special performance just for them. The text calls to mind the childlike wonder of a snowy scene, anticipating the warmth of the season. The piece is featured in *World of Color Winter Dreams* at Walt Disney World.

Softly falls the winter snow,
whispers to the sleeping world below:
"Wintertide awakes,"
morning breaks and sets the earth aglow.

In gentle tones of warmest white,
proclaim the glory of Aurora's light.

Sparrow sings in a clear clean voice,
a sweet, silver carol for the season born.

Radiant wings as the skies rejoice,
Arise and illuminate the morn.

Softly falls the morning snow,
Whispers to the sleeping world below:

"Glow, like the softly falling snow."
Glow, glow, glow.

Rockin' Jerusalem

arr. Damon Dandridge (b. 1977)

This traditional spiritual, arranged by Virginian composer Damon Dandridge, features a joyful text which expresses a hopeful message for either Christmas or Easter. The reference to archangels ringing heavenly bells calls to mind the angels announcing the birth of Jesus to the shepherds in the fields, and the admonition to Mary and Martha to rejoice, and not to mourn, calls to mind the joy experienced by Jesus' followers on Easter morning when they discovered the empty tomb.

Oh, Mary; Oh, Martha;
Oh, Mary ring dem bells.

I hear archangels a rockin' Jerusalem.
I hear archangels a ringin' dem bells.
Church gittin' higher!
Higher Jerusalem
Church gittin' higher!
De angels keep on ringin' dem ringin' dem bells.
Listen to de lambs!

Rockin' Jerusalem
Listen to de lambs!
De angels keep on ringin' dem ringin' dem bells.
In new Jerusalem;
Oh, Mary don' you weep; don' you mourn,
Oh, Mary don' you weep; don' you mourn.
Angels keep ringin' dem bells.
New Jerusalem ringin' dem bells!

Rejoice!

David Pedersen, Artistic Director and Conductor
Keith Tan, Piano

Soprano

Lizzie Barnett
Kathryn Clikeman
Alana Marsh
Suzanne Mathias
Marissa Parsons
Laura Pritchard
Deep Sawhney
Katy Stockdon

Alto

Liesel Callahan
Judy Carboni
Becky Harper
Claudia Kessel
Kerrisa MacPherson
Laurelyn Morrison
Jessica Pedersen
Amanda Simon

Tenor

Joel Coreas
Tim Drummond
Wes Dunnivant
Steve Linas
Matt Reynolds
Jay Utz

Bass

Jim Bennett
Nathan Brewer
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Upcoming Concerts: May 29 (Holy Comforter) and May 30 (Trinity Lutheran), 7:00 p.m.

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SINGERS