

Music to Illuminate, Challenge, and Inspire

# Inspired to *Joy*

Celebrate the joy that  
can surprisingly emerge  
in challenging situations.  
Become inspired by  
stories of consolation,  
hope, and praise.



seraphim

26TH SEASON | 2023-2024

Jennifer Lester, *Music Director*

SATURDAY

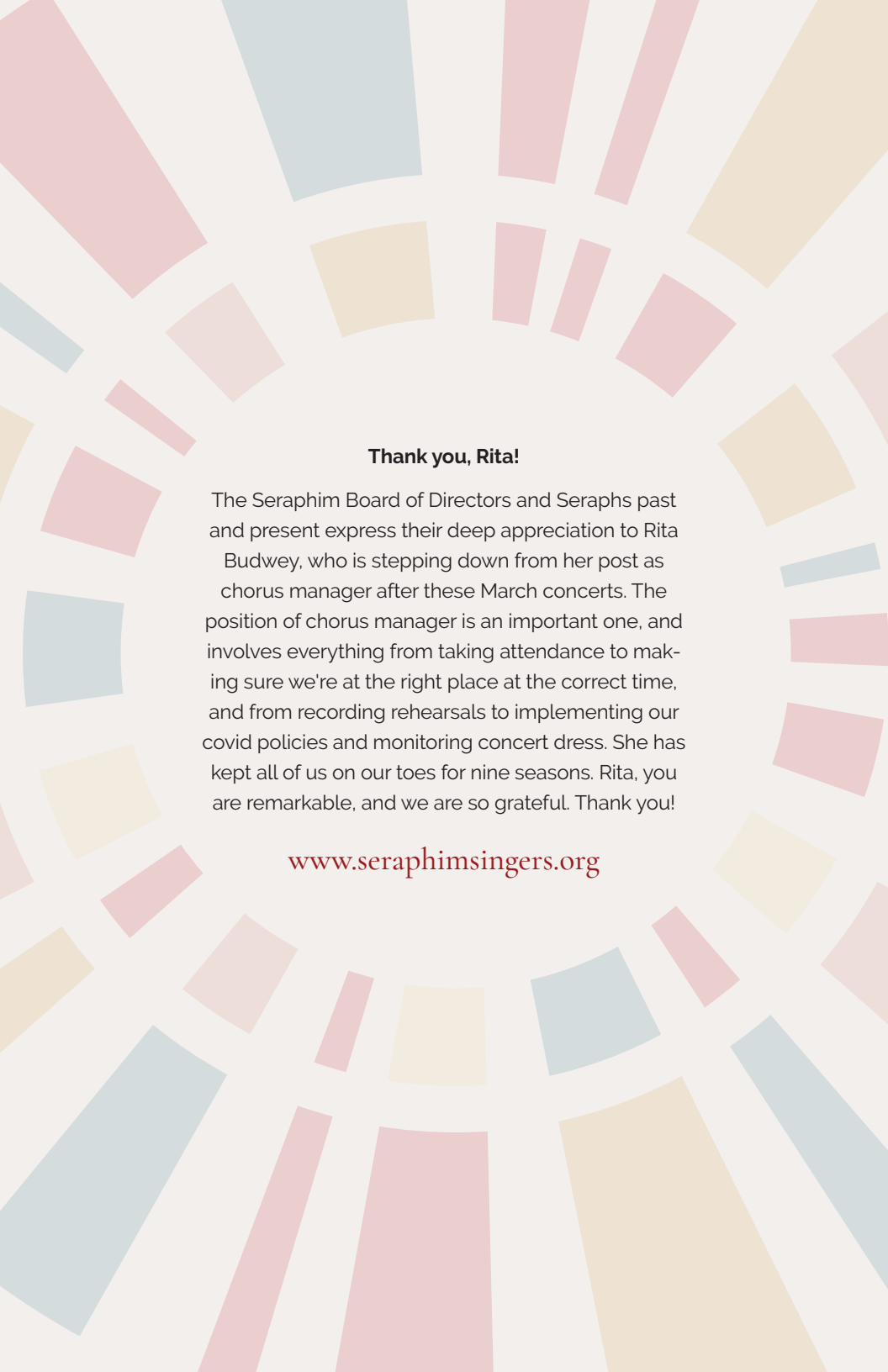
March 2, 2024, 8:00 pm

Holy Name Parish  
West Roxbury

SUNDAY

March 3, 2024, 3:00 pm

First Church in Cambridge



### **Thank you, Rita!**

The Seraphim Board of Directors and Seraphs past and present express their deep appreciation to Rita Budwey, who is stepping down from her post as chorus manager after these March concerts. The position of chorus manager is an important one, and involves everything from taking attendance to making sure we're at the right place at the correct time, and from recording rehearsals to implementing our covid policies and monitoring concert dress. She has kept all of us on our toes for nine seasons. Rita, you are remarkable, and we are so grateful. Thank you!

[www.seraphimsingers.org](http://www.seraphimsingers.org)

# Inspired to Joy

Jennifer Lester, *Music Director*  
Heinrich Christensen, *Organist*  
Stephan Griffin, *Baritone Soloist*

Paul Mattal, *Cello*  
Stephanie Wingfield, *Cello*

*Kindly hold applause to the end of each section.*

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<i>Cantemus Domino</i> .....	Sulpitia Cesis (1577-?)
<i>Take Peace</i> .....	Christina Whitten Thomas (b. 1979)
<i>We Bloomed in Spring</i> .....	Edie Hill (b. 1962)
<i>Joie et clarté des Corps Glorieux</i> .....	Olivier Messiaen (1908-1992)
(Joy and Light of the Glorious Bodies)	

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<i>Gloria</i> .....	Maurice Duruflé (1902-1986)
from <i>Messe 'Cum Jubilo'</i>	

<i>There is an Old Belief</i> .....	C. Hubert H. Parry (1848-1918)
from <i>Songs of Farewell</i>	

<i>Hope is the Thing with Feathers</i> .....	Ivo Antognini (b. 1962)
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<i>Lauda</i> (premiere) .....	Trevor Weston (b. 1967)
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<i>Ave Maria</i> .....	Franz Biebl (1906-2001)
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<i>How Can I Keep from Singing?</i> .....	Sarah Quartel (b. 1982)
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<i>Verleih uns Frieden</i> .....	Felix Mendelssohn (1809-1847)
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<i>Magnificat</i> .....	Samuel Coleridge-Taylor (1875-1912)
from <i>Morning and Evening Service in F, Op. 18</i>	

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For program notes, see page 9. Texts begin on page 17.

We regret not being able to include the motet *Singet dem Herrn ein neues Lied* by J.S. Bach in our March concerts. We've posted our 2017 performance of this work on our web site ([www.seraphimsingers.org/seraphim-at-home](http://www.seraphimsingers.org/seraphim-at-home)) for your enjoyment. We've left the program notes, the text, and translation in the program booklet to support your listening experience.

Please join us for a reception following the concert.

## SINGERS

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Susanne Feld  
Katy Fikenwirth  
Lauren Hsu  
Rachael Luther  
Leslie Price  
Livia Racz  
Eileen Sweeney

### ALTOS

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Jessica Hu  
Kelvyn Koning  
Grace Mahowald  
Claire Mumford  
Ellen Promise  
Caroline Scheibe

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Jay Lane  
Paul Mattal  
Thomas Valenti

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Michael Budwey  
Bruce Kozuma  
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## SERAPHIM

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### ACKNOWLEDGMENTS

William Endicott and  
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*West Roxbury Venue*  
Dan Smith and First Church  
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*Cambridge Venue*  
Michael Mauceri,  
*Graphic Design*  
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up to \$99

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**Jennifer Lester**, *music director*

Jennifer Lester, Founder and Music Director of The Seraphim Singers, is among the outstanding choral conductors of her generation. Critically acclaimed for creative programming and well-known as an unflinching advocate of new music, Ms. Lester presents emotional and musically engaging performances of challenging but rewarding repertoire. Ms. Lester has commissioned works from both nationally known and local living composers, including Avner Dorman, Shruthi Rajasekar, Christina Whitten Thomas, Carson Cooman, Julian Wachner, and James Woodman. She is committed to diversifying the choral repertoire, programming and commissioning music by women and non-white composers.



Ms. Lester has served as Music Director at the Church of Our Saviour in Brookline and as Associate Music Director and Organist of Saint Paul Parish in Cambridge. She is a past Dean of the Boston Chapter of the American Guild of Organists. Also a Fulbright scholar, Ms. Lester holds a Bachelor's degree from the New England Conservatory of Music, and a Master of Music in choral conducting from Yale University.



**Heinrich Christensen**, *organ*

A native of Denmark, Heinrich Christensen came to the US in 1998 and received an Artist Diploma in Organ Performance from the Boston Conservatory, in addition to degrees from conservatories in Denmark and France. He was appointed Music Director of historic King's Chapel in the year 2000, after serving as affiliate organist under the direction of Daniel Pinkham during the final two years of Dr. Pinkham's 42-year tenure at the church.

Heinrich was a prizewinner at the international organ competitions in Odense and Erfurt and has given solo recitals on four

continents. He has performed with the Boston Symphony Orchestra, Boston Ballet, Handel & Haydn Society, and numerous choruses in the greater Boston area.

An avid proponent of contemporary music, he has premiered works by Daniel Pinkham, Carson Cooman, Graham Gordon Ramsay, James Woodman, and several others. He has recorded several organ and choral CDs, and Daniel Pinkham's works for solo voice and organ with Florestan Recital Project.

### **Trevor Weston**

The Detroit Free Press called Trevor Weston's music a "gently syncopated marriage of intellect and feeling." The Boston Globe described Weston's choral music as having a "knack for piquant harmonies, evocative textures, and effective vocal writing." Dr. Weston is Professor of Music and Chair of the Music Department at Drew University in Madison NJ, and an instructor for the MAP and Pre-College programs at the Juilliard School in New York City.

Weston's honors include the George Ladd Prix de Paris from the University of California at Berkeley, an Arts and Letters Award in Music and a Goddard Lieberon Fellowship from the American Academy of Arts and Letters, and a residency from the Virginia Center for the Creative Arts, MacDowell. He received a JACK Quartet Studio Recording Project for his string quartets *Juba* and *Fudo Myoo*, and won the first Emerging Black Composers Project, which commissioned *Push*. In a review of that piece, the San Francisco Chronicle wrote "Working in terse, delicate strokes, Weston covers a range of references from the African American musical tradition." The San Francisco Symphony premiered *Push* under the direction of Esa-Pekka Salonen.

The Grammy-nominated Choir of Trinity Church Wall Street recorded a collection of Weston's choral works for Acis Productions. Other ensembles that have performed his works include the New York Philharmonic, Chanticleer, Roomful of Teeth, Boston Landmarks Orchestra, American Composers Orchestra, Washington Bach Consort, Harvard Choirs, The Providence Singers, The Boston Children's Chorus, St. Thomas Church Fifth Avenue Choir, Harvard University Choruses, Yale Choral Artists, Seraphic Fire, and Sacred and Profane.





**Angelo Geter**

Angelo Geter is an award-winning poet, educator, author, and performance artist based in Rock Hill SC. Known in the spoken word world as “EyeAmBic,” Geter’s work touches on a variety of issues including social justice, race, grief, character, and manhood. Over the course of his career he has amassed several accolades and recognitions.

Geter currently serves as the Poet Laureate of Rock Hill, SC, and is a 2020 Academy of American Poets Laureate Fellow. He is a 2018 National Poetry Slam champion, Rustbelt Regional Poetry Slam finalist, and Southern Fried Regional Poetry Slam finalist. He is also the Founder and Director of One Word Poetry Festival, a five-day celebration of poetry with readings, open mics, competitions, and performances.

His work has appeared on All Def Poetry, Button Poetry, Gratefulness.com, and the Academy of American Poets “Poem a Day” series. His debut collection *More God Than Dead* was released in June 2022.

**Stephan Griffin**

Stephan Griffin is a versatile artist with degrees in vocal and organ performance from Boston University and The University of Texas at Austin. Commended for his warm tone by Early Music America and The Washington Post, Stephan has performed with ensembles including Ensemble Altera, Texas Early Music Project, and Long & Away.

In addition to his performing career, Stephan is the Director of Music at All Saints Episcopal Church in Brookline, and has served as Visiting Lecturer and University Chorus Director at Brown University, and as Director-at-Large for the Association of Anglican Musicians.





Recent and upcoming engagements include Bach's *St. John Passion* with Providence Baroque Orchestra and the Rhode Island Civic Chorale, Masary Studios and Kitty Brazelton's *Recursion and Release*, and performances with Schola Cantorum of Boston and Skylark Vocal Ensemble.

### **Paul Mattal**

Paul Mattal grew up on Long Island studying cello with Carol Purdy at the North Shore Suzuki School. In high school, he studied cello with Olga Zilboorg, a student of Bernard Greenhouse. In college, he was the assistant conductor of the Princeton University Orchestra and Glee Club, and studied chamber music with the Brentano String Quartet.

After 19 years growing a tech-law startup, he switched gears to become a technical director at Akamai, managing software products and development teams. He has recently returned to the startup world as CTO of Jaide Health, using artificial intelligence (AI) to improve the quality of healthcare interactions for non-native speakers.

A member of The Seraphim Singers since 2000, Paul served on Seraphim's Board of Directors for many years. He currently sits on the board of CelloBello, a nonprofit organization dedicated to "leveling the playing field" by providing universal access to top-quality cello teaching, resources, and community through the Internet.

### **Stephanie Wingfield**

Thanks to her public junior high school in Los Angeles, Stephanie Wingfield began playing the cello at the age of 12. Soon thereafter she began private studies with Eleanore Schoenfeld and continued with Lawrence Lesser at New England Conservatory while she attended MIT, where she was principal cellist of the MIT Symphony and a regular participant with the MIT Chamber Players.

Stephanie is a prize winner of the Chamber Music Foundation of New England's Ensemble Competition and the principal cellist of the Brookline Symphony. She has led a rich and varied professional life as an urban high school math teacher, a business owner, a freelance musician, a lawyer, and an architect.

## SERAPHIM

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Seraphim concerts explore diverse composers and varied repertoire, with newly commissioned pieces performed alongside timeless gems. The organ, with its myriad colors and dynamic levels, is usually featured in both accompaniment and solo roles. The north star that guides our programming is the exploration of deeply human themes: longing, protest, suffering, transcendence, hope, and joy. We use choral music to illuminate and challenge us to act on pressing issues in our world, including homelessness, climate change, and racial justice.



**Sulpitia Cesis** (1577-?) – *Cantemus Domino*

Sulpitia Cesis entered the convent of Saint Geminiano in Modena in 1593 at the age of 16. At 42, she published her only known work, a volume of *Motetti Spirituali* containing 23 motets for 2-12 voices. This set of pieces was primarily written for nuns to perform and enjoy in their own convents. At the time, a number of restrictions controlled what instruments were allowed in convents, although these rules were not always enforced. Cesis did have access to instruments and was known as an excellent lutenist.

The text for *Cantemus Domino* was adapted from the hymn of praise sung by Moses and the Israelites after the parting of the Red Sea, found in the book of Exodus. Emotionally, the piece moves between joy, thankfulness, reverence, triumph, and resolve. A section in triple meter signifies dancing in joy. Expansive places with longer note values denote gratitude and reverence, while sections with faster note values indicate excitement for a new life.

The setting of the text "*iste Deus meus*" (this is my God) shows the unity of many people feeling the same personal connection to God all at once. The final iteration of "*et exaltabo eum*" (and I will exalt Him) builds into an expansive final cadence that combines resolve, triumph, praise, and reverence—all in one statement.

**Christina Whitten Thomas** (b. 1979) – *Take Peace*

Christina Whitten Thomas is particularly committed to writing for the voice and is passionate about working with contemporary poets and original texts. Her works have been performed throughout the United States, including premieres at Carnegie Hall, the Lincoln Center, and the Disney Concert Hall. Seraphim has sung a number of her pieces and commissioned *The Deceiver* from her in 2018.

Thomas wrote "Take Peace" when she was still in high school, and it was her first published piece. She writes, "Upon reading this poem, I was immediately taken with the universal relevance of its timeless message. The text is simple and straightforward, yet it touches the soul and encourages us to look at life from a different angle. The music for the first two stanzas is a contemplative invitation to personal reflection. As the text explains 'there is radiance,' the chorus expands in range and intensity, stressing the word 'glory.' The chorus returns to an intimate level as the words 'take peace' are repeated, reinforcing the message. The first stanza returns at the end, a tranquil reassurance that peace resides within each of us."

In researching the text, the composer found evidence that it may have been written by Ernest Temple Hargrove (1870-1939). It is unknown why it was published in 1911 under the name of Fra Giovanni, a 16th century monk.

**Eddie Hill** (b. 1962) – *We Bloomed in Spring*

Eddie Hill wrote *We Bloomed in Spring* in 2014, during her time mentoring young composers through The Schubert Club's Composer Mentorship program. A winner of multiple awards, fellowships and grants for her compositions, she counts mentorship as integral to her life as a composer.

The text for this piece comes from a translation of a work by the 16th century nun, mystic, writer, and reformer, Teresa of Ávila. She experienced visions and mystical episodes that inspired her to write extensively about contemplative practices. Teresa used the metaphor of "watering a garden" for the practice of mystic prayer throughout her writings, and so the metaphor of earth-bound souls as flowers in her poem "We Bloomed in Spring" follows easily. She calls life and death "apparent," implying they are mere illusions that will fade away when the soul fully realizes that it is not a separate thing from God and thus cannot truly die.

Hill's setting for double SATB choir is soft, alternating sections of delicate polyphony with places where the full choir comes together to underline a thought. In the polyphonic sections, newly entering voices continue and build on the voices that came before, creating a sense of growth and continuity among the eight parts. The mood is contemplative, with moments of mystical joy.

**Johann Sebastian Bach** (1685-1750) – *Singet dem Herrn ein neues Lied*

J.S. Bach needs little introduction. Considered one of the greatest composers of all time, he can claim credit for over 1,000 pieces of music including the *St. John* and *St. Matthew Passions*, the *Brandenburg Concertos*, and the *Tocatta and Fugue in D Minor*.

Bach's writing was inherently instrumental, rather than vocal, which can make it quite challenging for singers. This double choir motet is no exception, requiring every voice to operate in an instrumental manner, at times with the ferocity of a violin's bow, the precision of a trumpet's valve, or the intensity of rolling timpani.

The first movement is an exuberant setting of the first three verses of Psalm 149. It opens with the first choir introducing the spirited melodic material at the very outset, and the second choir providing the choral foundation for the theme. These roles are swapped between the two choirs throughout the movement until the sopranos introduce the fugue theme "*Die Kinder Zion*" (the children of Zion), completing the movement with a faithful statement of praise to the mighty King.

The second movement has two separate pieces running simultaneously. The chorus ("Wie sich ein Vater erbarmet") sings the third verse of "Nun lob, mein Seel, den Herren," a common funeral hymn, harmonized in the homophonic chorale style. As each phrase of the chorale concludes, the solo quartet ("Gott, nimm dich ferner") interrupts with lines that form a more polyphonic aria. Here, for the only time in the motet, the subject is death, but the text is still focused on faith and trust in God.

In the last section, Bach again trades phrases back and forth between choruses until both collide in a grand triple-meter climax ("Alles, was Odem hat"). Like the first movement, it concludes with a brisk fugue, and the text (Psalm 150:2 & 6) once again proclaims a profound faith in the assurance of everlasting life - a belief which all Christians celebrate, but which was of particular importance in the early Lutheran church.

*(The last two paragraphs about the Bach piece were written by Michael Olbash.)*

### **Maurice Duruflé** (1902–1986) – *Gloria* from Messe '*Cum Jubilo*'

Maurice Gustave Duruflé was a French composer, organist, musicologist, and teacher, best known for his setting of the Requiem Mass. As a child chorister, he developed an early and deep appreciation for the sound of the organ and a love for Gregorian chant. Duruflé's professional career was cut short when he suffered severe injuries in a car accident in 1975, from which he never fully recovered.

One of few liturgical works for baritone voices, Messe '*Cum Jubilo*' was originally scored for full orchestra, but Duruflé also created a version with organ accompaniment. His setting of the "Gloria" begins with intense and explosive chords on the organ and the singers in the higher parts of their range. The calmer middle section is a reverent prayer for mercy, and the final section builds to an exuberant and glorious conclusion. Duruflé's fusion of Gregorian chant with 20th century French impressionistic harmony creates a compelling combination that seems simultaneously ancient and modern.

**C. Hubert H. Parry** (1848-1918) – *There is an Old Belief* from *Songs of Farewell*

Sir Charles Hubert Hastings Parry was an English composer, writer, and teacher. He was influential in the late 19th century revival of English music. At the time of his *Songs of Farewell*, Parry was president of the "Music in Wartime" committee which he had helped found in 1914 to provide opportunities for professional musicians to serve the war effort by giving concerts in hospitals, camps, and the like. However, according to Herbert Howells, the war was "a scourge that cast a devastating shadow over Parry's mind and heart."

The six *Songs of Farewell* are considered his choral masterpiece and give us a glimpse of this private man who sensed that his own life was drawing to a close. *There is an Old Belief*, written for six voices, requires tight dynamic control, and its beautiful text by Scottish literary critic John Gibson Lockhart (1774-1854) spins a vision of life "beyond the sphere of grief." The work's ethereal close depicting "eternal sleep" shows why Parry was the most influential choral composer of his generation.

**Ivo Antognini** (b. 1962) – *Hope is the Thing with Feathers*

Swiss-born Ivo Antognini has been composing and improvising at the piano since childhood. Since 2006, he has devoted himself almost exclusively to composing choral music. His works have been performed throughout Europe and the USA, and several have won international awards.

Antognini's *Hope is the Thing with Feathers* is a setting of the Emily Dickinson poem by the same name, written around 1861. In the poem, hope is represented by a bird that sings within the human soul, continuing its song through and despite the storms of life. Antognini dedicated his musical setting to a friend who fell seriously ill during the first wave of Covid but ultimately survived and recovered. He uses unusual harmonic patterns which evoke the feeling of being untethered, lost, or adrift in the storms of life—when hope is needed the most. In contrast, the sections that describe the singing of the bird use more traditional harmonies, which serve to comfort the listener.

**Trevor Weston** (b. 1967) – *Lauda*

Text by Angelo Geter (b. 1986)

Seraphim performed two of Trevor Weston's pieces, *Visions of Glory* and *Magnificat*, in previous seasons. Their profound impact prompted Jennifer Lester to ask Dr. Weston to set Angelo Geter's poem, *Praise*, for the ensemble. In Geter's description of how he conceived this poem, he wrote "...around Christmas time. I was in the midst of mourning and grieving some loved ones. When I was walking, I remembered feeling that in the midst of hard times and as negative as this world can seem at times, you still have to praise things. So this poem focuses on praising the things you should praise, and also praising the things you shouldn't, such as being a headstone or not being in a police report. So that was the inspiration behind this poem. Praising in the midst of all this chaos."

Weston writes of his composition, "My first response to the poem was the ironic joy that we sometimes have to face in life; happiness stemmed from avoiding common threats to our emotional and physical well-being. The poem also reminded me of the *Benedictus es, Domine*, a canticle I remember singing often for Morning Prayer services as a boy soprano. Praise impressed me as a twenty-first century version of the *Benedictus*. Thankfulness for avoiding gun violence is a reality for many people in our country. Geter's poem masterfully addresses this issue along with many other current concerns."

Weston explains, "I chose the Latin word for praise, *Lauda*, as the title of my work to connect Geter's poem to a long tradition of songs of praise in the Christian musical tradition." A baritone soloist is featured throughout the piece, a nod to the nature of Geter's spoken-word performances, but is also, as Weston notes, "similar to the antiphonal settings of canticle texts." The soloist and choir trade words and melodies back and forth like a conversation, each completing the other's thoughts, though the soloist carries the weight of the deeper thoughts. Hearing the choir sing "praise the casket/praise the bullets/praise the trigger" is unsettling and can only be redeemed by the soloist's completion of the full thought which takes it in an unexpected direction.

The music changes constantly, giving the impression of the poet's walk on that day near Christmastime, his thoughts going in all different directions and his mood changing and developing as he comes to the resolution to continue "Praising in the midst of all this chaos."

**Franz Biebl (1906-2001) – *Ave Maria (Angelus Domini)***

Franz Biebl was a German composer who primarily wrote for choral ensembles. He served as choir director at a Catholic church before being drafted into the military in World War II, during which he was captured and detained as a prisoner of war. After his release, he served as organist and choirmaster of a local parish and composed many works and arrangements for the local choirs.

Biebl composed this piece sometime before May 1959, when it was performed for a May-time devotional to the Blessed Virgin Mary. The work did not attract much attention in his native Germany until it was brought to the US. Once the esteemed vocal ensemble Chanticleer made it part of their repertoire, the piece gained popularity and became an internationally performed choral standard.

The text for Biebl's *Ave Maria* has two sources: the Angelus, a prayer commemorating the Incarnation of Christ, and the Ave Maria. The Angelus verses are set as chant-like melodies delivered by unison male voices, while the refrain is set for double choir. Each time they enter, the two choirs engage in call and response that resembles overlapping waves. The piece builds to a climax for the final "Sancta Maria," gaining in intensity and urgency, concluding with the final joyous "Amen."

**Sarah Quartel (b. 1982) – *How Can I Keep from Singing?***

Sarah Quartel is a Canadian composer and educator whose works have been featured internationally in many recordings and radio programs. She writes for children and youth as well as adults, connecting her work as a composer and educator.

The original tune for "How Can I Keep From Singing?" was written by American Baptist Minister Robert Lowry (1826 – 1899), who also wrote "Shall We Gather at the River?" The lyrics were written by Anna Bartlett Warner (1827–1915). The song was popularized by Pete Seeger, an American folk singer and social activist during the McCarthy era. His version modifies much of the explicitly Christian wording of the original and adds an additional verse by Doris Plenn, and it is this later version that Quartel uses.

Her a cappella arrangement for treble voices opens with an intimate solo verse underlining the simple hopefulness of the text. The rhythmic repetition of "how can I keep from singing?" after this opening brings out the excitement and inspiration inherent in the phrase and begins a cycle of changes through the verses taking the mood through joy and thoughtful tenderness, and culminating in a truly jubilant ending.



**Felix Mendelssohn (1809-1847) – *Verleih uns Frieden***

Jakob Ludwig Felix Mendelssohn Bartholdy, now known widely as Felix Mendelssohn, was a German organist, conductor, and composer of the early Romantic period. A child prodigy, he began taking piano lessons at age six, made his first public concert appearance at nine, and wrote his first twelve symphonies in his early teens. Following his death, Mendelssohn's music suffered a long period of denigration motivated by anti-Semitism; his works were banned outright by the Nazi regime. However, his music is now widely recognized and performed worldwide.

*Verleih uns Frieden* (Grant us Peace) is one of eight chorale cantatas Mendelssohn wrote based on Lutheran hymns, and the only one he decided to publish. The text, though not the melody, is taken from a hymn by Martin Luther, which is a German version of the Latin chant *Da pacem, Domine* (Grant us peace, Lord), adapted from Bible verses found in 2 Kings, 2 Chronicles, and Psalm 72.

Mendelssohn's setting features a long instrumental prelude followed by the introduction of the melody in the lower voices. The upper voices then repeat the melody while the lower voices introduce a countermelody. After a short instrumental interlude, the melody and text return, but this time with the richness of four-part choral harmony. The ending of the piece parallels the beginning, with an instrumental postlude that instills the feeling of peace.

**Samuel Coleridge-Taylor (1875–1912) – *Magnificat* from *Morning and Evening Service* in F, Op. 18**

Samuel Coleridge-Taylor was an English composer, conductor, and political activist. Born in Holborn to an English mother and a father originally from Sierra Leone, he identified as Anglo-African. During his first tour of the US that showcased his popular *The Song of Hiawatha*, he was invited by President Theodore Roosevelt to visit the White House, a rare event at the time for a man of African descent. His music was widely performed during his lifetime, and he enjoyed great support from the African American community.

The *Magnificat* is a text attributed to Mary, the mother of Jesus, and is found only in the Gospel of Luke. One of Christianity's most ancient (and provocative) hymns, it is a song of praise, faith, and revolution. Coleridge-Taylor's setting for choir and organ opens in exuberant celebration, calming when referring to God's holiness and mercy. For the more subversive section of the text, the music intro-

duces an undercurrent of disquiet and discontent, a call to action. In the reference to the promise made to Abraham, the music becomes hymn-like and the organ accompaniment sparse. The celebratory mood returns for the “glory be” section, creating an ecstatic song of praise at the end of the piece.

# GREATER BOSTON CHORAL CONSORTIUM

The Seraphim Singers is a member of the Greater Boston Choral Consortium, a cooperative association of diverse choral groups. To learn more, visit [www.bostonsings.org](http://www.bostonsings.org).



THE BOSTON CECILIA SPRING CONCERT

## LES BONNES CHANSONS

**SATURDAY, MARCH 16, 2024 | 8 PM**

**Michael Barrett, Conductor**

**All Saints Parish, Brookline**

The Cecilia Spring Concert celebrates the music of French composers Lili Boulanger, Claude Debussy, Francis Poulenc, and Maurice Ravel; Haitian-American composer Sydney Guillaume; and Quebecois composers Louis Desjarlais, Lionel Daunais, Rachel Laurin, and Marie-Claire Saindon; as well as the beloved French songs of German-American composer Paul Hindemith.

Pre-concert talk by Michael Barrett, 7:30 PM

The Boston Cecilia  
1773 Beacon Street • Brookline, MA 02445-4214

617.232.4540  
[bostoncecilia.org](http://bostoncecilia.org)

**Cantemus Domino**, Sulpitia Cesis

Text: Exodus 15:1-2

Cantemus Domino gloriose enim  
magnificatus est.  
Equum et ascensorem proiecit in mare.

Fortitudo mea Dominus  
et factus est mihi in salutem.  
Iste Deus meus, et glorificabo eum,  
Deus patris mei, et exaltabo eum,

We will sing to the Lord,  
for he has triumphed gloriously;  
horse and rider he has thrown  
into the sea.

The Lord is my strength and my might,  
and he has become my salvation.  
This is my God, and I will praise him,  
my father's God, and I will exalt him.

**Take Peace**, Christina Whitten Thomas

Text: Fra Giovanni Giocondo (1513)

No heaven can come to us  
unless our hearts find rest in today.  
Take heaven!

No peace lies in the future  
which is not hidden in this present  
little instant.  
Take peace!

The gloom of the world is  
but a shadow.  
Behind it, yet within our reach, is joy.  
There is radiance and glory  
in the darkness could  
we but see; and to see, we only  
have to look.

**We Bloomed in Spring**, Edie Hill

Text: St. Teresa of Avila (1515–1582)  
from *Love Poems from God*,  
translated by Daniel Ladinsky

I WILL JUST SAY THIS

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We  
bloomed in Spring.

Our bodies  
are the leaves of God.

The apparent seasons of life and death  
our eyes can suffer;

but our souls, dear. I will just  
say this forthright:  
they are God  
Himself.

We will never perish,  
unless He  
does.

**Singet dem Herrn ein neues Lied**, J.S. Bach

Text: Psalm 149:1-3, Anonymous, verse 3 of *Nun lob, mein Seel, den Herren*  
*Johann Gramann* (1487-1541), and Psalm 150:2 & 6

Singet dem Herrn ein neues Lied!	Sing to the Lord a new song!
Die Gemeinde der Heiligen sollen ihn loben, Israel freue sich des, der ihn gemacht hat.	The congregation of saints shall praise Him, Let Israel rejoice in Him that made Him.
Die Kinder Zion sei'n fröhlich über ihrem Könige; sie sollen loben seinen Namen in Reihen,	Let the children of Zion be joyful in their King. Let them praise His name in the dance,
Mit Pauken und Harfen sollen sie ihm spielen.	with timbrels and harps let them play to Him.

Gott, nimm dich ferner unser an! Denn ohne dich ist nichts getan mit allen unsern Sachen.	God, accept us from now on, because without You is nothing done about any of our concerns.
Drum sei du unser Schirm und Licht, und trügt uns unsre Hoffnung nicht, so wirst du's ferner machen.	Therefore, be our shield and light, and if our hopes do not deceive us, thus will You continue to be.
Wohl dem, der sich nur steif und fest auf dich und deine Huld verläßt!	Blessed be those who fast and firm to You and your mercy surrender!

Wie sich ein Vater erbarmet Über seine junge Kinderlein, So tut der Herr uns allen, So wir ihn kindlich fürchten rein.	As a father takes pity over his little children, so does the Lord to us poor ones, when we fear Him like little children.
Er kennt das arm Gemächte, Gott weiß, wir sind nur Staub. Gleichwie das Gras vom Rechen, ein Blum und fallend Laub.	He recognizes the poor creatures; God knows we are only dust. Just as the grass from the rake, a flower and falling leaf.
Der Wind nur drüber wehet, so ist es nicht mehr da, also der Mensch vergehet, sein End das ist ihm nah.	The wind only over it blows, and it is there no more. So too the human passes away; his end, it is near him.

Lobet dem Herrn in seinen Taten, Lobet ihn in seiner großen Herrlichkeit. Alles was Odem hat, lobe den Herrn, Halleluja!	Praise the Lord for his mighty deeds. Praise Him in his great splendor! Everything that has breath, let them praise the Lord, Hallelujah!
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## TEXTS

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### **Gloria** from *Messe 'Cum Jubilo'*, Maurice Duruflé

Gloria in excelsis Deo.  
Et in terra pax hominibus  
bonae voluntatis.

Laudamus te. Benedicimus te.  
Adoramus te. Glorificamus te.

Gratias agimus tibi  
propter magnam gloriam tuam.  
Domine Deus, Rex caelestis,  
Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe.  
Domine Deus, Agnus Dei,  
Filius Patris.  
Qui tollis peccata mundi,  
miserere nobis.  
Qui tollis peccata mundi,  
suscipe deprecatio nostram.  
Qui sedes ad dexteram Patris,  
  
miserere nobis.

Quoniam tu solus sanctus.  
Tu solus Dominus.  
Tu solus Altissimus, Jesu Christe.  
Cum Sancto Spiritu,  
in gloria Dei Patris. Amen.

Glory to God in the highest,  
and peace on earth to men of good will.

We praise You, we bless You,  
we worship You, we glorify You.

We give You thanks  
for your great glory,  
Lord God, heavenly King,  
O God almighty Father.

Lord, only begotten Son, Jesus Christ,  
Lord God, Lamb of God,  
Son of the Father.  
You take away the sins of the world,  
have mercy on us.  
You take away the sins of the world,  
receive our prayer.  
You are seated at the right hand  
of the Father,  
have mercy on us.

For You alone are the Holy One.  
You alone are the Lord.  
You alone are the Most High Jesus Christ,  
with the Holy Spirit,  
in the glory of God the Father. Amen.

***There is an Old Belief***, C. Hubert H. Parry

Text: John Gibson Lockhart (1794-1854)

There is an old belief,  
that on some solemn shore,  
beyond the sphere of grief  
dear friends shall meet once more,  
beyond the sphere of Time and Sin  
and Fate's control,  
serene in changeless prime  
of body and of soul.  
That creed I fain would keep,  
that hope I'll ne'er forgo.  
Eternal be the sleep,  
if not to waken so.

***Hope is the Thing with Feathers***, Ivo Antognini

Text: Emily Dickinson (1830-1886)

"Hope" is the thing with feathers —  
That perches in the soul —  
And sings the tune without the words —  
And never stops — at all —  
  
And sweetest — in the Gale — is heard —  
And sore must be the storm —  
That could abash the little Bird  
That kept so many warm —  
  
I've heard it in the chilliest land —  
And on the strangest Sea —  
Yet, never, in Extremity,  
It asked a crumb — of Me.

**Lauda**, Trevor Weston

Text: Angelo Geter (b. 1986)

Today I will praise.  
 I will praise the sun  
 For showering its light  
 On this darkened vessel.  
 I will praise its shine.  
 Praise the way it wraps  
 My skin in ultraviolet ultimatums  
 Demanding to be seen.  
 I will lift my hands in adoration  
 Of how something so bright  
 Could be so heavy.  
 I will praise the ground  
 That did not make feast of these bones.  
 Praise the casket  
 That did not become a shelter for flesh.  
 Praise the bullets  
 That called in sick to work.  
 Praise the trigger  
 That went on vacation.  
 Praise the chalk  
 That did not outline a body today.  
 Praise the body  
 For still being a body  
 And not a headstone.  
 Praise the body,  
 For being a body and not a police report  
 Praise the body

For being a body and not a memory  
 No one wants to forget.  
 Praise the memories.  
 Praise the laughs and smiles  
 You thought had been evicted  
     from your jawline  
 Praise the eyes  
 For seeing and still believing.  
 For being blinded from faith  
 But never losing their vision  
 Praise the visions.  
 Praise the prophets  
 Who don't profit off of those visions.  
 Praise the heart  
 For housing this living room of emotions  
 Praise the trophy that is my name  
 Praise the gift that is my name.  
 Praise the name that is my name  
 Which no one can plagiarize or gentrify  
 Praise the praise.  
 How the throat sounds like a choir.  
 The harmony in your tongue lifts  
 Into a song of adoration.  
 Praise yourself  
 For being able to praise.  
 For waking up,  
 When you had every reason not to.

**Ave Maria**, Franz Biebl

Angelus Domini nuntiavit Mariae,  
et concepit de Spiritu sancto.

The angel of the Lord declared  
unto Mary,  
and she conceived of the Holy Ghost.

Ave Maria, gratia plena,  
Dominus tecum,  
Benedicta tu in mulieribus  
et benedictus fructus ventris tui, Jesus.

Hail Mary, full of grace,  
the Lord is with thee.  
Blessed are thou among women  
and blessed is the fruit of thy womb,  
Jesus.

Maria dixit:  
Ecce ancilla Domini,  
fiat mihi secundum verbum tuum.

Mary said:  
Behold the handmaid of the Lord.  
Be it done unto me according to  
Thy word.

Ave Maria . . .

Hail Mary . . .

Et verbum caro factum est  
et habitavit in nobis.

And the Word was made flesh,  
and dwelt among us.

Ave Maria . . .

Hail Mary . . .

Sancta Maria, mater Dei,  
ora pro nobis peccatoribus.  
Sancta Maria, ora pro nobis  
nunc et in hora mortis nostrae.  
Amen.

Holy Mary, Mother of God,  
pray for us sinners now.  
Holy Mary, pray for us  
now and at the hour of our death.  
Amen.



***How Can I Keep from Singing?***, Sarah Quartel

Text: Anna Bartlett Warner (1827-1915) and Doris Plenn, modified by Pete Seeger

My life flows on in endless song  
above earth's lamentations,  
I hear the real though far-off tune  
that hails a new creation.  
Through all the tumult and the strife  
I hear its music ringing.  
It sounds an echo in my soul,  
how can I keep from singing?

While though the tempest loudly roars,  
I hear the truth, it liveth,  
and though the darkness 'round me close,  
songs in the night it giveth.  
No storm can shake my inmost calm  
while to that rock I'm clinging.  
Since love is Lord of heaven and earth,  
how can I keep from singing?

I lift my eyes, the cloud grows thin;  
I see the blue above it,  
and day by day this pathway smooths  
since first I learned to love it.  
The peace of love makes fresh my heart,  
a fountain ever springing;  
all things are mine in love and joy!  
How can I keep from singing!

**Verleih uns Frieden**, Felix Mendelssohn

Text: Martin Luther (1483-1546)

Verleih uns Frieden gnädiglich,  
Herr Gott, zu unsern Zeiten!  
Es ist doch ja kein Andrer nicht,  
der für uns könnte streiten,  
denn du unser Gott alleine.

Grant us peace in your mercy,  
Lord God, in our times!  
There is indeed no other  
who would toil for us  
than you alone, our God.

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**Magnificat**, Samuel Coleridge-Taylor

My soul doth magnify the Lord,  
And my spirit hath rejoiced  
in God my Savior.  
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.  
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  
And hath exalted the humble and meek.  
He hath filled the hungry with good things,  
And the rich He hath sent empty away.  
He remembering His mercy hath  
helped His servant Israel  
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.  
As it was in the beginning, is now,  
and ever shall be,  
World without end. Amen.



## Beauties Joynd Together: Music of the British Isles

**Saturday, Dec. 2, 2023 at 8 PM**

First Church in Cambridge  
11 Garden Street, Cambridge

**Sunday, Dec. 3, 2023 at 3 PM**

Second Church in Newton  
60 Highland Street, West Newton

*the Jameson  
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Kevin Leong  
Music Director

## Music for Double Choir

F. Martin: *Mass for double choir a cappella*  
J.S. Bach: *Singet dem Herrn ein neues Lied*

**Saturday, May 4, 2024 at 8 PM**

First Church in Cambridge  
11 Garden Street, Cambridge

**Sunday, May 5, 2024 at 3 PM**


Second Church in Newton  
60 Highland Street, West Newton



[jamesonsingers.org](http://jamesonsingers.org)

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## *Music Director John W. Ehrlich's Farewell Season* Celebrating his 44 years at the helm of The Spectrum Singers



NOVEMBER 18, 2023 | 7:30PM

### **A Christmas Prelude**

Respighi's *Laud to the Nativity*, with soloists  
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John W. Ehrlich, Music Director

MARCH 16, 2024 | 7:30PM

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*\*Programs subject to change*

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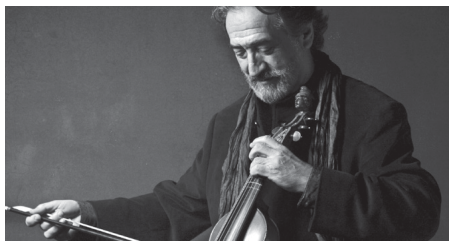
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