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Stars and Planets



FRIDAY

April 26, 2024, 8 pm

Church of the Redeemer
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seraphim

26TH SEASON | 2023-2024

Jennifer Lester, *Music Director*

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Stars and Planets

Jennifer Lester, *Music Director*
Heinrich Christensen, *Organist*
Youth Choir
First Church in Belmont
Ian Garvie, *Music Director*

And featuring . . .
Peter Sykes, *Organist*
Assisted by Victoria Wagner

Kindly hold applause to the end of the program.

<i>Prelude: Chaos and Order</i>	Timothy C. Takach (b. 1978)
<i>Pluto (The Border)</i>	
<i>Mars, from The Planets</i>	Gustav Holst (1874-1934)
<i>Mars (Love Asleep and Waiting)</i>	Takach
<i>Venus, from The Planets</i>	Holst
<i>Venus (Everything Seems Possible)</i>	Takach
<i>Mercury, from The Planets</i>	Holst
<i>An die Sterne</i>	Robert Schumann (1810-1856)
<i>Jupiter, from The Planets</i>	Holst
<i>Wie schön leuchtet</i>	Elliott Gyger (b. 1968)
<i>Saturn, from The Planets</i>	Holst
<i>Stars (premiere)</i>	Patricia Van Ness (b. 1951)
<i>Uranus, from The Planets</i>	Holst
<i>Earth (Only Here)</i>	Takach
<i>Neptune, from The Planets</i>	Holst
<i>Seek Him That Maketh the Seven Stars</i>	Jonathan Dove (b. 1959)
<i>O God, Beyond All Praising</i>	set by Richard Proulx (1937-2010)
<i>Music: THAXTED</i> by Holst (Audience members are invited to sing verses 1 and 3. See page 22.)	

For program notes, see page 8. Texts begin on page 15. More information about the Schoenstein organ can be found on page 23.

Please join us for a reception in the parish hall following the concert.

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Beth Spaulding
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Kelvyn Koning*
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and Esther Leonelli
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ARTISTS

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 unflagging 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

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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.

Peter Sykes, *organist for The Planets*

Peter Sykes is a visiting faculty member at the University of Michigan, a core faculty member and principal instructor of harpsichord at the Historical Performance Department of the Juilliard School in New York City, and teaches organ and harpsichord at Boston University. He has also taught at the New England Conservatory and the Longy School of Music. He has been Music Director at First Church in Cambridge since 1985, directing the choir and playing their 1972 Frobenius organ.



Sykes performs extensively in recital and has made ten solo recordings of organ and harpsichord repertoire ranging from Buxtehude, Couperin, and Bach to Reger and Hindemith, and his acclaimed organ transcription of Holst's *The Planets*. Newly released is a recording of the complete Bach harpsichord partitas on the Centaur label, and an all-Bach clavichord recording on the Raven label. Soon to be released will be the complete Bach works for violin and harpsichord with Daniel Stepten.

He often performs and teaches in Europe, and has been a judge in numerous harpsichord and organ playing competitions. A founding board member and current president of the Boston Clavichord Society as well as past president of the Westfield Center for Historical Keyboard Studies, he is the recipient of the Chadwick Medal and Outstanding Alumni Award from the New England Conservatory, the Erwin Bodky Prize from the Cambridge Society for Early Music, and the Distinguished Artist Award from the St. Botolph Club Foundation. This summer he will be performing a solo recital for the National Convention of the American Guild of Organists in San Francisco.

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Victoria Wagner, *assistant organist for The Planets*

Victoria Wagner was instrumental in the creation of the "Planets" transcription and has been assisting organist for every complete performance of it that Peter Sykes has given, including the original recording at Girard College in Philadelphia. Vickie served as Dean of the Boston Chapter AGO from 1992-1994 and 2010-2012. Between those terms, she was elected to the AGO National Council three times and was nominated twice for the office of national president. She looks forward to retiring in

two weeks from Trinitarian Congregational Church in Concord, where she served as Music Director for thirty-eight years.

Ian Garvie, *music director*,
First Church in Belmont

Ian Garvie is active throughout the Boston area as a conductor, pianist, and teacher. He has directed the music program at the First Church in Belmont for nine years. Highlights of the program include a fully staged children's musical every year, a professional orchestra collaboration twice annually, and two adult choirs. Ian's other professional appearances have included conducting *Wholetone Opera*, the MIT Gilbert and Sullivan Players, Juventas New Music Ensemble, and Vertical Players Repertory Theater in Brooklyn, NY. He has performed as a pianist with Lorelei Ensemble, TCAN Players, and Juventas New Music Ensemble. He maintains an active private piano studio, with students from age 5 to 65. When he's not making music, his passions include spending time with family, cycling, building things, and gardening.



ARTISTS

Youth Choir

First Church in Belmont

The Youth Choir at the First Church in Belmont is open to all singers in grades 5 through High School, with no audition required. Every season starts with a fully staged musical. Past productions include Disney's *Newsies*, *Shrek*, *The Sound of Music*, *Once Upon a Mattress*, and *The Pirates of Penzance*. Once the musical is done, children continue learning and performing high quality choral music, building skills such as sight reading, healthy vocal production, singing in parts, and more. Membership in the children's choir program is open to all singers in Pre-K or above, regardless of church affiliation, hometown, or prior vocal experience.

SERAPHIM

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.

Gustav Holst – *The Planets*

Making a Transcription of *The Planets* for the Organ

In the heyday of organ transcriptions in the 1920's, comparatively infrequent opportunities to hear live orchestral performances and primitive recording capabilities fostered the idea of transcription of orchestral music to the organ (often performed in municipal settings) as a satisfying alternative to 'the real thing.' Gustav Holst's *The Planets*, written in 1914-16, falls within this time frame, but somehow never entered the transcriber's repertoire, perhaps because of its modernity and complexity. This transcription—first performed live in 1994, recorded in 1996, and published in 1998—is offered in homage to the great musicians of the past who enriched the instrument's repertoire and drew audiences to the organ through the art of transcription.

The task of transcribing *The Planets* for the organ may seem impossible to those who know the orchestral version well; the orchestration is so characteristic and colorful that it's easy to see why this appealing work has heretofore resisted any such treatment. In his excellent treatise of 1922, *The Art of Transcribing for the Organ*, Herbert Ellingford makes a case for a different goal: "The chief aim should be to endeavor to make that [music] which is arranged for the organ sound as though it had originally been written for it." The real transformation, then, is to try to turn *The Planets* into an organ work that uniquely and effectively displays the characteristic resources of a comprehensive instrument in the Symphonic style.

The transcription project began in preparation for a performance for the Organ Historical Society. Two basic considerations shaped the process throughout: first, to be faithful to the original musical concept; second, to treat the organ idiomatically. For the most part, a normal layout for a single player is employed, although a second player adding one line becomes necessary for certain phrases in "Venus," "Jupiter," and "Saturn," and is optional in "Mars." The enormous complexity of the last movement, "Neptune," necessitates two players throughout; at one moment all four manuals and pedal, with four hands, two feet, and a pencil holding a long note, are heard at once.

Since its publication this transcription has been performed around the world, including in Westminster Abbey by Jane Parker-Smith. It has been included in

many organ degree recitals and has been used in transcription curricula in a number of schools. I am humbled and grateful for its enthusiastic reception, and am happy to be playing it one more time in my home town.

—Peter Sykes

Timothy C. Takach – *Chaos/Pluto, Earth, Mars, and Venus from Helios*

Inspired by narrative, magical realism, speculative fiction, and making better humans through art, the music of Timothy C. Takach (b. 1978) has become a mainstay in the concert world. His compositions are performed worldwide and applauded for their melodic lines, text choices, and rich, intriguing harmonies. He is a co-founder of Cantus, Graphite Publishing, and Nation, and he is a co-creator of the theatrical production *All is Calm: the Christmas Truce of 1914*. Takach frequently works as a composer-in-residence, presenter, conductor, clinician, and lecturer.

In a statement about *Helios*, Takach wrote: "*Helios* is a musical exploration of our solar system. The libretto is inspired by the Greek and Roman gods for which the planets are named, the science of each planetary body, and the faith in unanswered questions we have as humans. The idea for this piece was born on a tour with Cantus in 2013. I was thinking about how to combine my passions together in music, and I thought I should write a choral cycle based on the planets. Over the course of the next 6 years I researched the solar system and started to piece together the libretto movement by movement. I couldn't find the support to fund the whole cycle in one commission, so I started to write individual movements for smaller commissions along the way. In the spring of 2018 I was talking with Matt Culloton about having it on The Singers' 15th anniversary season, even though it wasn't finished or funded. He told me, "if you write it, I'll program it." So I jumped in the rest of the way. At that point I had written four movements, and I would complete a fifth the next fall.

The libretto contains poetry commissioned for this piece alongside translations of ancient writing and previously published poetry. Each movement's text is inspired by the planet for which it is named, and *Helios* itself has an overarching theme of control. In our lives, some things are within our control and others are not. *Helios* asks us to analyze these situations and be active in finding ways where we can choose. We have the choice to point our lives in a certain way, to decide who we want to be, and how we want to live.

In "Pluto" we stand at the border of chaos, ready to jump in. Patricia Monaghan has us believe that chaos can be beautiful, that it offers us more exciting choices than control. The music brings us into chaos immediately, each section in its own rhythmic pattern, surging and combining to make something greater.

Writing a piece inspired by Mars offered a much-needed exploration of how we view masculinity. The Roman god of war is usually portrayed in a very aggressive, stereotypically masculine way. To me, the way culture tends to convey traditional masculinity is not usually the truth but a mask we wear to show bravado, toughness and confidence. When the 2004 Mars rover Spirit broke a wheel, it ended up dragging the wheel across the surface of the planet, scratching the surface to discover silica underneath. This discovery pointed to the fact that hot water once flowed on or under the surface of Mars. It's such a great metaphor for our sense of manliness—that as our outer layer is scarred we reveal something more gentle underneath. Bill Reichard's wonderful poem explores all of this and offers what I think is a more complete honest view of what it means to be a man.

Like "Saturn," "Earth" is rooted in the ground. While both depict the wonder of the heavens, Newhouse's poem reminds us how special our humanity is. Humans are a product of the only known cradle of life in the universe, and we alone get to experience complex emotion.

Venus has been seen in the night sky throughout most of human history, and in Julia Klatt Singer's words 'we feel a strong attachment to her—she rises for you, lingers for you, wants you to see her, notice her, want her to stay in the sky. And since she is the second brightest thing up there, next to the sun, she does linger, stay.' Venus orbits in the opposite direction from all other planets in our system, moving against expectations, showing how powerful we can be if we choose."

Robert Schumann – *An die Sterne* (first movement)

Robert Schumann (1810-1856) was Brahms' mentor and the husband of piano virtuoso and fellow composer Clara Wieck (daughter of his illustrious teacher, Friedrich Wieck). Until the age of thirty, Schumann's critical writing and composing focused on solo piano works, and he co-founded the still-active *Neue Zeitschrift für Musik* (*New Journal for Music*) in 1834.

He suffered from depression beginning in his mid-twenties and was eventually diagnosed with "psychotic melancholia." After 1840, Schumann expanded his output to hundreds of songs, an opera, four symphonies, choral music, and chamber works.

As his symptoms increased, he attempted suicide and eventually entered a psychiatric hospital, where Brahms visited and read both poetry and the Bible to him.

An die Sterne (To the Stars) is the earliest of Schumann's only four works for double choir (*Vier doppelchörige Gesänge*, op. 141 / *Four double-choir part songs*). Schumann led choral societies in Düsseldorf (in the 1850s) and Dresden (in the 1840s), and his wife Clara often accompanied his rehearsals. The part songs are similar in style to many of Schumann's solo songs, filled with exploratory Romantic harmonies. For *An die Sterne*, Schumann chose a poem by his contemporary Friedrich Rückert (1788-1866). More than fifty of Schumann's compositions were inspired by Rückert's poetry.

Each stanza opens with "Stars in the distant heavens" (*Sterne, in die Himmels ferne*), and explores whether peace can be found among the stars. Schumann varies each verse, traveling further away from the home key each time a question is asked. After receiving no answers (or musical resolutions), Schumann reaches a tonic chord (home?), although in second inversion, and provides no comforting resolution for the 'star-struck' wanderer.

Elliott Gyger – *Wie schön leuchtet*

Elliott Gyger (b. 1968) holds a Bachelor of Music from the University of Sydney (1990) and a Ph.D. in Music from Harvard University (2002), where he was Assistant Professor of Music from 2003-2007. Gyger has taught at the University of Melbourne since 2008, where he is currently Professor of Music (Composition). His awards have included the Peggy Glanville-Hicks Fellowship, the Walter Hinrichsen Award from the American Academy of Arts and Letters, and commission grants from the Australia Council and the Fromm Foundation. Elliott Gyger is active as a performer, teacher, curator, and writer on music.

Among his orchestral and large ensemble works are a concerto for E-flat clarinet, celesta, tenor saxophone, and prepared piano, as well as *Concerto for Orchestra*, premiered in 2022. His 'dialogue for orchestra' *on air* (2011) was awarded the Sydney Symphony 80th Anniversary Composition Prize. His long-standing collaboration with Sydney ensemble Halcyon has resulted in seven vocal chamber works to date, two of which have won the Paul Lowin Song Cycle Award. He has also collaborated with librettist Pierce Wilcox on two critically acclaimed works for Sydney Chamber Opera.

From the composer: "This work is an elaborate setting of the extremely familiar Phillip Nicolai hymn *Wie schön leuchtet der Morgenstern*, written for the wedding of two Boston friends [Seraphim's Jennifer Lester and Greg Merklin]. Although often associated with Epiphany, Nicolai's text bears the subtitle "*ein geistliches Brautlied*" (a spiritual bride-song), and abounds in joyful, at times extravagant, wedding imagery. It is in many ways a companion piece to his other even more famous chorale, *Wachet auf*. The two hymns explore the same text metaphors and have closely related melodies—a fact I take advantage of in the fifth verse of my setting, in which the two tunes are superimposed, and the texts interleaved.

Unlike much of my other music, the nature of the chorale melody demanded that this piece be unabashedly tonal, with complexity arising out of the textural and contrapuntal interplay between the three choirs. It was only after the fact that I noticed that *Wie schön leuchtet* contains the four attributes traditionally associated with weddings in our culture: something old (the chorale tunes), something new (my contribution), something borrowed (the opening phrase of a well-known Bach motet towards the end), and something blue (the jazzy chords of verse 4)!"

Patricia Van Ness – Stars

Composer, violinist, and poet Patricia Van Ness (b. 1951) draws upon elements of medieval and Renaissance music to create a signature voice that has been hailed by musicians, audiences, and critics. She has been called a modern-day Hildegard von Bingen^{1,2} with her ability to compose music "ecstatic and ethereal," "both ancient and new"^{2,3}. As in medieval aesthetics, her music and poetry explore the relationship between beauty and the Divine.

Her work-in-progress is *Music for the Psalms*, creating a new anthem for each of the 150 psalms. Her psalm settings are used regularly at compline (Night Song, www.nightsong.org) at First Church in Cambridge, where she has been Staff Composer since 1996 and where Peter Sykes is Music Director.

¹ Gary Higginson, *Music Web UK*

² Gaby Beinhorn, *Südwestrundfunk*, Germany

³ Susan Larson, *The Boston Globe*

Works by Van Ness have been commissioned, recorded, and performed by many ensembles, including The King's Singers; St. Martin's Voices, St. Martin in the Fields; The Heidelberg New Music Festival; and Chanticleer, among numerous others, and performed internationally. For more information and scores see www.patriciavanness.com.

Van Ness writes: "Jennifer Lester suggested that I use *Stars* by Sara Teasdale as the text for this commission, and for this I'm very grateful. In the simplicity and elegance of this poem I can smell the pines and see the stars against the vast midnight sky. It was an honor to compose this piece for The Seraphim Singers and my thanks and appreciation go to them and to Jennifer Lester."

Jonathan Dove – *Seek Him that Maketh the Seven Stars*

Jonathan Dove (b. 1959) is an English composer of opera, choral works, plays, films, and orchestral and chamber music. Dove is a prolific composer of operas, including three for the Musica nel Chiostro festival in Italy, the television operas *When She Died...* (2002) and *Man on the Moon* (2006), and a chamber opera, *Kwasi & Kwame* (2007). His highly successful comic opera *Flight* was premiered by Glyndebourne Touring Opera in 1998 and has been performed in the USA, Germany, and Australia. Dove has composed several popular anthems as well as the large-scale cantata *The Passing of the Year* (2000). For modern symphony orchestra he has written a trombone concerto, *Stargazer* (2001), and a cantata with solo counter-tenor—*Hojoki (An Account of my Hut)*—for the opening concert of the BBC Symphony Orchestra's 2006/2007 season.

The words for Jonathan Dove's *Seek Him that Maketh the Seven Stars* are taken from Amos 5:8 and from Psalm 139. An important theme in the prophetic vision of the Book of Amos is God's omnipotence, while Psalm 139 stresses God's omnipresence. Dove combines short passages from both of these to create a beautiful picture of light and darkness.

The "seven stars" mentioned are the Pleiades, a star cluster located in the constellation of Taurus. This is the most obvious star cluster to the naked eye, and it has been an important navigational marker since antiquity. There are three direct references to the Pleiades in the Old Testament (including this one), and a single indirect reference in the Book of Revelation.

NOTES

As the piece begins, sextuplets in the organ's high register sound like stars twinkling, setting the night sky as the background for the piece. Long vocal lines portray the sense of awe one feels when surrounded by something so large and grand. The "seek him" gesture changes pattern, becoming more urgent and syn-copated, and builds to its peak on the words, "that turneth the shadow of death." After a brief silence, the organ and singers finish the phrase with "-into morning." The music swells once more, its great, all-encompassing warmth symbolizing the fact that God is here, all around us. The tempo slows as the devotional mantra returns and the music calms. At the end of the piece, ascending voices show us that the long night is now over, and dawn has arrived.

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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.

Prelude: Chaos and Order.

Timothy C. Takach

Text: Henry Brooks Adams

Chaos was the law of nature;
Order was the dream of man.
Chaos often breeds life,
when order breeds habit.
Chaos breeds life.

Pluto (The Border).

Timothy C. Takach

Text: Patricia Monaghan

Here is where chaos starts.

It is the fiercest hunger.
It is a great tearing pain
that so occupies the mind
that there is nothing else.

It is being breathed.
It is being breathless.

Standing on the border
of chaos means standing
In a sharp cold wind
on the highest pass
in the arctic mountains.

It means plunging
into stars.
It means soaring into jade seas.

Here at the border
we are not in chaos yet.
This is more relentless
than chaos. And

more beautiful. Far,
far more beautiful.

Mars (Love Asleep and Waiting).

Timothy C. Takach

Text: William Reichard

A solitary planet spins alone
But never alone
 There are moons
 There are stars
A silent man lives alone
But never alone
 There are voices
 There are songs
Under the rocky surface
 There is ice
 Where once was water
Under the cold hide
 There is ice
 But also blood
A lonely planet spins amidst
 The endless celestial bodies
 The vast potential of space
A single man can never be lonely
 If he's a son, a father, a brother
 If he's a husband, a friend, a lover
Peel back the planet's skin
 And find water, waiting, for the sun
Peel back the body's fierce facade
 And find love, asleep, and waiting

Venus (Everything Seems Possible).

Timothy C. Takach

Text: Julia Klatt Singer

What is life with nothing to contain it?
Shore or edge of night, first rising star
For you
Her favorite word is linger
For her
Bliss is the blackest sky
The way she lights it
With her beauty.
When the sea became the sea
She moved like she still moves
In the opposite direction
Towards that something
To define her, beyond
which everything seems
possible.

An die Sterne, Robert Schumann

Text: Friedrich Rückert (1788-1866), Translation by Livia Racz

Sterne, in des Himmels Ferne!
 die mit Strahlen besser Welt,
 ihr die Erdendämmerung hellt;
 Sterne, in des Himmels Ferne!
 schau'n nicht Geisteraugen
 von euch erdenwärts,
 dass sie Frieden hauchen
 in's umwölkte Herz?

Stars, in the far reaches of heaven!
 who with rays of a better world
 earth's twilight brighten.
 Stars, in the far reaches of heaven!
 gaze not your spectral eyes
 down earthward,
 breathing peace
 into the darkened heart?

Sterne, in des Himmels Ferne!
 träumt sich auch in jenem Raum
 eines Lebens flücht'ger Traum?
 Sterne, in des Himmels Ferne!
 Hebt Entzücken, Wonne,
 Trauer, Wehmuth, Schmerz,
 jenseit unsrer Sonne
 auch ein fühlend Herz?

Stars, in the far reaches of heaven!
 does not life's fleeting dream
 also dream up there in space?
 Stars, in the far reaches of heaven!
 does not rapture, bliss,
 sadness, gloom, pain,
 beyond our sun
 also revive a feeling heart?

Sterne, in des Himmels Ferne!
 Winkt ihr nicht schon Himmelsruh'
 mir aus euren Fernen zu?
 Wird nicht einst dem Müden
 auf den goldnen Au'n
 ungetrübter Frieden
 in die Seele thaun?

Stars, in the far reaches of heaven!
 do you not beckon to me
 with heavenly peace
 from your distant realm?
 Will not unalloyed peace
 on the golden meadows
 one day thaw the hearts
 of the weary soul?

Sterne, Sterne,
 bis mein Geist den Fittig hebt,
 und zu eurem Frieden schwebt,
 hang' an euch mein Sehnen,
 hoffend, glaube voll!
 O ihr holden schönen,
 könnt ihr täuschen wohl?

Stars, stars!
 till my spirit lifts its pinions
 and soars to your peace,
 may my longing cling to you,
 full of hope and faith!
 O, you: kind and beautiful,
 could you ever lead astray?

Wie schön leuchtet, Elliott Gyger

Text: Philipp Nicolai (1556-1608), Translation by Livia Racz

Wie schön leuchtet der Morgenstern
voll Gnad' und Wahrheit von dem Herrn,
die süße Wurzel Jesse!

Du Sohn David aus Jakobs Stamm,
mein König und mein Bräutigam,
hast mir mein Herz besessen.
Lieblich, freundlich,
schön und herrlich, groß und ehrlich,

reich von Gaben.

Hoch und sehr prächtig erhaben!

Ei meine Perl', du werthe Kron',
wahrer Gottes- und Marienssohn,
ein hochgeborner König!
Mein Herz heißt dich ein Lilium,
dein süßes Evangelium
ist lauter Milch und Hönig.

Ei mein Blümlein,
Hosianna, himmlisch Manna,
das wir essen,
deiner kann ich nicht vergessen!

Geuss sehr tief in mein Herz hinein,
du heller Jaspis und Rubin,
die Flamme deiner Liebe.

Und erfreu' mich, daß ich doch bleib'
an deinem auserwählten Leib
ein' lebendige Rippe!

Nach dir ist mir,
gratiosa coeli rosa,
Krank und glimmet
mein Herz, durch Liebe verwundet!

How beautifully shines the morning star
full of grace and truth from the Lord,
the sweet root of Jesse!

You son of David from the line of Jacob,
my king and my bridegroom,
have taken possession of my heart,
[you who are] lovely, friendly,
beautiful and glorious,
great and honorable,
rich in gifts,
lofty and exalted in splendor!

Ah my pearl, my precious crown,
true son of God and Mary,
a king of most noble birth!
My heart calls you a lily,
your sweet gospel
is pure milk and honey.
Ah my dear flower,
hosanna, heavenly manna,
that we eat,
I cannot forget you!

Pour most deeply within my heart,
you clear jasper and ruby,
the flames of your love,
and make me rejoice, so that I may remain
in your chosen body
a living rib!
Because of you,
gracious rose of heaven,
sick and smoldering
[is] my heart wounded with love.

TEXTS

Von Gott kommt mir ein Freudenschein,
wenn du mit deinen Äugelein
mich freundlich tust anblicken.
O Herr Jesu, mein trautes Gut,
dein Wort, dein Geist, dein Leib und Blut

mich innerlich erquickten!
Nimm mich freundlich
in dein' Arme, daß ich warme
werd' von Gnaden!
Auf dein Wort komm' ich geladen.

Zwingt die Saiten in Zithara
und laßt die süße Musika
ganz freudenreich erschallen.
Daß ich möge mit Jesulein,
dem wunderschönen Bräut'gam mein,
in steter Liebe wallen.

Singet, springet,
jubilieret, triumphieret,
dankt dem Herren!
Groß ist der König der Ehren!

A joyful light from God comes to me
when with your dear eyes
you look on me as a friend.

Oh Lord Jesus, my beloved good,
your word, your spirit,
your body and blood
refresh me within.

Take me like a friend
in your arms, so that I may become warm
with your grace.

To your word I come invited.

Pluck the strings on the zither
and let the sweet music
resound full of joy,
so that with dear Jesus,
my most beautiful bridegroom,
in constant love I may make
my pilgrimage!

Sing, leap,
rejoice, triumph,
thank the Lord!
Great is the king of honor!

(Texts continued on the next page.)

Wie schön leuchtet, texts continued

Gloria sei ihm gesungen
 mit Menschen und mit Engelszungen,
 mit Harfen und mit Zimbeln schön.
 Mein Freund kommt
 vom Himmel prächtig,
 von Gnaden stark, von Wahrheit mächtig;
 mein Licht wird hell,
 mein Stern geht auf.
 Wohlauf, der Braut'gam kommt,
 steht auf, die Lampen nehmt! Halleluja!
 Macht euch bereit zur Hochzeitsfreud;
 Ihr müsset ihm entgegengehn!

Wie bin ich doch so herzlich froh,
 daß mein Schatz ist das A und O,
 der Anfang und das Ende!
 Er wird mich doch zu seinem Preis
 aufnehmen in das Paradeis,
 des klopf' ich in die Hände.
 Amen! Amen!
 Komm, du schöne Freudenkrone,
 bleib nicht lange,
 deiner wart' ich mit Verlangen!

May Gloria be sung to him
 with the tongues of men and angels,
 with beautiful harps and cymbals.
 My friend comes from heaven glorious,
 strong in mercy, mighty in truth,
 my light becomes bright,
 my star ascends.
 Awake, the bridegroom comes,
 arise and take the light! Hallelujah!
 Ready yourselves for the wedding feast;
 ye must go to meet him there.

How full I am therefore of heartfelt joy
 that my treasure is the alpha
 and the omega,
 the beginning and the end.
 To his reward he will
 take me up to paradise,
 and so I clap my hands.
 Amen! Amen!
 Come, you sweet crown of joy,
 do not long delay,
 I wait for you with longing!

Stars, Patricia Van Ness

Text: Sara Teasdale (1884-1933)

Alone in the night
on a dark hill
with pines around me
spicy and still,
and a heaven full of stars
over my head,
white and topaz
and misty red;
myriads with beating
hearts of fire
the aeons
can't vex or tire;
up the dome of heaven
like a great hill
I watch them marching
stately and still.
And I know that I
am honored to be witness
of so much majesty.

Earth (Only Here), Timothy C. Takach

Text: Brian Newhouse

My skies blaze and dazzle with ice,
lava burns in my veins.
All the glories of the gods are here—
but no gods gave me their name.

Mars may boast about war,
but only here are there blades,
and only here blood-stained soil.

Venus may preach on love,
but only here does an eye meet an eye
and whole new heavens are born.

Only here is there spring,
only here the breath of the rose.
Only here is there miracle,
suffering, awe __
and only here do they kneel in prayer.

Seek Him That Maketh the Seven Stars, Jonathan Dove

Text: Amos 5:8, Psalm 139

Seek him that maketh the seven stars and Orion
and turneth the shadow of death into the morning.
Alleluia, yea, the darkness shineth as the day,
the night is light about me. Amen.

O GOD BEYOND ALL PRAISING

THAXTED

Gustav Holst, 1874–1934

Michael Perry, 1942–1996

Setting by Richard Proulx, 1937–2010



All 1. O God be - yond all prais - ing, we
Choir 2. The flow'r of earth - ly splen - dor in
All 3. Then hear, O gra - cious Sav - ior, ac -



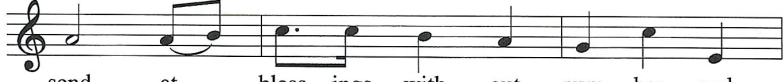
wor - ship you to - day and sing the love a -
time must sure - ly die, its frag - ile bloom sur -
cept the love we bring, that we who know your



maz - ing that songs can - not re - pay; for
ren - der to you the Lord most high; but
fa - vor may serve you as our king; and



we can on - ly won - der at ev - 'ry gift you
hid - den from all na - ture the e - ter - nal seed is
wheth - er our to - mor - rows be filled with good or



send, at bless - ings with - out num - ber and
sown— though small in mor - tal stat - ure, to
ill, we'll tri - umph through our sor - rows and



mer - cies with - out end: we lift our hearts be -
heav - en's gar - den grown: for Christ the Man from
rise to bless you still: to mar - vel at your



fore you and wait up - on your word, we
heav - en from death has set us free, and
beau - ty and glo - ry in your ways, and



hon - or and a - dore you, our great and might - y Lord.
we through him are giv - en the fi - nal vic - to - ry!
make a joy - ful du - ty our sac - ri - fice of praise.

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**The Schoenstein & Co. Organ
Church of the Redeemer**

The organ at the Church of the Redeemer was designed and built in 2018 as Opus 172 by the San Francisco firm of Schoenstein & Co. The three manual, 25 stop instrument was designed in the Anglican tradition. The organ's primary goal is to accompany the congregation and the choirs with expressivity and elegance with its wealth of 8-foot tone. A stop list is available at the ticket desk for those who have an interest in the specifications.

The Schoenstein organ cases are based upon an historic design for the famous 1912 Harrison & Harrison organ at St. Mary Redcliffe, Bristol, England, making it the perfect contemporary to the church's elegant 1915 Henry Vaughan building.

The organ was blessed by The Right Rev. Alan M. Gates, Bishop of the Diocese of Massachusetts, on May 6, 2018. The dedication recital was performed by Ken Cowan.

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

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