Choral Union

Saturday, November 6, 2021 at 8pm
Lagerquist Concert Hall, Mary Baker Russell Music Center
Choral Union
Richard Nance, conductor

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Welcome to Lagerquist Concert Hall.

Masks must be worn at all times while indoors and for the duration of the performance.

Please disable the audible signal on all watches and cellular phones for the duration of the concert.

Use of cameras, recording equipment and all digital devices is not permitted in the concert hall.

PROGRAM

Seek Him That Maketh The Seven Stars ................................................................. Jonathan Dove (b. 1959)
Paul Tegels, organ

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.

Amos 5-8: Psalm 139

Christus Vincit ................................................................. James MacMillan (b. 1959)
Aria Manning, soprano

Christ conquers, Christ is King, Christ is Lord of all.
Alleluia!

Worcester Acclamations

Hymn to St. Cecilia, op. 27 ................................................................. Benjamin Britten (1913-1976)
Jennifer Gorham, soprano • Rachel Bridges, mezzo-soprano
Sean Murphy, tenor • Joshua Luebke, bass

I

In a garden shady this holy lady
With reverent cadence and subtle psalm,
Like a black swan as death came on
Poured forth her song in perfect calm:
And by ocean’s margin this innocent virgin
Constructed an organ to enlarge her prayer,
And notes tremendous from her great engine
Thundered out on the Roman air.

Blonde Aphrodite rose up excited,
Moved to delight by the melody,
White as an orchid she rode quite naked
In an oyster shell on top of the sea;
At sounds so entrancing the angels dancing
 Came out of their trance into time again,
And around the wicked in Hell’s abysses
The huge flame flickered and eased their pain.

Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.

II

I cannot grow;
I have no shadow
To run away from,
I only play.

I cannot err;
There is no creature
Whom I belong to,
Whom I could wrong.

I am defeat
When it knows it
Can now do nothing
By suffering.

All you lived through,
Dancing because you
No longer need it
For any deed.

I shall never be
Different. Love me.

*Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.*

III

O ear whose creatures cannot wish to fall,
O calm of spaces unafraid of weight,
Where Sorrow is herself, forgetting all
The gauchness of her adolescent state,
Where Hope within the altogether strange
From every outworn image is released,
And Dread born whole and normal like a beast
Into a world of truths that never change:
Restore our fallen day; O re-arrange.

O dear white children casual as birds,
Playing among the ruined languages,
So small beside their large confusing words,
So gay against the greater silences
Of dreadful things you did: O hang the head,
Impetuous child with the tremendous brain,
O weep, child, weep, O weep away the stain,
Lost innocence who wished your lover dead,
Weep for the lives your wishes never led.

O cry created as the bow of sin
Is drawn across our trembling violin.

O weep, child, weep, O weep away the stain.

O law drummed out by hearts against the still
Long winter of our intellectual will.

That what has been may never be again.

O flute that throbs with the thanksgiving breath
Of convalescents on the shores of death.

O bless the freedom that you never chose.

O trumpets that unguarded children blow
About the fortress of their inner foe.

O weep, child, weep, O weep away the stain.

O law drummed out by hearts against the still
Long winter of our intellectual will.

O flute that throbs with the thanksgiving breath
Of convalescents on the shores of death.

O bless the freedom that you never chose.

O trumpets that unguarded children blow
About the fortress of their inner foe.

O weep, child, weep, O weep away the stain.

Sure On This Shining Night (from *Nocturnes*)

*Sure on this shining night
Of star-made shadows round,
Kindness must watch for me
This side the ground.

The late year lies down the north.
All is healed, all is health.*

---

*Intermission*
Mass in E-flat, op. 109 (Cantus Missae) ................................................................. Josef Gabriel Rheinberger (1839-1901)

1. Kyrie

   Lord have mercy.
   Christ have mercy.
   Lord have mercy.

2. Gloria

   Glory to God in the highest.
   And on earth peace to all those of good will.
   We praise you. We bless you.
   We worship you. We glorify you.
   We give thanks to you
   according to your great glory.
   Lord God, Heavenly King,
   God the Father almighty.
   Lord Jesus Christ, the only begotten Son.
   Lord God, Lamb of God, Son of the Father.
   Who takes away the sins of the world,

   have mercy upon us.
   Who takes away the sins of the world,
   receive our prayer.
   Who sits at the right hand of the Father,
   have mercy upon us.
   For You alone are holy,
   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.

3. Credo

   I believe in one God, The Father Almighty,
   maker of heaven and earth,
   And of all things visible and invisible.
   And I believe in one Lord, Jesus Christ,
   The only begotten Son of God,
   born of the Father before all ages.
   God from God, Light from Light,
   True God from true God.
   Begotten, not made,
   of one substance with the Father
   by whom all things were made.
   Who for us and for our salvation
   came down from heaven.
   And was incarnate by the Holy Spirit
   of the Virgin Mary. And was made man.
   Crucified also for us under Pontius Pilate,
   he suffered, and was buried.
   And on the third day he rose again,

   according to the Scriptures.
   He ascended into heaven and
   He sits at the right hand of the Father.
   He shall come again with glory
   to judge the living and the dead;
   and of his kingdom there will be no end.
   And I believe in the Holy Spirit,
   the Lord and Giver of life,
   who proceeds from the Father and the Son
   who together with the Father and the Son
   is adored and glorified,
   who spoke to us through the Prophets.
   And I believe in one, holy, catholic
   And Apostolic Church.
   I confess one baptism for the remission of sins.
   I await the resurrection of the dead,
   and the life of the world to come.
   Amen.

4. Sanctus

   Holy, Holy, Holy, Lord God of Hosts.
   Heaven and earth are full of thy glory.
   Hosanna in the highest.

5. Benedictus

   Blessed is He who comes in the name of the Lord.
   Hosanna in the highest.
6. Agnus Dei

Lamb of God,
who takes away the sins of the world,
Lamb of God,
who takes away the sins of the world,

have mercy upon us.
Lamb of God,
who takes away the sins of the world,
Grant us peace.

Jubilate Deo

William Walton (1902-1983)

Paul Tegels, organ

Julie Landes • Jennifer Gorham • Melissa Dier, SSS trio
Lydia Bill • Nicholas Pharris • Aron Roberts, ATB trio

O be joyful in the Lord, all ye lands:
serve the Lord with gladness,
and come before his presence with a song.

Be ye sure that the Lord he is God:
it is he that hath made us, and not we ourselves;
we are his people and the sheep of his pasture.

O go your way into his gates with thanksgiving,
and into his courts with praise:

Be thankful unto him, and speak good of his name,
For the Lord is gracious, his mercy is everlasting:
and his truth endureth from generation to generation.

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.

Psalm 100

Pacific Lutheran University Choral Union
Richard Nance, conductor

Soprano
Maya Adams
Maddie Barnes
Molly Barnes
Jonica Beatie
Megan Booth
Katie Coddington
Melissa Dier
Caryl Dowd
Katherine Eagle
Amy Fuller
Jennifer Gorham
Anna Kwon
Julie Landes
Aria Manning
Nancy Nole
Amy Onstot
Lauren Berg Pitts
Heather Simmons

Alto
Hannah Antonio
Lydia Bill
Rachel Bridges
Debbie Dion
Nicole Fife
Karen Fulmer
Debbie Hushagen
Amanda Kelly
Thea Lund
Cindy Luebke
Patti Nance
Becky Purser
Janelle Purser
Allison Saager
Alison Shane
Emily Shane
Diann Spicer
Anne Urnie

Tenor
Neil Asay
Tom Cameron
Samuel Eagle
Eric Faris
Miles Jackson
John H. McGilliard
Sean Murphy
Rich Ockwell
John Ockwell
Nicholas Pharris
Riley Pitts
Ian Rice
Roland V. Robinson
Randy Saager

Bass
Tim Adams
Alan Aplin
Chris Berntsen
Alonso Brizuela
T.J. Chynoweth
Adam Freemantle
Nathan Gorham
Jim Hushagen
Brent Johnson
Todd E. Kelley
Joshua Luebke
Ethan Moon
Phillip Nesvig
Aron Roberts
Daniel Schreiner
Alex Stahl
Larry Wiseman
Program Notes

Seek Him That Maketh The Seven Stars (note from the composer)

The theme of light, and star-light in particular, is an endless source of inspiration for composers. I came across these words about light and stars while looking for a text to set as an anthem for the Royal Academy of Arts’ annual Service for Artists: I thought these images would have a special meaning for visual artists. The anthem begins with a musical image of the night sky, a repeated organ motif of twinkling stars that sets the choir wondering who made them. The refrain ‘Seek him’ starts in devotional longing but is eventually released into a joyful dance, finally coming to rest in serenity. Seek Him was commissioned by the Royal Academy of Arts and first performed at St. James’ Piccadilly in May 1995.

Christus Vincit (note from the publisher, by Paul Spicer)

This double choir anthem setting of a text from the 12th century Worcester Acclamations was written for St. Paul’s Cathedral, London, with the music incorporating breathing space to allow for the cathedral’s natural reverberation. Counterpoint is contrasted with simple harmonies and glowing Alleluias to telling effect, plus melismatic solos for soprano.

The anthem starts from the sopranos (in four parts) and works its way to the basses in plainsong-like phrases that are punctuated by moments of silence – or time for a period of reverberation to subside. MacMillans’s love of the vocal cadenza with its melismatic freedom and characteristic ornamentation is here given to a soprano solo. The final Alleluias are wonderfully rich, linearly interacting between the voices, and giving way to the soprano solo who culminates twice on high Bs (piano!), left floating magically in space.

Hymn to St. Cecilia (note from the score, by Philip Brunelle)

In 1942 after three years of living in New York where he composed, among other things, his first opera (Paul Bunyan) and a choral work (Ballad of Heroes), Benjamin Britten boarded a Swedish caro ship, the MS Axel Johnson, returning to his home in England in the midst of World War II. The U boat threat was very real at the time and yet while sailing across the Atlantic Ocean Britten composed two of his most joyful choral works, Hymn to St. Cecilia, and 7 Christmas Carols which became A Ceremony of Carols.

Upon boarding the ship Britten’s draft for the first section of Hymn to St. Cecilia was confiscated by customs officials (thinking it might be coded information!) but Britten simply wrote out the words and what he had already composed from memory and proceeded with the work – a piece in honor of St. Cecilia (the patron saint of music), whose birthday (November 22) is the same as Britten’s. As there is a long tradition of writing odes and songs to St. Cecilia he wished to do the same. Poet W.H. Auden had supplied the composer with the text for the hymn in 1940.

In the opening section Auden’s text celebrates an aesthetic and spiritual appeal as well as an erotic one, moving in the second section (“I cannot grow”) to words spoken by music itself. The third section begins by praising music for its power to express all emotion innocently (“O dear whit children, casual as birds”) but then moves to an admonition of failure. Auden concludes by asking the reader to accept one’s loss of innocence and celebrate it (“O wear your tribulation like a rose”).

Musically, Britten opens the Hymn with a spacious, graceful lilt – the women’s voices in triplets floating on simple triads while the men in duple time descend in fourths, coming together at each cadence. The first section, as is true of all three sections, concludes with an invocation (“Blessed Cecilia, appear in visions to all musicians”), this first being soft and in unison. The second section is a scherzo, light and fast, playful and childlike, with the sopranos and tenors tossing the words to each other while altos and basses offer us a quasi-cantus firmus on the same text. Once again, this section concludes with the invocation, harmonized this time. The final section is more instrumental in feeling (St. Cecilia odes traditionally describe different instruments), beginning with a ground which comments on Auden’s reference urging us (with solo voices) to end the struggle and concluding with the solo tenor’s trumpet call, which brings us back to tonality of the opening of the work. The final invocation comes to a sublime, peaceful cadence in E major.
Sure On This Shining Night

Morten Lauridsen is a native of the Pacific Northwest, and spends much of his time composing at a remote island location in the San Juan Islands. He served on the faculty at the University of Southern California for more than forty years, and he has received several awards, including being named “An American Choral Master” by the National Endowment for the Arts (2006), and the National Medal of Arts (2007). His eight choral cycles are widely performed throughout the world. Sure On This Shining Night comes from the cycle Nocturnes, which was the 2005 Raymond W. Brock Memorial Commissioned work sponsored by the American Choral Directors Association. This beautiful work features a text by poet James Agee (1909 – 1955) that comes from his larger poem, Description of Elysium, from the book Permit Me To Voyage, published in 1934. Lauridsen sets the text in a warm, romantic style, changing meter with the natural rhythm of the text. He uses various choral textures – unisons, duets, and full six-part writing to create variety and fuller expression. Lauridsen is also very specific about rubato, small changes in tempo that again bring out the fuller meaning of the text and allow a bit of time to enjoy the lush harmony.

Mass in E-flat, op. 109 (Cantus Missae)

In the mid-19th century a movement a number of works by J.S. Bach and Palestrina were “rediscovered” by German church musicians as they were edited and published in large collections that became very popular. Bach’s works were viewed as being intellectual, and Palestrina’s were viewed as restrained and refined. These ideals gave birth to the “Cecilian” movement, founded by conservative Catholic musicians who sought to suppress individuality and artistic gestures in church music in favor of placing it more firmly in a liturgical context. Based on what they had seen in the works of Bach and Palestrina, the Cecilians believed that church music should never be dramatic or contain musical elements that might call attention away from the texts, therefore confusing or distracting worshippers. Pope Pius IX was in power at the time, and in 1870 he gave his approval of the Cecilian movement.

Josef Rheinberger was working as the cantor at the Royal Chapel in Munich at this time, and he did not necessarily subscribe to the principles of the Cecilian movement, but instead sought to incorporate more of the stylistic elements heard in German secular music of the time into his masses and motets, while still recalling elements of earlier eras, in particular the textual clarity shown in the works of Palestrina, and the intellectual counterpoint of Bach. In 1878 he composed his most famous work, the Mass in E-flat, Opus 109, and immediately dedicated it to the progressive Pope Leo XIII, who had come to power in 1877 after the death of Pius IX. In this double-chorus work, the text is presented mostly in declamatory statements that flow in dialogue between the two choirs, and Rheinberger brings the choruses together in full eight-part texture to emphasize key moments of the text. And at the Gloria ends with a fugue that harkens back to the works of Bach. But there are also numerous instances of dramatic word painting, interesting harmonic twists and use of sudden dynamic changes, particularly in the settings of the long texts in the Gloria and Credo. This masterful combination of elements from various stylistic eras places the Mass in E-flat as one of the great unaccompanied masses of the choral repertoire.

Jubilate Deo

William Walton was one of the most important British composers of his generation. His career spanned some sixty years, during which he composed works in various genres, from film scores to opera. He is probably best known for his cantata Belshazzar’s Feast, his First Symphony, and his Coronation Te Deum that was composed for the coronation of Elizabeth II. Walton composed several liturgical anthems, including Jubilate Deo, which was premiered in 1972 by the Christ Church Cathedral Choir of Oxford. Walton composed the work to celebrate his 70th birthday. Composed for organ and double chorus, the work features a trio of female voices and another of mixed voices that sing in warm, placid moments that interrupt the exuberant chorus.

Want to skip the line at the door?

Tickets are available for purchase online up until the start time of each ticketed performance. Visit www.plu.edu/music tickets prior to any event to purchase your tickets ahead of time. Simply select the event you’d like to attend and click the “Tickets” button.

School of Arts + Communication
# Fall Events at Pacific Lutheran University

ALL MUSIC EVENTS ARE IN MARY BAKER RUSSELL MUSIC CENTER, LAGERQUIST CONCERT HALL UNLESS OTHERWISE NOTED.

## SEPTEMBER

<table>
<thead>
<tr>
<th>Date</th>
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<tbody>
<tr>
<td>14 Tuesday, 8pm</td>
<td>PLU Student Showcase, an AMP fundraising event. Free admission, $5 donation suggested</td>
</tr>
<tr>
<td>19 Sunday, 3pm</td>
<td>Richard D. Moe Organ Recital Series: Dana Robinson, Organist. Tickets: $17 general admission; $10 senior citizen (60+), military, alumni, PLU community; $5 PLU students &amp; 18 and under</td>
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<tr>
<td>22 Wednesday, 8pm</td>
<td>Artist Series: Thomas Rosenkranz, Piano, free admission</td>
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## OCTOBER

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<tr>
<th>Date</th>
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<tbody>
<tr>
<td>5 Tuesday, 8pm</td>
<td>University Symphony Orchestra</td>
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<tr>
<td>10 Sunday, 3pm</td>
<td>University Wind Ensemble</td>
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<tr>
<td>15 Friday, 12pm</td>
<td>Orchestra Festival concert, free admission</td>
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<tr>
<td>15 Friday, 8pm</td>
<td>University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center</td>
</tr>
<tr>
<td>19 Tuesday and 20 Wednesday, 8pm</td>
<td>Choral Concert</td>
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## NOVEMBER

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<th>Date</th>
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<tbody>
<tr>
<td>6 Saturday, 8pm</td>
<td>Choral Union. Tickets: $17 general admission; $10 senior citizen (60+), military, alumni, PLU community; $5 PLU students &amp; 18 and under</td>
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<tr>
<td>9 Tuesday, 8pm</td>
<td>University Symphony Orchestra</td>
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<tr>
<td>14 Sunday, 3pm</td>
<td>Richard D. Moe Organ Recital Series: Wyatt Smith, Organist. Tickets: $17 general admission; $10 senior citizen (60+), military, alumni, PLU community; $5 PLU students &amp; 18 and under</td>
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<tr>
<td>14 Sunday, 7pm</td>
<td>PLUtonic, free admission</td>
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<tr>
<td>17 Wednesday, 8pm</td>
<td>University Jazz Ensemble</td>
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<tr>
<td>18 Thursday, 8pm</td>
<td>Keyboard Students Recital, free admission</td>
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<tr>
<td>19 Friday, 8pm</td>
<td>Steel Band &amp; Percussion Ensemble, free admission</td>
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<tr>
<td>20 Saturday, 3pm</td>
<td>Woodwind Students Recital, free admission</td>
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<tr>
<td>20 Saturday, 4:30pm</td>
<td>Brass Students Recital, free admission</td>
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<tr>
<td>21 Sunday, 3pm</td>
<td>University Wind Ensemble</td>
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<tr>
<td>21 Sunday, 8pm</td>
<td>Guitar Orchestra &amp; Guitar Ensemble, free admission</td>
</tr>
<tr>
<td>30 Tuesday, 5:30pm</td>
<td>Saxophone Quartets &amp; Jazz Combos. The Cave, Anderson University Center, free admission</td>
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## DECEMBER

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<th>Date</th>
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<tr>
<td>Hope, A PLU Christmas Concert</td>
<td>Tickets go on sale Monday, November 1</td>
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<tr>
<td>3 Friday, 8pm</td>
<td>Piano Ensemble, free admission</td>
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<tr>
<td>4 Saturday, 1pm</td>
<td>Sølvvinden Flute Ensemble, free admission</td>
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<tr>
<td>5 Sunday, 7pm</td>
<td>PLU Ringers, free admission</td>
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## DECEMBER, Cont.

<table>
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<tr>
<th>Date</th>
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<tbody>
<tr>
<td>7 Tuesday, 6pm</td>
<td>Chamber Music Kaleidoscope, free admission</td>
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<tr>
<td>7 Tuesday, 8pm</td>
<td>String Kaleidoscope, free admission</td>
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<tr>
<td>8 Wednesday, 8pm</td>
<td>University Concert Band, free admission</td>
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<tr>
<td>9 Thursday, 8pm</td>
<td>Sounds of Christmas, featuring University Singers and Knights Chorus</td>
</tr>
<tr>
<td>12 Sunday, 5pm</td>
<td>Songwriters Workshop. Jennie Lee Hansen Recital Hall, free admission</td>
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<tr>
<td>12 Sunday, 8pm</td>
<td>Composers Forum, free admission</td>
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## JANUARY

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<tr>
<th>Date</th>
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<tbody>
<tr>
<td>8 Saturday, 5 and 6:30pm</td>
<td>Northwest High School Honor Band, free admission</td>
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<tr>
<td>16 Sunday, 5pm</td>
<td>PLU Honor Orchestra for Strings, free admission</td>
</tr>
<tr>
<td>27-29 Thursday-Saturday, 7:30pm; and 30 Sunday, 3pm</td>
<td>Julius Caesar by G. F. Handel. Eastvold Auditorium, Karen Hille Phillips Center. Tickets: $17 general admission; $10 senior citizen (60+), military, alumni, PLU community; $5 students &amp; 18 and under</td>
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## To Order Tickets:

- **On Line:** [www.plu.edu/musictickets](https://www.plu.edu/musictickets)
- **At the Concert:** Lobby Desk in Mary Baker Russell Music Center

CONCERTS ARE SUBJECT TO CHANGE. All ticket sales are final - no refunds.

MUSIC EVENT TICKET PRICES: $10 GENERAL; $5 SENIOR CITIZENS (60+), MILITARY, PLU ALUMNI & PLU COMMUNITY; FREE TO PLU STUDENTS & 18 AND UNDER UNLESS OTHERWISE NOTED. CONCERTS ARE SUBJECT TO CHANGE AND SOME CONCERTS MAY BE ADDED AFTER PUBLICATION.

www.plu.edu/music/calendar (updated November 2, 2021)