VESPER

2019

Northfield Mount Hermon
St. George’s Episcopal Church
New York, New York
Today’s performance is being digitally recorded by legrandice audio. MP3 tracks of the performance can be purchased at www.legrandice.com.
Program

Prelude
Concerto Grosso in A Minor, Op. 3, No. 8   Antonio Vivaldi (1678–1741)
   Allegro
   Larghetto

The concerto grosso is a Baroque form that contrasts a group of soloists (concertino) against a larger ensemble (ripieno). As a composer of more than 350 concerti of many kinds, Vivaldi is in a league with the greatest composers of his time: Bach, Corelli, and Handel. The allegro from this concerto displays the dexterity and vibrancy of the violin, while the largoetto illustrates the instrument’s mournful and poignant abilities.

Asher Choi ’20, Lilyanne Dorilas ’20, Kyung Ho Joseph Kwon ’20, Yang Hwa Ryan Lee ’20, violins; Ines Knirsch ’21, cello
The Chamber Orchestra

Introit: Veni Emmanuel
Ancient Plainsong
Arranged by Sheila L. Heffernon
(b. 1954)

Benjamin Van Winkle ’20, NMH afternoon
Drake Hunt ’20, NMH evening
Viet Tung Linh Jason Nguyen ’20, New York
Madeleine Yang ’21, Chimes
The Concert Choir
Dost thou remember the prophet of old,
Who that most wondrous story told,
How of a virgin pure and mild
Should be born a perfect child?
The seer spake true the virgin so fair
A son from heaven doth declare.
Sing we Noel, Noel, Noel.

Angels praise God in glorious strain,
Mortals take up the glad refrain.
Bright in the East, fair shining Star,
Thou lead’st the wise men from afar.
'Tis here He lies! Rejoice! Rejoice!
In praise lift up a sounding voice!
Sing we Noel, Noel, Noel.

Now let Hosannas ring o’er all the earth,
Proclaim the infant Jesus’ birth!
Spread the glad tidings of a Saviour found,
With joy let ev’ry heart abound.
Our Lord is born! Green garlands bring.
We’ll crown the newborn infant King!
Sing we Noel, Noel, Noel.

Opening Sentences

Hodie Christus Natus Est

This day Christ was born: this day the Savior appeared: this day the Angels sing on earth, and the Archangels rejoice: this day the just exult, saying: Glory to God in the highest, alleluia.
This musical piece is an example of Gregorian Chant, from the Medieval period. It was most likely sung as an antiphon at second Vespers on Christmas Day. It would have been sung originally by an all-male choir.

THE NMH SINGERS

Angelus ad Pastores ait  
Hans Leo Hassler  
(1564–1612)

The Angel said unto the shepherds; “Behold, I bring you joyful tidings: for unto you is born this day the world’s Redeemer, alleluia.”

Hassler was a German composer whose compositions, along with his contemporaries, Praetorius and Eccard, helped to establish the Lutheran church music style in Germany that influenced the music of Johann Sebastian Bach. Hassler’s setting of this Latin text comes from the late Renaissance. In the first half, the musical lines in the soprano, alto, tenor, and bass parts weave together in a highly polyphonic manner, each part imitating one of the others, a standard trait of Renaissance music. In the “Alleluia” section, however, the writing is more homophonic (voices singing the text in the same rhythm). As the piece concludes, the harmony of the voices cycles through the circle of fifths, foreshadowing a common practice of the Baroque era.

THE NMH SINGERS

Reading from the Christian Tradition  
Luke 2:1-16

BRIAN HARGROVE, HEAD OF SCHOOL

Angelus ad Pastores ait  
Juan de Castro  
(1561–1631)

Castro was a Spanish singer and composer who spent a good part of his life at the court of King Phillip III. An obscure composer (not much of his music has survived), it seems that he composed primarily stage music. This beautiful motet offers another interpretation of the text just heard, set by Hassler. Castro’s composition stays within the common practice of the Renaissance.

THE SELECT WOMEN’S ENSEMBLE
Shepherds’ Farewell, from L’enfance du Christ

Hector Berlioz
(1803–1869)

“The Shepherds’ Farewell” is a chorus from the oratorio L’enfance du Christ (The Childhood of Christ). Berlioz was a French composer whose creative output included mostly profane music; he seemed preoccupied by death. This oratorio is in direct contrast to that. It depicts the early life of Jesus with beauty, simplicity, and joy. The use of the reed sounds in the organ brings to mind the folk instruments that might have been played by a group of traveling shepherds.

The Concert Choir and The Chamber Orchestra

Personent Hodie

Germany Melody, 1360

Words from Piae Cantiones, 1582

Arranged by John Rutter
(b. 1945)

Sing aloud on this day! Children all, raise the lay
Cheerfully we and they hasten to adore thee,
Sent from highest glory.
For us born, on this morn, of the Virgin Mary.

Now a child he is born, swathing bands him adorn,
Manger bed he’ll not scorn, ox and ass are near him,
We as Lord revere him.
And the vain powers of hell spoiled of prey now fear him.

From the far Orient guiding star wise kings sent;
Him to seek their intent, Lord of all creation;
Kneel in adoration.
Gifts of gold, frankincense, myrrh for their oblation.

All must join him to praise; people all voices raise
On this day of all days; Angel voices ringing,
Christmas tidings bringing.
Join we all, “Glory to God in the highest” singing.

This ancient tune and text of celebration have been set by hundreds of composers throughout the ages. The poem tells the story of the humble birth of Christ, as well as sharing the journey that the wise kings made to pay tribute with their gifts to the babe. Rutter, one of England’s most prolific
and famous composers, maintains the integrity of the chant tune in the voices, while using the brilliance of the piano to help create counter melodies and a percussive effect that illuminates the joy of the story.

THE SELECT WOMEN’S ENSEMBLE

Domine, ad adjuvandum me Festina  Il Padre Giovanni Battista Martini
(1706–1784)

Lord, God, assist me now. Make haste to help me.
Glory be to the Father, and to the Son, and to the Holy Spirit,
As it was in the beginning, is now, and ever shall be,
world without end, Amen.

HADYN PHILLIPS ’21, soprano; ZIANG EDWARD PAN ’20, tenor;
YUXUAN BILLY BAO ’20, bass;
NMH AFTERNOON AND NEW YORK

IRENA TUTUNARI ’22, soprano; YILING STEPHEN PENG ’20, tenor;
HYUNHO KIM ’20, bass;
NMH EVENING AND NEW YORK

ASHLEY WRISLEY ’20, alto

Martini, a Franciscan priest and teacher of music, was an influential composer in the late Baroque period in Italy. Although he spent time in Florence, Siena, Pisa, and Rome (where he was offered a position at the Vatican), he spent most of his life in Bologna. Mozart once wrote to him, “I never cease to grieve that I am far away from that one person in the world whom I love, revere, and esteem most of all.” (Grove Dictionary of Music and Musicians) This piece was likely composed early in his career, in 1729, shortly after he was ordained. It exhibits the typical style of the Baroque period: declamations of the text that are repeated in different tonal areas, contrast of solo voices to the full ensemble, and a grand fugue at the end. In the fugue, a musical statement is heard in one voice, with a countersubject in another, both of which are passed from voice to voice and instrument to instrument until the climactic “Amen.”

The Concert Choir and The Chamber Orchestra
Reading from the Jewish Tradition

“Song of Miriam”
by Rabbi Ruth Sohn

Omasirichi Tasie-Amadi ’23, NMH Afternoon
Brianne Gomes ’20, NMH Evening
Annika Voorheis ’20, New York

Song of Miriam
Elaine Hagenberg

Elaine Hagenberg is an emerging star in the American choral composition arena. Her compositions have won many awards and been performed internationally. This composition was premiered earlier this year by the commissioning choir, the Hopkins High School Bel Canto Choir. It demonstrates Hagenberg’s ability to write beautiful melodies while also infusing her work with drama. The text is a poem about the prophetess Miriam, who has been the focus of poetry, songs, and books for centuries. Miriam saved her infant brother, Moses, from being drowned by midwives following the edict of the Pharaoh, Ramses II. As adults, Miriam and her brothers, Moses and Aaron, led the Israelites out of the bondage of the Egyptians. After they successfully escaped and crossed the Red Sea, Miriam is said to have taken a tambourine and “sung a song.” (Exodus 15:20-21). Through her poem “Song of Miriam,” Rabbi Ruth Sohn, an author and religious leader, envisions the moment Miriam stood at the edge of the sea, and what it might have felt like to imagine a new journey: a life of freedom and unknown possibilities.

The Select Women’s Ensemble

Rock of Ages (Ma’oz Tzur)
Traditional German Tune
13th-century Hebrew Song
Text by Marcus Jastrow (1829–1903) and Gustav Gottheil (1827–1903)

The congregation is invited to stand and join in the singing.

Rock of Ages, let our song, praise Thy saving power;
Thou, amidst the raging foes, wast our sheltering tower.
Furious they assailed us, but Thine arm availed us,
And Thy Word broke their sword, when our own strength failed us.

Kindling new the holy lamps, priests, approved in suffering,
Purified the nation’s shrine, brought to God their offering.
And His courts surrounding, hear, in joy abounding,
Happy throngs, singing songs with a mighty sounding.
Happy throngs, singing songs with a mighty sounding.

Children of the martyr race, whether free or fettered,
Wake the echoes of the songs where ye may be scattered.
Yours the message cheering that the time is nearing
Which will see, all are free, tyrants disappearing.
Which will see, all are free, tyrants disappearing.

**Mother Ginger from The Nutcracker**

*Pyotr Ilyich Tchaikovsky*

*(1840–1893)*

*Arranged by Dackow*

The “Mother Ginger” dance is a humorous moment from the second act of *The Nutcracker*, Tchaikovsky’s timeless ballet about an elegant and magical Christmas Eve party. Mother Ginger is often portrayed as a sweet and overwhelmed parent, with children running in and out of the folds of her huge skirt. The music is based, in part, on French folk tunes.

The Chamber Orchestra

**Tomorrow Shall Be My Dancing Day**

*John Gardner*

*(1917–2011)*

John Gardner was an English composer and teacher of music. He composed for symphonic, opera, church, and chamber groups. His style is generally quite serious, although he incorporated jazz into many of his works. (he introduced the saxophone in a major setting of a mass, one of the first composers to use this jazz instrument for liturgical music.) He composed a great deal of choral and vocal music and was one of the first editors of the collections of “Carols for Choirs,” many of which are heard annually in the Christmas Eve Service of Lessons and Carols from England. “Tomorrow Shall Be My Dancing Day” had its debut in that service. It is a whimsical setting of a serious text that foreshadows what is eventually to become of the baby Jesus. Gardner employs a constantly changing meter, creating a sense of a childlike dance.

Layla Hay ’21 and Jacob Smith ’21, percussion

The Select Women’s Ensemble
Brazilian Sleigh Bells

Percy Faith
(1908–1976)
Arranged by Conley

Born and raised in Toronto, Canada, Percy Faith was a highly successful composer, arranger, and conductor in the United States in the 1950s and 1960s. Trained as a classical pianist, Faith rode the post-war wave of popular music by creating orchestrally influenced arrangements of popular music for stars like Tony Bennett, Rosemary Clooney, and Johnny Mathis. Audience members of a certain age will recognize the Percy Faith sound and will no doubt have many associations from this era.

Ella Bathory-Peeler ’20 and Jacob Smith ’21, percussion
The Chamber Orchestra

Reading from the Humanist Tradition

“Salutation”
Text by Rabindranath Tagore
(1861–1941)

Tagore was born in Calcutta in 1861, during the Bengal Presidency, when India was under the colonization of Britain. He was exposed from an early age to both Indian and Western culture and thought. A prolific writer of poems, stories, and novels, he is best known for Gitanjali, a book of poems about divine and human love. He was also a musician; two of his compositions are the national anthems of Bangladesh and India.

Anthony Bastardo-Castro ’22, NMH afternoon
Gina Atwood ’21, NMH evening
Zara Peh ’20, New York

Salutation

Ēriks Ešenvalds
(b.1977)

Ešenvalds is a Latvian composer who has gained international recognition for his mastery as a composer of choral, symphonic, operatic, film, and multimedia music. He is one of the most frequently commissioned composers, and his works have been performed throughout the world. A prolific composer, his catalog of works and commissioning groups is extensive. This setting of the Tagore poem was commissioned by the National Youth Choirs of Great Britain and was premiered by them in 2017. Ešenvalds resides in Latvia with his family, and teaches at the Latvian Academy of Music.

The NMH Singers and Select Women’s Ensemble
Light of Muhammad, may peace be upon him.
There is no other truth except Allah. Allah is one.
O, those of you who are thirsting, come,
the Oneness of Allah calls you! There is no action superior to Zikr.
It is the saying of the prophet Allah! Zikr is Peace, Zikr is Victory,
Zikr is Healing, Zikr is the Cure.
Allah is the only Eternal Immortal — all else perishes
and is returned to Him.

Light of Muhammad, may peace be upon him.
There is no other truth except Allah.
In every flower, in every soul, in every creation is the Light of Allah.
May Allah’s Zikr stay in every single heart and every single moment.
Zikr is better than hatred. Zikr is better than ignorance.
Zikr is better than desires.
Zikr is better than back-biting.

Light of Muhammad, may peace be upon him.
There is no other truth except Allah.
To you the Amazing, O you the Eternal,
O you the Beginning, O you the End.
O you the Forebearing, O you the Gracious,
O you the Greatest, O you the Merciful.
O you the Beneficent, O you the Great.
O you who teaches us to read.

Light of Muhammad, may peace be upon him.
There is no other truth except Allah.

Zikr was originally written by Indian composer A. R. Rahman (Allahrakka Rahman), one of India’s most famous musicians. In addition to being a film composer, he is a singer, songwriter, producer, and film director who
has won Academy, BAFTA, Grammy, and Golden Globe awards. Rhaman adheres strictly to his Muslim beliefs. Although he has written over 500 songs, this is the only one in which he has used a statement of faith as the text. Ethan Sperry, an American composer and choral conductor, is a prolific arranger of music from all over the world, particularly from the Arabic traditions. We are especially grateful to Mustapha Thiri for helping the choir with the Arabic language.

Ella Bathory-Peeler ’20 and Jacob Smith ’21, percussion
The Concert Choir

Joy to the World

George Frederic Handel
(1685–1759)
Arranged by Sheila L. Heffernon
(b.1954)

This carol is a family favorite of the arranger, who fondly remembers the many Christmas Eves her extended family spent around the piano, being led in song by her aunt, who was also a choral conductor. Heffernon arranged this for orchestra and choir for Vespers 1999 in the Baroque style because that was Handel’s era and because it allowed her to compose a fugue. Who doesn’t love a fun fugue? The arrangement was done in honor of her parents; she envisions them in heaven, dancing with each other to the music.

The Concert Choir and The Chamber Orchestra

Closing Reflection

Rev. Lee-Ellen Strawn
Chaplain

Adeste Fideles

J.F. Wade’s Cantus Diversi, 1751
Arranged by Sir David Willcocks
(1919–2015)

The congregation is invited to stand and join in the singing.

Adeste fideles; laeti triumphantes
Venite, venite in Bethlehem,
Natum videte, Regem angelorum:
Venite adoremus, Dominum.
O come, all ye faithful, joyful and triumphant,
O come ye, O come ye to Bethlehem;
Come and behold Him, born the King of angels;
O come let us adore Him, Christ the Lord.

Sing, choirs of angels, sing in exultation,
Sing, all ye citizens of heav’n above;
Glory to God, in the highest:
O come let us adore Him, Christ the Lord.

Yea, Lord, we greet Thee, born this happy morning,
Jesus to Thee, be glory giv’n.
Word of the Father, now in flesh appearing:
O come, let us adore Him, Christ the Lord.

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**Stille Nacht**

*Text by Joseph Mohr (1792–1848)*

*Franz Gruber (1787–1863)*

**Emily McAllister ’20, NMH afternoon**
**Zara Peh ’20, NMH evening**
**Floria Auerbach ’20, New York**

**Postlude**

*Craig K. Sandford, organ*
Soprano
Flo Auerbach*
Ella Bathory-Peeler
Emma Chaffee*
Che Cynthia Chen *
Ava Clarke *
Emily Cloutier
Alexa Counter
Ruthie Davis*
Natalie Foster
Arwen Hansell*
Layla Hay*
Autumn Hood
Rui Hoshiyama
Taylor Hough
Rowan Kehrer+
Chloe Key+
Matti Key+
Ruyan Annie Li
Maile Lin
Olivia Hadyn Phillips+
Hadley Talbot*
Asara Tatafasa
Thao Uyen Thai Tory Tran+
Irena Tutunari+
Annika Voorheis
Yuemeng Monica Wu*

Alto
Leilani Aires
Melina Coy
Sydney duKor-Jackson
Julia Fedoruk
Marina Keator
Seo Hyun Clarine Lee+
Keira Lewandowski
Sydney May+
Emily McAllister*
Zara Peh*
Madigan Pillsbury
Julia Rubright
Orla Schwarz+
Thuyen Thai An Angie Tran+
Ashley Wrisley*
Madeleine Yang
Irene Zhang
Xia Zoe Zhao*
Yi Annie Zuo

Tenor
Tate Abdow
Juliet Homes*
Drake Hunt+
Alex McCullough
Jeremy Meehan
Viet Tung Linh Jason Nguyen+
Ziang Edward Pan
Yiling Stephen Peng+

Bass
Max Alphonso
Wyatt Bandy-Page+
Yuxuan Billy Bao+
Nguyen Jake Dong
Alex Fan
Yudai Higuchi+
Kohaku Kanamori+
Hyunho Kim
Chun-Wen Ko
Andrey Lazarev
Michael Liu+
Luca Lukacevic
Alex Minickiello
Kiran Patel+
Hiroki Saito
Billy Snyder
Christopher Spring
Michael Stanley
Chun Mark To+
Bohuai Jackson Xu
Johnasson Yu

* Select Women’s Ensemble
+ NMH Singers
NORTHFIELD MOUNT HERMON CHAMBER ORCHESTRA

Steven Bathory-Peeler, Conductor

**VIOLIN**
Asher Choi, *concertmaster*
Lilyanne Dorilas
Kyung Ho Joseph Kwon
Matthew Lam
Yang Hwa Ryan Lee, *principal 2nd*
Tam Jimmy Tran

**CELLO**
En Chia Teresa Chang
Ines Knirsch, *principal*

**BASS**
Steven Bathory-Peeler

**TRUMPET**
Caleb Little-Poole

**HARPSICHORD**
Craig K. Sandford

**VIOLA**
Gary Huang, *principal*
Hyo Ryn Leah Lee

**USHERS**

**AFTERNOON**
Ollie McDonald ’21
Dillon Stone ’21
Alexis Chang ’21
Ricardo Paz ’21

**EVENING**
Aniela Jensen ’21
JieYeon Celes Moon ’21
Keel Brissett ’21
Ivan Solzhenitsyn ’21

**CANDLELIGHTERS**

**AFTERNOON**
Cyndee Fan ’20
Shameek Hargrave ’20
Ayleen Cameron ’20
Erick Jara ’20

**EVENING**
Taneyah Jolly ’20
Eliza Atwood ’20
Ho Joon Jaydon Ryu ’20
Johan Cruz Hernandez ’20
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