

## Mystery of Light

*Lux Aeterna*

Brittany France, Goulven Airault

*Soloist: Claire Penneau*

Goulven Airault's composition, *Lux Aeterna*, comes from the communion portion of the Requiem Mass and the Breton hymn, *Kantik ar baradoz* (the inspiration for this composition), which is sung at funerals during the last farewell in Brittany. This ancient hymn describes the joy that the soul experiences at death when it separates from the body and enters the eternal light of paradise.

*\*Written for Solis Camerata and we performed the world premiere in November 2016*

*La Nuict Froide et Sombre*

Burgundy, Orlande de Lassus, 1530/32-1594

This chanson expressively displays the contrast between the nature of darkness at night, against the gleaming brightness of day, and how both drape the universe in cold and warmth.

*Desert Star Songs: Stardust*

Arizona, Dr. Kira Zeeman Rugen

In this poem written by Jalal ad-Din Rumi, Persian Poet and Mystic (1207-1273), Rumi observed that "We come spinning out of nothingness, scattering stars like dust." In Kira Rugen's *Stardust*, she attempts to ground the piece on a single pitch which represents the 'hum' of the universe. Overtop a C-drone, the singers sing stacked motives that are meant to 'spin' like the rotation of the planets, and swirl like the pulsation of outer space.

*\*World Premiere*

*Sumer is a Cumen in*

England, Anon., 13<sup>th</sup> century

*Soloist: Mandy Clegg*

A canon about spring and summer, the song celebrates the seeds which grow, the animals that prance and low, and finally the cuckoo bird who sings. This *rota* (round) is the only known six-part polyphonic piece, before the fifteenth century.

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### Solis Camerata Singers

Sarah Smith, Soprano 1

Josef Curtis, Tenor

Kira Zeeman Rugen, Soprano 1

Tommy Strawser, Tenor

Chantel Krause, Soprano 2

Stephen Schermitzler, Baritone

Mandy Clegg, Soprano 2

Devin Barad, Baritone

Anjelica Jones, Alto

Russell Seaton, Baritone/Bass

Claire Penneau, Alto

Elliot Liles, Bass

Taylor Phillips, Bass

Josh Hillmann, Bass



Tune your ears to the sun.

**For more information and bios, please visit our website [www.SolisCamerata.com](http://www.SolisCamerata.com)  
Please purchase our CD during intermission or after the concert in the narthex—\$12**

## JOIN US AGAIN THIS SEASON!

**March 10, 2017 at 7pm — Charles Szczepanek, piano**



*Music at the Movies!* Charles Szczepanek presents a solo piano program of film favorites, many arranged for virtuosic piano by Charles himself. The program will include music from such movies as Indiana Jones, Schindler's List, Star Trek, Star Wars, Titanic, Pirates of the Caribbean, Aladdin, and more!

# SOLIS CAMERATA

*RESONANT MYSTERIES*

*Church of the Ascension - 12615 N Fountain Hills Blvd. - Fountain Hills, AZ 85268*

*February 10, 2017 - 7PM*

### PROGRAM:

#### Mystery of the Virgin Mary

Ave Generosa

Edi Beo Thu Hevene Quene

Alleluia: a Nywe Worke

Maria Matrem (fr. Llibre Vermell de Montserrat)

Ave Maris Stella

Germany, Hildegard von Bingen (1098-1179)

England, Anon., 13<sup>th</sup> Century

England, Anon., 14<sup>th</sup> Century

Spain, Anon., 14<sup>th</sup> Century

Burgundy, Guillaume Dufay, 1397-1474

#### Mystery from the New World

Hanacpachap Cussisuinim

Madre, la de los Primores

Lima, Peru, Anon., 1631

Mexico, Juana Inés de la Cruz, 1651-1695

#### Mystery of God

O Magnum Mysterium

Komm Süsser Tod

Versa Est in Luctum

Jubilate Deo

Spain, Thomas Luis de Victoria, 1548-1611

Germany, Johann Sebastian Bach, 1685-1750

Spain, Alonso Lobo, 1555-1617

Italy, Giovanni Pierluigi da Palestrina, 1525-1594

-- INTERMISSION --

#### Mystery of Love

Helas Madame

Ah Robin, Gentle Robin

A Chantar Me're

Dindirin

England, Henry VIII, 1491-1547

England, William Cornish, 1465-1523

So. France, Comtessa de Dia, France, 1175-1212

Spain/So. France, Anon., 16<sup>th</sup> century

#### Mystery of Light

Lux Aeterna

La Nuict Froide et Sombre

Desert Star Songs: *Stardust*

O Nata Lux de Lumine

Sumer is a Cumen in

Brittany France, Goulven Airault

Burgundy, Orlande de Lassus, 1530/32-1594

Arizona, Dr. Kira Zeeman Rugen

England, Thomas Tallis, 1505-1585

England, Anon., 13<sup>th</sup> century

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

*Out of courtesy for those around you, please silence all cellular phones, watch chimes, and any other electronic devices. Thank you! Thank you to Rita Brown for handling publicity, to Corinne Butts for overseeing ticket sales, to Nancy Beck and her reception ladies, and to the entire parish office staff.*

## Mystery of the Virgin Mary

*Ave Generosa*

Germany, Hildegard von Bingen, 1098-1179

*Soloists: Mandy Clegg, Chantel Krause, Claire Penneau*

Hildegard Von Bingen suffered from what scholars believe were intense migraines from the age of three. The migraines brought on luminous visions that she believed were from God. At the age of 43, she began to write down these visions on natural science, medicine, healing and spirituality. She is one of the few known women medieval composers, and is a champion of women, their spirituality and strengths in society. Much of the body of repertoire honors the mysticism and reverence for the Virgin Mary, such as the piece on tonight's program, "*Ave Generosa*."

*Edi Beo Thu Hevene Quene*

England, Anon., 13<sup>th</sup> Century

*Solists: Sarah Smith, Kira Rugen*

This early *Gymel* set in polyphony highlights the Virgin Mary. The harmony favors the thirds and sixths intervals, creating an impression of parallel voices. The text praises Mary for her purity, beauty, virtue and exalted state among all women.

*Alleluia: a Nywe Worke*

England, Anon., 14<sup>th</sup> Century

*Solists: Sarah Smith, Kira Rugen, Claire Penneau*

This English carol comes from the fifteenth-century tradition of *contenance angloise* (English consonance). The merry carol continually returns to the *burden* (refrain) on the word *Alleluia*, alternating with the verses in two or three voice medieval textures. Each verse portrays a sprightly tale of the Virgin Mary and the birth of her son, Jesus Christ. The voices interweave seamlessly, making it difficult to follow any individual part.

*Maria Matrem (fr. Llibre Vermell de Montserrat)*

Spain, Anon., 14<sup>th</sup> Century

*Solists: Sarah Smith, Kira Rugen*

The *Llibre Vermelle de Montserrat* is a set of folk songs and hymns meant to be sung by the traveling pilgrims who desired honor the revered Blessed Virgin statue shrine. The pilgrims often expressed jubilation upon their arrival by singing and dancing in the church area around the shrine with secular tunes and texts which the monks found unbecoming to such a holy place. Instead, the Monks at the Santa Maria de Montserrat Monastery assembled this collection of music, befitting the revered shrine with sacred texts.

*Ave Maris Stella*

Burgundy, Guillaume Dufay, 1397-1474

*Soloist: Russell Seaton*

*Ave Maris Stella* (about the bright star, the Virgin Mary) begins with the plainchant in unison, and then during the *burden* (chorus) the top voice has the chant; the middle line appears consistently a fourth below the chant and was likely improvisational. The bottom voice moves similarly in a parallel sixth below the top voice, but would not have been improvised. The resulting effect sounds eerily archaic to modern ears due to the parallel fourths, and yet strangely familiar due to the relatively new fascination fourteenth-century Europeans had with the 'sweet' sounds of an 'English inspired' consonant third.

## Mystery of the New World

*Hanacpachap Cussisuinim*

Lima, Peru, Anon., 1631

The sacred *Villancico Hanacpachap Cussisuinim*, is the first polyphonic vocal work published in the Americas (1631) during the time of the conquistadores. The text is sung in the vernacular Quechua language of Peru. The conquistadores, originally from Spain, composed music in the Americas to spread Catholicism and gain converts.

*Madre, la de los Primores*

Mexico, Juana Inés de la Cruz, 1651-1695

Sometimes compared as Mexico's Hildegard Von Bingen, Juana Inés de la Cruz wrote poetry and music, but became known especially for her work as an advocate for women's rights by challenging societal values in New Spain. Much of her poetry focuses on the difficulties women experienced when they attempted to flourish in academic and artistic realms.

## Mystery of God

*O Magnum Mysterium*

Spain, Thomas Luis de Victoria, 1548-1611

This poignant motet honors the new-born Lord at his birth, and begins with the words "O great mystery." The song portrays the image of the oxen and donkey next to the manger of the holy child, as found in the famous painting by Hans Baldung (1520). This image quickly became a popular symbol in the Renaissance for the mystery of the humble circumstances surrounding the birth of Jesus Christ.

*Komm Süsster Tod*

Germany, Johann Sebastian Bach, 1685-1750

Bach composed this chorale tune, *Komm Süsster Tod* (Come Sweet Death), as an aria (a solo song with basso continuo) published in *Musicalisches Gesangbuch* in 1736 and later set it in four-part harmony. The text explores the beauty and peace humans feel as they return to God's loving presence after they leave this weary world, and live in heaven.

*Versa Est in Luctum*

Spain, Alonso Lobo, 1555-1617

Alonso Lobo composed *Versa est in Luctum* during his time as *maestro de capilla* (director of music) of the Toledo cathedral. This six-voiced motet, regarding the grief of those mourning the loss of a loved one, is one of his most well-known compositions due to the circumstances surrounding its creation. King Philip died in 1598, and Lobo wrote this motet for the King's funeral services. Many consider Lobo to be one of Spain's finest Renaissance composers.

*Jubilare Deo*

Italy, Giovanni Pierluigi da Palestrina, 1525-1594

*Solists: Sarah Smith, Kira Rugen, Josef Curtis, Tommy Strawser*

Giovanni Pierluigi da Palestrina worked for most of his life in the Sistine Chapel at the Vatican and music became the model revered by composers' generations after his death. His music embodied the ideas of the Counter-Reformation: music should praise God, be pure, elegant, and have an understandable text, but also vary in rhythm, melody, and sonority. Tonight's joyful motet by Palestrina comes from the Offertory and Doxology of the Mass Ordinary, *Jubilare Deo*, and the text displays the exuberant and celebratory relationship between humans and God. This psalm of praise declares that there is joy in the Lord through music, through nature, through thankfulness and through His people.

~*Intermission*~

## Mystery of Love

*Helas Madame*

England, Henry VIII, 1491-1547

Found on a manuscript from the court of King Henry VIII, this song is typically attributed to the monarch. The chanson portrays a conversation of mutual admiration between lovers.

*Ah Robin, Gentle Robin*

England, William Cornish, 1465-1523

*Soloists: Kira Rugen, Sarah Smith, Tommy Strawser*

With text by Sir Thomas Wyatt, William Shakespeare quotes it a century later in his play, *Twelfth Night*. The champion in this round bemoans the lack of loyalty and devotion in his lover.

*A Chantar Me're*

So. France, Comtessa de Dia, France, 1175-1212

*Solist: Claire Penneau*

This is the only known *troubaritz* (woman *troubadour*) song to survive with both words and music. In this *canso*, the female lover bemoans that she 'must sing of what I do not want' because she is desolate that the man she loves has deeply betrayed her, and loves her no more.

*Dindirin*

Spain/So. France, Anon., 16<sup>th</sup> century

In a middle ages mix of Spanish and French, the man in this humorous *villancico* asks a singing nightingale to tell his lover that he is already married.