University Chorus

Featuring artist-in-residence Ian Howell, countertenor

Leonard Bernstein: Chichester Psalms
Bernstein: Missa Brevis
Pablo Ortiz: Gallos (premiere)
Works by Gerald Finzi, David Conte, and John Rutter

FRIDAY, DECEMBER 3, 2010 ~ 8:00 PM
JACKSON HALL, MONDAVI CENTER
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8 PM, JACKSON HALL, MONDAVI CENTER

UC DAVIS UNIVERSITY CHORUS
JEFFREY THOMAS, CONDUCTOR
GARRETT SHATZER, ASSISTANT CONDUCTOR

WITH ARTIST-IN-RESIDENCE
IAN HOWELL, COUNTERTENOR

DAVID DEFFNER, ORGAN
BEVERLY WESNER-HOEHN, HARP
CHRISS FROH, PERCUSSION
WYATT HARMON, PERCUSSION
SUSAN MONTICELLO, FLUTE

PROGRAM

Missa Brevis
Leonard Bernstein
(1918–90)

from Three Anthems, op. 27
“My Lovely One”
“God Is Gone Up”

Gallos (premiere)
Pablo Ortiz
(b. 1956)

Chichester Psalms
I. Psalm 108, vs. 2
Psalm 100, entire
II. Psalm 23, entire
Psalm 2, vs. 1–4
III. Psalm 131, entire
Psalm 133, vs. 1

Soloists: Simone Verbaken, soprano; Andrew Proudian, tenor; Thomas Reeder, bass

Two Hymns in Honor of the Blessed Sacrament
David Conte
(b. 1955)

O Salutaris Hostia

Tantum ergo

Musica Dei donum
John Rutter
(b. 1945)

This concert is being recorded professionally for the university archive. Please remain seated during the music, remembering that distractions will be audible on the recording. Please deactivate cell phones, pagers, and wristwatches. Flash photography and audio and video recording are prohibited during the performance.
Jeffrey Thomas, professor of music, is conductor of the UC Davis University Chorus, Alumni Chorus, and Chamber Singers. He joined the UCD faculty in 1996, was a recipient of a 2001–06 Chancellor’s Fellowship, is the first holder of the Barbara K. Jackson Chair in Choral Conducting, and was recently awarded a Bellagio Residency by the Rockefeller Foundation to work on his manuscript “Handel’s Messiah: A Grand Musical Entertainment.” He is also artistic and music director of the American Bach Soloist and American Bach Choir, with whom he has directed and conducted recordings of more than twenty-five cantatas, the Mass in B Minor, the Brandenburg Concertos, Handel’s Messiah, Beethoven’s Ninth Symphony, and works by Corelli, Schütz, Pergolesi, Vivaldi, and Haydn. He has appeared with the Baltimore, Berkeley, Boston, Detroit, Houston, National, Rochester, Minnesota, and San Francisco Symphony Orchestras; with the Vienna Symphony and the New Japan Philharmonic; with virtually every American Baroque orchestra; and in Austria, England, Germany, Italy, Japan, and Mexico. He has performed at the Santa Fe Chamber Music Festival, Spoleto USA Festival, Ravinia Festival, Saratoga Performing Arts Center, Berkeley Festival and Exhibition, Boston Early Music Festival, Bethlehem Bach Festival, Gottingen Festival, Tage Alte Musik Festival in Regensburg, E. Nakamichi Baroque Festival in Los Angeles, the Smithsonian Institution, and at the Brooklyn Academy of Music’s Next Wave Festival. On several occasions he has collaborated as conductor with the Mark Morris Dance Group.

Before devoting all of his time to conducting, he was one of the first recipients of the San Francisco Opera Company’s prestigious Adler Fellowships. Cited by the Wall Street Journal as “a superstar among oratorio tenors,” Mr. Thomas’s extensive discography of vocal music includes dozens of recordings of major works for Decca, EMI, Erato, Koch International Classics, Denon, Harmonia Mundi, Smithsonian, Newport Classics, and Arabesque. Mr. Thomas is an avid exponent of contemporary music and has premiered song cycles of several new composers, including two cycles written especially for him. He has performed lieder recitals at the Smithsonian, song recitals at various universities, and appeared with his own vocal chamber music ensemble, “L’Aria Viva!”

Educated at the Oberlin Conservatory of Music, Manhattan School of Music, and the Juilliard School of Music, with further studies in English literature at Cambridge University, he has taught at the Amherst Early Music, Oberlin College Conservatory Baroque Performance Institute, San Francisco Early Music Society, and Southern Utah Early Music Workshops. Formerly on the faculty of Lehigh University in Bethlehem, Pennsylvania, he has presented master classes at the New England Conservatory of Music, San Francisco Conservatory of Music, SUNY at Buffalo, Swarthmore College, and Washington University.

Pablo Ortiz is professor of composition at UC Davis. He taught composition and was co-director of the Electronic Music Studio at the University of Pittsburgh from 1990 to 1994. Among those who have performed his compositions are the Buenos Aires Philharmonic, the Arditti String Quartet, the Ensemble Contrechamps of Geneva, Music Mobile, Continuum, Les Percussions de Strasbourg, and the Theatre of Voices. His music has been heard at international festivals in Salzburg (Aspekte), Geneva (Extasis), Strasbourg (Musica), Havana, Frankfurt, Zurich, Sao Paulo, and Mexico City. He was commissioned by the Fromm Foundation in 1992. In 1993 he received a Guggenheim Fellowship, and in 1996 the Charles Ives Fellowship from the American Academy of Arts and Letters.

Ortiz was commissioned in 1997 and 1998 to write two chamber operas, Parodia and Una voz en el viento, by the Centro Experimental Teatro Colon in Buenos Aires. In 1999 he was commissioned by the Koussevitzky Foundation to write a piece, Raya en el mar, for the San Francisco Contemporary Music Players. In 2000 he received a grant from Fideicomiso para la cultura Mexico-U.S. to write children’s songs. In 2004 the Gerbode Foundation commissioned Oscuro for Chanticleer and the San Francisco Contemporary Music Players. He received an Academy Award from the American Academy of Arts and Letters in 2008. Recent premieres include Heat Wave, written for Joel Sachs and the New Juilliard Ensemble, Suomalainen tango for orchestra by the Orquestra Nacional de Catalunya, and Trois tangos en marge by the Kovacik, Dann, Karttunen trio at the Museo Nacional Reina Sofia in Madrid. He currently is working on a ballet with choreographer Diana Theocharidis for the Teatro Municipal General San Martin in Buenos Aires.
Countertenor Ian Howell was praised by the New York Times for his “clear voice and attractive timbre,” San Francisco Classical Voice for the “heart at the core of his soulful sound,” and Classical Voice of North Carolina for his “lovely, supple, and crystal clear” voice. Grammy award-winner Ian Howell sings with a warm and seamless tone rarely heard from countertenors. In 2006 Mr. Howell won first prize at the American Bach Soloists International Solo Competition with an acclaimed performance of Bach’s Cantata BWV 170, Vergnügte Ruh, and third prize at the Oratorio Society of New York’s Vocal Competition. Howell’s 2010–11 season includes performances with Seattle Baroque (Pergolesi’s Stabat Mater), Chatham Baroque (Bach’s St. John Passion), American Bach Soloists (music of Purcell and Handel), St. Ignatius Loyola in New York City (Handel’s Hamor in Jephtha) under the direction of Maestro Ken Tritle, the U.C. Davis Choirs (Bernstein’s Missa Brevis and Chichester Psalms), and a commercial recording of Pergolesi’s Stabat Mater with Chatham Baroque. In May 2011 he will debut with Florentine Opera in a double bill of Dido and Aeneas and Venus and Adonis as the Spirit and Cupid respectively.

Mr. Howell recently debuted with Orchestra London in Canada as Tolomeo in Giulio Cesare. He also appeared as guest soloist at the Ravinia Festival (Beginner’s Ear), with the Handel’s Choir of Baltimore (Messiah), the Hudson Valley Singers (Joachim in Handel’s Susanna), Chatham Baroque (Pergolesi’s Stabat Mater and J. C. Bach’s Lamento), Musica Angelica (Bach St. John Passion), and in recital with the Columbus Guitar Society in Ohio. This season he returns for performances with the American Bach Soloists (Messiah) and the Staunton Music Festival. He has appeared with ensembles and orchestras across the United States and Canada, including the American Bach Soloists, Oratorio Society of New York, Musica Sacra, Choral Arts Society of Philadelphia, Vancouver Chamber Choir, Portland Baroque Orchestra, Berkshire Choral Festival, Princeton Glee Club, Tableau Baroque, and Choir of St. Thomas Fifth Ave (NYC). Ian Howell holds a master of music degree in voice conferred jointly by the Yale Institute of Sacred Music and the Yale School of Music.

Bernstein: Missa Brevis

Leonard Bernstein’s 1988 Missa Brevis for a cappella mixed chorus, countertenor solo, and incidental percussion is a strikingly unique setting of a liturgical text, the individual sections of which typically bring expectations of mood and effect. That the Kyrie is noticeably stark is hardly exceptional. And the multisectional Gloria—while bombastic in a way that reminds us of Stravinsky’s masterwork Les Noces—and Sanctus and Benedictus movements follow, to some reasonable degree, the normal precepts of musical realizations for those texts. The Agnus Dei has great surprises in store. Beginning with the same dissonant music that heralded the Gloria, Bernstein sets the words “Agnus Dei” (“Lamb of God”) with a kind of angst that is quite unexpected, and in an even more surprising turn, the “Dona nobis pacem” (“Grant us peace”) is a flauntingly tribal dance supported, as are other movements, by mostly ad libitum percussion instruments. Extremely difficult to perform, the Missa Brevis is a thoroughly exciting piece and originated as something completely different. Jack Gottlieb, a composer who is currently serving as the Leonard Bernstein Scholar-in-Residence for the 2010–11 season of the New York Philharmonic, wrote the following introduction to the work’s first edition:

“In 1955, while in the midst of working on a musical version of Voltaire’s Candide with the distinguished American playwright Lillian Hellman, Leonard Bernstein composed French and Latin choruses as incidental music to the play The Lark adapted by Miss Hellman from the original French version by Jean Anouilh. Since the drama was about the trial of Joan of Arc, Mr. Bernstein’s music was deliberately evocative of the medieval era. In fact, the music was performed (on tape) by seven members of the New York Pro Musica Antiqua, a group specializing in pre-seventeenth-century music. Robert Shaw attended one of the first performances and suggested to Mr. Bernstein that with some changes and additions the music would make an effective Missa Brevis. Thirty-three years later, in honor of Maestro Shaw’s retirement as Music Director of the Atlanta Symphony Orchestra, Mr. Bernstein has followed his colleague’s suggestions. In doing so, the two men continue a friendly association that began with Shaw’s recording of Bernstein’s On the Town in 1944.”

NOTES

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Finzi: My Lovely One and God Is Gone Up

Gerald Finzi was born in 1901 to parents of Italian Jewish and German Jewish descent. He was himself an agnostic, yet went on to compose important and successful music for the church. Having studied with Bairstow at York Minster, he began his most productive phase of composition in 1922, which led to an appointment of a teaching post at the Royal Academy of Music from 1930 to 1933 that was secured for him by Vaughan Williams. Finzi had a great gift for composing for the human voice. His melodies are at once angular yet ironically supple. His tonal structures are quite simple even though our perception is one of elusive and at times labyrinthine harmonic movement. Nevertheless, compositional complexity is found as much in his music’s seemingly wide-reaching breadth of harmony as in the choral writing itself. A work performed by the University Chorus one year ago, Lo, the full, final sacrifice is an extended composition that has found a permanent place within the Anglican choral tradition. Finzi assembled the text for that Eucharistic anthem from two poems by the English metaphysical poet Richard Crashaw. It served as a model for a set of three anthems (op. 27) composed between 1948 and 1953, two of which utilize verses by the post-metaphysical poet Edward Taylor. Born in Leicestershire, England, Taylor emigrated to the Massachusetts Bay Colony in 1688. His poems, all deeply religious, were essentially lost for more than 200 years following his death: He had stipulated to his heirs that they should never publish any of his writings. But a manuscript was discovered in the Yale University Library in 1937, and the subsequent publication of excerpts in The New England Quarterly established Taylor as America’s finest colonial poet, and the only one to have composed in the metaphysical style. My Lovely One is as simple as Lo, the full, final sacrifice is complex. It was first performed as a wedding anthem, reasonably enough as the text melds together human emotions with divine reverence, evoking the Platonic perspective of the metaphysicals that the beauties of our earthly experiences are reflections of those in heaven. The anthem’s opening theme, full of pining and longing, provides exactly the kind of ecstatic melancholy that is the essence of this genre. God Is Gone Up provides great contrast. It is possibly Finzi’s most popular choral work, immediately accessible in its ceremonial pomp, yet the subtleties of Taylor’s poem are not lost. The immediacy with which Finzi sets individual verses is powerful, and the finest details of the words, including the lovely lines “sing praise seraphicwise” and “heart-cramping notes of melody,” are perfectly set.

Ortiz: Gallos

Gallos is a setting of one of several poems written by Sergio Chejfec, an Argentinean writer living and teaching in New York, on the topic of chicken or rooster bones seen on kitchen counters at various times, and under different lights. The idea is that the bones were once part of a proud animal, now abandoned on a plate in the kitchen sink at three in the morning, and confused with other bones and dimly lighted: that concept is hard to visualize. I plan now to set the whole collection. This piece was written for Ian Howell, Jeffrey Thomas, and the University Chorus, to be part of this program, hence the (somewhat unusual) instrumentation.

—Pablo Ortiz

Bernstein: Chichester Psalms

The composer and his associates write: “Every summer the Cathedral of Chichester, in Sussex, England, joins choral forces with its neighbors, Winchester and Salisbury to produce a music festival. (Chichester has a great musical tradition, going back to its famed organist-composer of the early seventeenth century, Thomas Weelkes.) For its 1965 Festival, Leonard Bernstein was commissioned to write these Psalms, which were completed on May 7, 1965. The world premiere took place on July 15, 1965, in Philharmonic Hall, New York, with the composer conducting the New York Philharmonic, with the Camerata Singers, Abraham Kaplan, conductor, and with John Bogart, alto. The first performance of the original version, as conceived by Mr. Bernstein for all-male choir, was heard on July 31, 1965, at Chichester.”

The scoring is for chorus with boy soprano or countertenor solo, trumpets, trombones, percussion, harps, and strings; Bernstein provided an alternate orchestration for the same vocal forces with organ and harp. The work lasts for about twenty minutes. A musical motto B-flat–F–E-flat–A-flat B-flat dominates the work, heard in its opening measures and again at the very end.
This is Bernstein’s first major work after his despairing Kaddish Symphony (No. 3) of 1963. His compositional life had by this time grown tortured indeed: he longed to be taken seriously as a serious composer but had neither the time to do it well nor the inclination to adopt the serialism that was at the root of the best composition of his time and place. His sabbatical from conducting the New York Philharmonic amounted to a struggle with the twelve-tone system, and the Chichester Psalms represent its abandonment in favor of the lyrical, tonal idiom that had come so naturally to him from the beginning. What is splendid here is the selection of some of the most beautiful texts in all literature (both the 23rd and 100th Psalms, complete, for instance), the simple elegance of the formal strategies (note the subduing of raging nations by a return of the 23rd Psalm), the palette of colors Bernstein achieves from his smallish aggregation. Enjoy, too, the prevailing meters in 5 and 7, especially with the billowing, gentle ecstatic 7/4s at the end: “Behold how pleasant it is to swell together in unity.”

—D. Kern Holoman

Conte: Two Hymns in Honor of the Blessed Sacrament

O Salutaris Hostia, the first of David Conte’s Two Hymns in Honor of the Blessed Sacrament that utilize thirteenth-century texts by St. Thomas Aquinas, presents a lovely juxtaposition of chanting and melody. At the outset, altos and basses begin to chant the text on only two pitches, separated by an octave and a fourth, while sopranos and tenors sing the same words in parallel harmonies, nearly strict in their intervals of an octave and a third, but at times enjoying slight modifications to manifest engaging modular colors. Then the voices switch parts, sopranos and tenors now chanting on two pitches in perfect fifths, while the altos and basses sing the melody in sixths, both inversions of sorts from the previous intervals. All parts are now much closer intervallically, perhaps reflecting the coming together of the “three in one” as mentioned in the text of the second verse. The trinity is further expressed in a three-fold “Amen” in which the basses (the voice part traditionally associated with God) are answered three times by the three voices of the sopranos, altos, and tenors, all leading to three final intonations of “Amen” by the basses. Tantum ergo is a simple four-part and carol-like setting that disguises rather complex harmonies. In fact, the harmonic movement, despite its intricacy, sounds quite straightforward and almost pure, all the while demonstrating the text’s reference to the old covenant giving way to the new rite. Reminiscent of Boris Ord’s 1937 carol Adam lay ybounden (a staple among the English choral tradition’s Christmas fare), the simplicity of Tantum ergo belies complexity and gently but persuasively transfigures a centuries-old text into a modern rendering of harmony.

Rutter: Musica Dei donum

In 1594 the late Renaissance Franco-Flemish composer Orlando di Lasso published a six-part setting of an anonymous text that extolled the power of music. Musica Dei donum describes music as “the gift of the supreme God,” captivating both mankind and the gods, taming savage beasts and uplifting the spirits. For centuries before, the power of music had been chronicled by Greek music theory, and the legendary powers of Orpheus were widely known. In Shakespeare’s play The Merchant of Venice (probably written within a few years of Lasso’s musical setting), a marvelous discourse about music and the spheres would eventually inspire Ralph Vaughan Williams to compose his magnificent Serenade to Music some 360 years later. And the anonymous text of Musica Dei donum would similarly inspire one of our generation’s most prolific composers, John Rutter, more than 400 years after its first appearance. Scored for a cappella choir and solo flute, the work begins without voices. The listener is immediately “drawn in” (as the text will describe) by the enchanting, improvisatory phrases of “the breathing flute,” as John Dryden described it in his text, Alexander’s Feast, or The Power of Music, adapted by Newburgh Hamilton and set by George Frideric Handel in 1736. Rutter seems to focus on the drawing in of the gods (“trahit deos”) through repetitions of the text’s opening lines that explore ever-widening tonal clusters that suggest the breadth of music’s power. Women’s and men’s voices alternate and join as the work progresses through the end of the text before restatements of the opening lines are distilled into gentle utterances of just one word, “Musica.”

—Notes by Jeffrey Thomas (except where indicated otherwise)
Missa Brevis

Kyrie

Gloria
Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis. Laudamus te; benedicimus te; adoramus te; glorificamus te.


Sanctus
Sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria ejus. Osanna in excelsis.

Benedictus
Benedictus qui venit in nomine Domini. Osanna in excelsis.

Agnus Dei
Agnus Dei qui tollis peccata mundi, miserere nobis. Agnus Dei qui tollis peccata mundi, miserere nobis. Agnus Dei qui tollis peccata mundi, dona nobis pacem.

From Three Anthems, op. 27

My Lovely One
My Lovely One, I fain would love thee much
But all my Love is none at all I see,
Oh! let thy Beauty give a glorious tuch
Upon my Heart, and melt to Love all mee.
Lord melt me all up into Love for thee
Whose Loveliness excells what love can bee.

God Is Gone Up
God is gone up with a triumphant shout:
The Lord with sounding Trumpets’ melodies:
Sing Praise, sing Praise, sing Praise, sing Praises out,
Unto our King sing praise seraphicwise!
Lift up your Heads, ye lasting Doors, they sing,
And let the King of Glory enter in.

Methinks I see Heaven’s sparkling courtiers fly,
In flakes of Glory down him to attend,
And hear Heart-cramping notes of Melody
Surround his Chariot as it did ascend;
Mixing their Music, making ev’ry string
More to enravish as they this tune sing.

—Edward Taylor (1646–1729)

Gallos
Quien ha visto la espalda
Triangular del gallo
Y el cuello prolongado
Que se convierte en pecho
No imagina sus huesos
Mezclados y en reposo
A lo largo de años
A la espera de la luz
Que por la noche los distinga
De los otros congregados
En la pileta
De vaca o de cordero

S/he who has seen the
triangular back of the rooster
and the prolonged (extended) neck
that turns (morphs) into breast
cannot imagine its bones
mixed and in rest
through the years
waiting for the light
that at night would distinguish
them from the other bones congregated
in the sink
from beef or from lamb.

—Sergio Chejfec
Chichester Psalms

I

**Psalm 108, verse 2**

Urah, haneevel, v'chinor!
A'-irah shahar!

**Psalm 100, entire**

Harui l'Adonai kol haarets.
Iv'du et Adonai b'simha.
Bo-u l'fanav bir'nanah.
D'yu ki Adonai Hu Elohim.
Hu asanu, v'lo anahnu.
Amo v'tson mar'to.
Bo-u sh'arav b'todah,
Hatseirotav bithilah,
Hodu lo, bar'chu sh'mo.
Ki tov Adonai, l'olam has'do,
V'ad dor vador emunato.

Awake, psaltery and harp!
I will rouse the dawn!

Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before his presence with singing.
Know ye 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.
Enter into His gates with thanksgiving,
And into His courts with praise.
Be thankful unto Him, and bless His name.
For the Lord is good, His mercy is everlasting.
And His truth endureth to all generations.

II

**Psalm 23, entire**

Adonai ro-i, lo ehsar.
Bin'ot deshe yarbitseini,
Al mei m'nuhot y'nahaleini,
Nafshi yishovev,
Yan'heini b'ma'aglei tsedek,
L 'ma'an sh'mo.
Gam ki eilech
B'gei tsalmavet,
Lo ira ra,
Ki Atah imadi.
Shiv't'cha umishan'techa
Hemah y'nahamuni.
Ta'aroch l'fanai shulchan
Neged tsor'rai
Dishanta vashemen roshi
Cosi r'vayah.
Ach tov vahesed
Yird'funi kol y'mei hayai
V'shav'ti b'veit Adonai
Lorech yamim.

The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name's sake.
Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.
Thou preparest a table before me
In the presence of mine enemies,
Thou anointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.

**Psalm 2, verses 1–4**

Lamah rag'shu goyim
Ul'umim yeh'gu rik?
Yit'yats'vu malchei erets,
V'roznim nos'du yahad
Al Adonai v'al m'shiho.
N'natkah et mos'roteimo,
V'nashlichah mimenu avoteimo.
Yo'hef bashamayim
Yo'shal, Adonai
Yil'ag lamo!

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His anointed.
Saying, let us break their bonds asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!
III

Psalm 131, entire
Adonai, Adonai,
Lo gavah libi,
Vlo ramu einai,
Vlo hilachti
Big’dolot uv’niflaot
Mimeni.
Im lo shiviti
V domam’ti,
Naf’shi k’gamul alei imo,
Kagamul alai naf’shi.
Yahel Yis’rael el Adonai
Me atah v’ad olam.

Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me to understand.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

Psalm 133, verse 1
Hineh mah tov,
Umah nayim,
Shevet ahim
Gam yahad.

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.

Two Hymns in Honor of the Blessed Sacrament
O salutaris hostia
quae caeli pandis ostium,
bella premunt hostilia:
da robur, fer auxilium

Uni trinoque Domino
sit sempiterna gloria,
qui vitam sine termino
nobis donet in patria.
Amen.

O saving victim
who opens the gate of heaven,
hostile wars press on us:
give strength, bring aid.

To the Lord, three in one,
be everlasting glory,
for life without end
he gives us in (his) Kingdom.
Amen.

Tantum ergo sacramentum
Veneremur cernui,
Et antiquum documentum
Novo cedat ritui;
Praestet fides supplementum
Sensuum defectui.

So let us devoutly revere
this great sacrament,
and the old covenant
may give way to the new rite.
May faith grant assistance
to the deficiency of our senses.

Jubilant praise,
glory, laud, honor,
and benediction be to
the Father and the Son.
Equal praise be to Him that
proceeds from the two.
Amen.

—St. Thomas Aquinas

Musica Dei donum
Musica Dei donum optimi
Trahit homines, trahit deos;
Musica truces mollit animos
Tristesque mentes erigit.
Musica vel ipsas arbores
Et horridas movet feras.

Music, the gift of the supreme God,
draws men, draws gods;
Music makes savage souls
gentle and uplifts sad minds.
Music moves the very trees
and wild beasts.

—Anonymous, first published 1594
Soprano
Phoebe Copp
Erica Deans
Danielle Derman
Meghan Eberhardt
Sarah Flores
Tianna Grant
Chloe Grinberg
Laura Holland
Amber Ike
Natasha Jarett
Colette Kohanim
Caroline Kuspa
Emily Macway
Sarah Nitzan
Hannah-Marie Owens
Stefani Rios
Miriam Rocke
Savannah Scott
Adele Sonora
Diane Soto
Simone Verbaken
Rachel Whitcombe
Cecilia Whitworth
Sara Wilson

Alto
Emilie Coats
April Ferre
Karim Fuji
Ana Gabasan
Sally Gray
Hilary Hecht
Mary Herbert
Yoon Jeong (Jennifer) Jang
Julia Kulmann
Jessica Louie
Barbara Molloy
Savanna Murphy
Naomi Nishihara
Oaggin Park
Patricia Peacock
Vanessa Perkins
Emily Pickens-Jones
Laurel Rexford
Rachel Riley
Carrie Rocke
Courtney Shea
Paige Steffy
Sonia Su
Jessica Valle

Tenor
Jonathan Chan
John Forell
Tatz Ishimaru
Timothy Jordan
Geovid Kali
Richard Kulmann
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