



CHRISTMAS VESPERS

2017



Northfield Mount Hermon
Calvary-St. George's Church
New York, New York

A digital CD recording of today's performance, by LeGrandice Studios,
will be available for \$21 (including mailing).
Order forms are available at the door and by contacting
the music program at 413-498-3281.

Program

Prelude

Theme and Variations, Op. 97

*Alexander Glazunov
(1865–1936)*

Glazunov was a Russian composer who followed in the Russian tradition of Tchaikovsky and the Romantic tradition of Brahms. He studied with Rimsky-Korsakov and completed his first symphony when he was 16 years old. After the Revolution of 1917, as head of the St. Petersburg Conservatory, he worked tirelessly to protect the artistic integrity of the students and faculty and not allow the Russian government to direct the type of music that was to be composed. Feeling alienated and frustrated, he finally left the Soviet Union in 1928. The “Theme and Variations” were composed in 1895 for string quartet. Over 20 years later, Glazunov arranged the piece for string orchestra, the version you hear today.

THE CHAMBER ORCHESTRA

Introit: Veni Emmanuel

*Ancient Plainsong
Arranged by Sheila L. Heffernon
(b. 1954)*

CHARLES BONETTI '18, NMH AFTERNOON
BOULO ACHOR '18, NMH EVENING
JACOB MEHL '18, NEW YORK

JAMES DEMAILLY '18, CHIMES

THE CONCERT CHOIR

Processional: Sing We Noel

*Text translated by
Julia Crouse Houser
(1866–1940)*

*19th-century French Carol
Arranged by Harvey B. Gaul
(1881–1945)*

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

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

Peter Fayroian, Head of School

Ave Regina Coelorum

Guillaume Dufay
(1397–1474)

Hail, Queen of Heaven! Hail Mistress of Angels!
Hail root, hail portal, from which the light of the world has arisen.
Rejoice glorious virgin, beautiful above all others.
Farewell most gracious, and pray for us to Christ.

This is a motet, a choral setting of a sacred text. Dufay was a composer who bridged the Medieval and Renaissance periods; this motet is an example of his earlier style. It has only three voice parts, typical of the Medieval period. The text (a Marion Anthem) comes from the Vespers service, which was sung in the early evening. You will hear many examples of a typical cadence formula. A cadence, a place in which the voices come to a resting point harmonically, frequently happens at the end of a phrase. One of the most common Medieval cadence formulas is called a double-leading-tone cadence, in which two voices lead to the resting harmony by moving in parallel half steps.

TENORS AND BASSES OF THE NMH SINGERS

Domine Fili Unigenite

Giovanni Pierluigi da Palestrina
(1525–1594)

Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.

Palestrina was, perhaps, the most famous composer of the 16th century. Considered the master of the Roman School of musical composition during the Renaissance, he had great influence in the Roman Catholic Church. He spent much of his time in Rome, where he worked intimately with Pope Julius and sang in the Sistine Chapel Choir until Pope Paul IV dismissed him because he was married. His music is thought to be the ideal combination of perfect counterpoint, and yet also of simplicity, putting the emphasis on the meaning of the words. “Domine Fili Unigenite” is part of the larger Gloria, one of the prayers of the Mass. In it one can hear the voices imitating each other as they enter, a trademark of Renaissance composition.

THE SELECT WOMEN’S ENSEMBLE

Kyrie from Missa de Beata Virgine

Palestrina

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

The Kyrie is the first prayer of the Mass. This lovely setting by Palestrina is based on a pre-existing chant, "Beata Virgine." The chant can be heard in the sopranos and tenor at the start of the piece, and later, in a lower tonal area, in both the alto and bass voices. This is another example of imitation.

Scripture Reading

Isaiah 61:1–3

ARABIC AND ENGLISH, FARDUSI UDDIN '18, NMH AFTERNOON
FRENCH AND ENGLISH, NGHIA NGUYEN '19, NMH EVENING
ENGLISH, LILA FLYNN '18, NEW YORK

Concerto in D Major

Georg Philipp Telemann

Adagio, Allegro

(1681–1767)

RINTARO FUKASAWA '19, GRACE YUNSEO SONG '20,
NASHELY ALVAREZ '19, JIMMY TAM TRAN '21, VIOLINS

As a child, Telemann showed a remarkable talent for music; he learned to play the violin, flute, zither, and keyboard before he was 10, and wrote a full-length opera when he was 12. In addition to being one of the most prolific German composers in the Baroque period, he was one of the most liked, due, in part, historians write, to his wonderful sense of humor. Telemann was friends with both George Frederic Handel and Johann Sebastian Bach (in fact, he was the godfather to one of Bach's sons, Carl Philipp Emmanuel). He wrote hundreds of instrumental pieces. This "Concerto" demonstrates his intimate understanding of the violin.

The Magnificat

Antonio Vivaldi

(1678–1741)

Fecit potentiam
Deposuit
Gloria

He has shown strength with His arm;
He has scattered the proud, even the arrogant of heart.

He has deposed the mighty from their seats,
and exalted the humble.

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.

Like Palestrina, Vivaldi was considered one of the most prolific composers of the Baroque era. He was a virtuoso violinist, and a composer of many genres: operas, oratorios, choral music, and instrumental concertos. His main employment was as the music director of the Ospedale della Pietà, an orphanage for illegitimate girls in Venice. The girls were brought up by the state and they were all trained to be musicians, some of them attaining considerable fame. It was for his students at the Ospedale that Vivaldi composed hundreds of concertos and instrumental compositions, as well as vocal works for chorus and chamber orchestra. In his setting of these verses from the Magnificat prayer, one can hear word painting, a Baroque characteristic. The music is strong and powerful for the words "He has shown strength with his arm." He creates a sense of the proud being scattered through downward arpeggios, thrusting the music as though it is rocks being scattered. He ends the piece with a rousing fugue, in which each voice (soprano, alto, tenor, and bass) gets to sing the theme while the others sing counter-melodies of great strength.

THE CONCERT CHOIR AND THE CHAMBER ORCHESTRA

Rock of Ages (Ma'oz Tzur)

Traditional German Tune

13th-century Hebrew Song

Text by Marcus Jastrow and Gustav Gottheil

(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.
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.

Scripture Reading

Psalm 19:14

FRENCH, JULIA ROBERTSON '18,
SPANISH AND ENGLISH, MINE OKOLOKO '19, NMH AFTERNOON

FRENCH, ANNA NEFEDENKOVA '18,
HEBREW AND ENGLISH, NOAH BURSTEIN '19, NMH EVENING

HEBREW AND ENGLISH, JACOB MEHL '18, NEW YORK

Silent Devotion and Response

Ernest Bloch

From Sacred Service (Heb-Eng)

(1880–1959)

O Lord, may the words of my mouth,
and the meditations of my heart be acceptable before Thee.
Adonoy, my Rock and Redeemer. Amen.

Bloch, a Swiss-born composer, spent most of his life in America. His major work, "The Sacred Service," is a setting of Hebrew texts used in Reform temples. Most of the texts come from the Sabbath morning service and originate from the Psalms, Deuteronomy, Exodus, Isaiah, and Proverbs. These texts embody Israel's hope and message to the world. Bloch wrote this about his choice of texts for his setting of the "Sacred Service": "Though Jewish in its roots, this message seems to me above all a gift of Israel to the whole of humankind."

THE CONCERT CHOIR

Scripture Reading

Isaiah 40:1–5

KOREAN AND ENGLISH, CLINT HYUNWOO SON '18, NMH AFTERNOON
KOREAN AND ENGLISH, KRystal SOO JUNG KIM '18, NMH EVENING
KOREAN AND ENGLISH, CHAEWON CARRIE KIM '18, NEW YORK

Ave Verum

Francis Poulenc
(1899–1963)

All hail thou, true body of Christ,
Son of Mary, Virgin pure
Thou who was crucified for humankind.

Poulenc, one of “Les Six,” a group of French composers who were considered to be radical in the first half of the 20th century, composed a considerable amount of instrumental music, and vocal music, both for solo voice and for choirs. The “Ave Verum Corpus,” composed in 1952, begins as though it might be a Renaissance motet, based on chant. It does not take long, though, for Poulenc to trick the listener and insert some fast passages with dissonance, characteristic of his style. The dissonance seems to reflect the harshness of the crucifixion. There are brief passages that are similar to those heard in the following piece, “Hodie.” Both were composed within a year of each other.

THE SELECT WOMEN’S ENSEMBLE

Hodie Christus Natus Est

Poulenc

Today Christ is born! Today the Savior has appeared;
Today the angels sing, the Archangels rejoice;
Today the righteous rejoice, saying:
Glory to God in the highest. Alleluia!

Poulenc began writing sacred choral works in the 1930s, following his return to Roman Catholicism; he believed that he put the best and the most authentic side of himself into his choral music. The four motets “Pour le Temps de Noel” (motets for the Christmas season) were composed between 1951 and 1952. The set evokes the mysterious wonder and exuberance of Christmas, and represents a lighter style than many of Poulenc’s other choral works, including his four motets for the Lenten period. The vocal texture is more chordal and repetitive than is typical of most of Poulenc’s music, but the harmonies and playfulness with which he sets an important message are his trademarks, dating back to his earlier years as a member of Les Six.

THE NMH SINGERS

Alleluia

Frederik Sixten
(b. 1962)

A composer, cathedral organist, and conductor, Sixten is considered to be one of Sweden's best-known composers of church music. He has written many motets as well as music for the different liturgical seasons. He has the distinction of bending gender, as well, in some of his works. He is the first composer to create a setting of the Passion (the part of the New Testament in which Jesus is tried and crucified) in which the Evangelist is a female singer. Historically, the Evangelist has been a male. This setting of the simple word "Alleluia" creates a soundscape. The voices create chords that are tone clusters, notes closely situated next to each other. It is atmospheric and quite beautiful.

THE NMH SINGERS AND THE SELECT WOMEN'S ENSEMBLE

Synfonia No. 8 in D Major

Felix Mendelssohn-Bartholdy

Movement II Adagio

(1809–1847)

NOAH SCOTT '18, MICHAEL HU '19, HUNG-WEI GARCIA LU '19, VIOLAS
KAZUO NAKAMURA '19, QUENTIN MOLITERNO '20, CELLOS

Mendelssohn, like Glazunov and Telemann, showed a considerable musical talent at an early age; he established himself as a prodigy and made his debut as a pianist at age 9. By the time he was 17, he was conducting small orchestral concerts in his family home, and bringing Bach's music out of obscurity through these performances. This "Symphonie" is one of 12 small string symphonies he composed over two years, from the age of 12 to 14. It has been arranged for violas and cellos.

THE CHAMBER ORCHESTRA

Hark the Herald Angels Sing

Mendelssohn

Words by Charles Westfield and George Whitefield

Descant and organ arrangement by Sir David Wilcocks

Hark! The herald angels sing Glory to the newborn King;
Peace on earth and mercy mild, God and sinners reconciled:
Joyful all ye nations rise, Join the triumph of the skies,
With th' angelic host proclaim, Christ is born in Bethlehem.
Hark! The herald angels sing Glory to the newborn King.

Christ, by highest heav'n adored, Christ, the everlasting Lord,
Late in time behold him come Offspring of a virgin's womb;
Veiled in flesh the Godhead see, Hail th' incarnate Deity!
Pleased as man with us to dwell, Jesus, our Emmanuel.
Hark! The herald angels sing Glory to the newborn King.

Hail the heav'n born Prince of Peace! Hail the Sun of Righteousness!
Light and Life to all he brings, Risen with healing in his wings;
Mild he lays his glory by, Born that we no more may die,
Born to raise us all of earth, Born to give us second birth.
Hark! The herald angels sing Glory to the newborn King.

The Virgin Mary Had a Baby Boy

*Arranged by Stephen Hatfield
(b.1956)*

Hatfield has arranged this Trinidadian carol in a way that retains its calypso flavor, but also explores the "Afro-Cuban" Caribbean style. Independent lines with strong rhythms are layered on top of one another to create a rich and exciting texture. The contrast of the simple sections with the more dense ones creates a sense of excitement and joy.

THE SELECT WOMEN'S ENSEMBLE
AND THE NMH SINGERS (ALTOS AND SOPRANOS)

Children Go Where I Send Thee

*Arranged by Robert DeCormier
(1922–2017)*

SOLOISTS: RYAN YI '18, ASHLEY WRISLEY '20, HAVEN AHN '19,
CAMRYN WILLIAMS '18, AMELIA CHALFANT '19, GRACE SMITH '18,
MIRA SACHDEVA '18, OLIVIA MORRISON '18, SAM CALMAN '18,
MEGAN HRINDA '19, BRIAN RICKER '20, YUXUAN BILLY BAO '20,
AND MARINA KEATOR '20

This is a rousing and fun setting of a spiritual arranged by DeCormier, conductor of Vermont's Counterpoint Singers and an important American choral composer. DeCormier was the musical director for Peter, Paul, and Mary throughout their time as a folk-singing trio. They performed holiday concerts for many years with the New York Choral Society, which DeCormier also conducted. He arranged this spiritual originally for one of those concerts, performed in Carnegie Hall. We perform this piece in memory of DeCormier, who just died this November.

Scripture Reading

John 1:1–4

CHINESE AND ENGLISH, DIANIE CHEN '20, NMH AFTERNOON

CHINESE AND ENGLISH, AVERY SMITH '19, NMH EVENING

CHINESE AND ENGLISH, STEPHEN YILING PENG '20, NEW YORK

Magnificat

Kim André Arnesen

Fecit Potentiam

(b.1980)

He has shown strength with His arm;
He has scattered the proud, even the arrogant of heart.
He has deposed the mighty from their seats, and exalted the humble.

Arnesen, born in Norway, is the son of musicians. He began studying the piano at age 6, and joined a boys' choir when he was 10. He fell in love with choral music while singing in this choir, and set his first composition for the choir when he was 19 years old. After studying music at Trondheim Conservatory, he began to have his works recognized for their lyrical beauty and their accessibility to choirs. The "Magnificat" was composed in 2010, originally for all women's voices and string ensemble. He re-voiced it for mixed choir, the version we perform today. His CD of the "Magnificat" won a Grammy in 2016.

RINTARO FUKASAWA '19, VIOLIN

LOIS BULL '19, NMH AFTERNOON

CHAEWON CARRIE KIM '18, NMH EVENING

ALLEGRA D'VIRGILIO '18, NEW YORK

THE CONCERT CHOIR AND THE CHAMBER ORCHESTRA

Closing Reflection

*The Rev. Lee-Ellen Strawn
Chaplain*

Adeste Fideles
Latin, 18th century

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.

Stille Nacht

Franz Grüber
(1787–1863)

SOPHIE JONES '18, NMH AFTERNOON
LAURA BERTRAND '18, NMH EVENING
NAOMI CHRISTIANSEN '18, NEW YORK

Postlude

Craig K. Sandford, organ



NORTHFIELD MOUNT HERMON CONCERT CHOIR

Sheila L. Heffernon, conductor
Craig K. Sandford, accompanist
Laura Bertrand '18, assistant conductor
Camryn Williams '18, Haven Ahn '19, managers

SOPRANO

Floria Auerbach*
Ella Bathory-Peeler
Caroline Brown
Lois Bull+
Kelly Ka Wing Cao
Naomi Christiansen
Emily Cloutier
Allegra D'Virgilio+
Lila Flynn
Natalie Foster
Megan Hrinda*
Sophie Jones*
Elyse Kassa
Marina Keator+
Chloe Key
Chaewon Carrie Kim*
Marin Klein
Stacia Kolodziejski
Seo Hyun Clarine Lee+
Jiwon Michelle Lee
Anna Martin*
Olivia Morrison+
Natalia Onate Gómez
Hadley Talbot
Naomi Tewodros Ashenafi
Hoang Minh Truong
Annika Voorheis
Ann Zitong Xu*

ALTO

Zio Haven Ahn+
Kim Amidon
Laura Bertrand+
Lucie Brock
Rafaela Capelate de Oliveira

Emma Chaffee
Amelia Chalfant*
Roxane Chopin
Jilly Crane-Mauzy
Ruthie Davis
Sydney duKor-Jackson
Alanna Duprez
Arwen Hansell
Poliana Hartung Toppa
Layla Hay
Taylor Hough
Lana Hunt
Anna Kennedy
Helena Lanna
Khue (Elisa) Le
Kaitlyn Lu
Emily McAllister*
Danielle Nasoff
Liza Riehs
Mira Sachdeva*
Jada Scotland
Grace Smith
Thuyen Angie Tran
Camryn Williams*
Ashley Wisley*
Madeleine Yang
Jennie Young
Rosalee Young
Irene Zhang

TENOR

Pierce Clarke
David Cui
Lane Henry+
Drake Hunt+
Kohaku Kanamori

Hyunho Kim
Ethan Lam
Jake Mehl+
Kiran Patel
Anshul Pattoo+
Stephen Yiling Peng
Brian Ricker+
Eric Chia-Chun Tang

BASS

Boulo Achor+
Billy Yuxuan Bao
Charles Bonetti+
Eugene Brye
James Burton
Sam Calman+
Eli Carroll
Aksorn D'Souza
James DeMailly
Devon Haigler
Yudai Higuchi
Ethan Ho+
Viet Tung Linh Jason
Nguyen
Nishan Parikh
Thanapat Ryu
Phanratanamala
Dalton Rice
Jacob Smith
Benjamin Van Winkle
Ryan Yi
Gary Yip
Ryan Jiweon Yoo+

+ NMH Singer
* Select Women's Ensemble

NORTHFIELD MOUNT HERMON CHAMBER ORCHESTRA

Michelle Liechti, conductor

VIOLIN

Nashely Alvarez
Rintaro Fukasawa
Michelle Liechti
Grace Yunseo Song
Jimmy Tam Tran

CELLO

Quentin Moliterno
Kazuo Nakamura

BASS

RONALD SMITH

VIOLA

Michael Hu
Hung-Wei Garcia Lu
Noah Scott

USHERS

AFTERNOON

Samatha Heist '19
Connor Klein '19
Ian Cheaheon Lim '19
Princess Lydia Obi '19

EVENING

Isabella Ceseretti '19
Ngone Fall '19
Miles Kaming-Thanassi '19
Hongyi Yang '19

CANDLELIGHTERS

AFTERNOON

Lena Carr '18
Ethan Foster '18
Sonya Green '18
An Tran '18

EVENING

Adrian Eastmond '18
Ben Hamilton '18
Heidi Leeds '18
Leighlani Sanchez '18

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and the Pflug Concert Fund.*

S P E C I A L T H A N K S

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