



Program

Requiem for the Living _____ **Dan Forrest**

Kyrie

Vanitas vanitatum

Agnus Dei

Sanctus

Lux Aeterna

Teressa Byrne-Foss, Soprano

Michael Mendelsohn, Tenor

Viva la Musica's performances are dedicated to the memory of Tony Orazem, husband of Viva soprano, Julia, and father of Anton, Clayton and Brenton. Tony, who had retired as a Director of San Mateo County Probation Services after a 36-year career, and who was also a stage director and designer of Peninsula community theatre productions, recently passed away.

Intermission

Dark Night of the Soul _____ **Ola Gjeilo**

Luminous Night of the Soul

Anna Khaydarova, piano

Teressa Byrne-Foss, soprano

Lucinda Breed-Lenicheck, cello

Reflections from Yad Vashem _____ **Daniel Hall**

Janet Lynch, viola

Air and Gavotte for String Orchestra _____ **Arthur Foote**
(1853 – 1937)

Viva la Musica! _____ **David Brunner**

Ritmo _____ **Dan Davison**

Anna Khaydarova and Angela Kraft Cross, piano



Notes, Texts, Translations

The Soul of Music moniker of our program reflects the wide spectrum of profound human experience captured in the music: from the pain of tragedy and deep personal loss to the exuberance of living in joy, hope, and love. Several common threads run through the program: all the composers are American (or somewhat American); all (again with one exception) are living; and all are eloquent about their music. The composers' own descriptions of the inspirations that lie behind their music are offered here as windows to their musical souls.

— Shulamit Hoffmann

Requiem for the Living **Dan Forrest**

Notes by the composer (edited)

A Requiem, at its core, is a prayer for rest, traditionally, for the deceased. The five movements of *Requiem for the Living*, however, form a narrative just as much for the living, and their own struggle with pain and sorrow, as for the dead. It's a "grant US rest," even more than a "grant THEM rest."

The opening movement sets the traditional Introit and *Kyrie* texts—pleas for rest and mercy—using ever-increasing elaborations on a simple three-note descending motive. In it, the grief of the *Requiem* and *Kyrie* prayers is expressed, as grief is faced head-on and we grapple with the sorrow that is common to all human existence.

The second movement expounds on the "vanity of vanities, all is vanity" refrain from Ecclesiastes, with no small amount of anger and bitterness and "rage against the machine," reflecting a crisis of faith for many people. The middle section quotes Job, who is the best biblical example we have of the problem of pain, and even he says, in his darkest moment, "It would have been better if I hadn't been born." Aggressive rhythmic gestures are juxtaposed with long, floating melodic lines, including quotes of the *Kyrie* from the first movement.



The third movement the *Agnus Dei*, is out of its traditional order, because at that point in the narrative, I need to see the Lamb of God, who died to redeem mankind from all fallenness—vanity and pain and sorrow and destruction. The *Agnus Dei* is a plea for deliverance and peace.

It is only after recognizing the Lamb of God that we can then turn to the *Sanctus*. It becomes a response to the *Agnus Dei*, instead of prelude to it as in the normal liturgical order. Interestingly, I see the phrase “heaven and earth are full of Thy glory” as not merely a worship moment, but actually a part of the Divine answer to the problem of pain. Looking to Job again, God’s answer to the problem of pain is literally, “Look at my works of creation—see my transcendent power and majesty,” and of course Job is then humbled by the realization. So my vocal score includes a quote of Job 38 at the top of this movement: where God says to Job “Where were you when I laid the foundations of the earth...when the stars sang together for joy?”

This movement depicts the wonder of the heavens and earth (*pleni sunt caeli et terra gloria tua*) as a Divine answer to the problem of pain. My setting of the *Sanctus* text is literally a depiction of God’s wondrous glory in three different places: the universe (inspired by that Deep Field picture from the Hubble Telescope), earth as viewed from the International Space Station (there are fantastic videos on Youtube), and finally, mankind, God’s wondrous image-bearers, who demonstrate his glory even more directly. There are three sections to the piece, which are inspired by these three thoughts: an ethereal section for the Hubble image, a warmer section with more motion that grows very majestic for the view of Earth, and a bustling energetic final section, teeming with the life and energy of a city full of image-bearers.

The final movement, *Lux Aeterna*, portrays light, peace, and rest, for both the deceased and the living. It is an arrival at rest and peace, not just in the realization of the “eternal light” which God offers those who seek him, but even here and now, for us, the living, on earth—our Requiem, our Rest, is found in Christ. I purposely quoted “Come unto me all ye who labor and are heavy laden, and I will give you... REST,” because it is the answer to the opening prayer for rest. The answer to that prayer is already given, in Matthew 11: “Christ is our rest.” And I lined up the English word “rest” with the return of the Latin word *Requiem* in this final movement. You can see it in the score and hear it in the performance when the tenor solo ends and the choir begins again, *Requiem aeternam*.



The whole work is tied together motivically by the opening three notes that you hear—they form the basis of all the development in the first movement, the pitch material of the accompaniment figure in the second movement (alluding to the traditional *Dies Irae* plainchant, even though I am not using the *Dies Irae* text), the opening of the fourth movement, where the descent goes one note farther, and starts to find a destination/goal/”rest” if you will), the recapitulation moments throughout the fifth movement, and then, in one last gesture, the final three notes of the entire work are those three pitches, now ascending (instead of descending), as if reaching the heavens.

Musically, a major work like this allowed me to work out ideas on a much larger scale than I can in, say, a typical 3-4 minute choral anthem. The first movement allowed me to unfold one idea’s possibilities, developing it slowly over a much longer span. The second movement, because of the subject matter, was a great opportunity to write something stern or even a bit “nasty,” instead of sickly-sweet or sappy. By the time I was done, it contained octatonicism, unexpected rhythmic figures, even great big tone clusters for the organ pedals. The third movement was actually very difficult to write even though it sounds simple and direct—it took a while to get all the musical ideas to feel inevitable, proportionate, and properly paced as they unfold over time. The fourth movement allowed me to experiment with some polymeter, with those groupings of 3 in the harp and percussion while the choir floats over top of them in their own meter; I also had a great time carefully managing the huge buildup of energy throughout, that culminates in the explosion of energy in the final section. And of course the fifth movement just needed to pull everything together, tie up loose ends motivically, and usher us off into eternal rest.

The work was written over a period of probably 16 months or so, from early 2012 through mid-2013. Frankly, most of my effort was spent discarding ideas that were bad, or mediocre, or clichéd, or decent, or even “pretty good,” in the hopes of only using ideas that were really, truly inspired. It’s a daunting task to set these ancient texts in a modern setting. I strove to write something appropriate to their gravity, and something that would make a lasting impression. I hope the end result does, indeed, profoundly affect listeners and performers.



Introit—Kyrie

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Exaudi orationem meam,*

Celebrate, rejoice, rise up,
and let perpetual light shine upon
them.

ad te omnis caro veniet.

Hear my prayer,

*Kyrie eleison. Christe eleison. Kyrie
eleison.*

for unto Thee all flesh shall come.

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

Vanitas Vanitatum

Vanitas vanitatum, omnia vanitas!

Vanity of vanities, all is vanity!
(Ecclesiastes)

Pie Jesu Domine, dona eis requiem.

Merciful Lord Jesus, grant them rest.

Lacrimosa,

Full of tears, (*Dies Irae*)

*et locutus est, pereat dies in qua
natus sum.*

He said, Let the day perish wherein I
was born. (Job 3:2-3)

Agnus Dei

*Agnus Dei,
qui tollis peccata mundi,
miserere nobis, dona eis requiem.*

Lamb of God,
who takes away the sins of the world,
have mercy on us, grant them rest.

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

Lamb of God,
who takes away the sins of the world,
grant us peace, have mercy on us,
grant them rest.

Sanctus

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis!*

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



Lux Aeterna

Lux aeterna luceat eis, Domine: May light eternal shine upon them, O Lord:
Cum sanctis tuis in aeternum: In the company of Thy saints forever:
quia pius es. For Thou art merciful.
Et lux perpetua luceat eis. Let perpetual light shine on them.

Come unto me,
All ye who labor and are heavy laden,
And I will give you rest.
(Matthew 28:18)

Requiem aeternam dona eis, Domine, Rest eternal grant to them, O Lord,
et lux perpetua luceat eis. and let perpetual light shine upon them.
Dona nobis pacem. Grant us peace.

Dark Night of the Soul **Ola Gjeilo**

Notes by the composer

Dark Night of the Soul was written in 2010, and premiered that same year by the Phoenix Chorale with Charles Bruffy, myself at the piano and four local string-players. The piece was commissioned by and dedicated to my dear, sweet friend and publisher, Gunilla Luboff, in memory of her husband, choral legend Norman Luboff.

The text, three stanzas from St. John of the Cross' (1542-1592) magical poem *Dark Night of the Soul*, was suggested to me by Joel Rinsema, Executive Director of the Phoenix Chorale, and I fell in love with its colorful and passionate spirituality instantly.

One of the main things I wanted to do in this piece was to make the choir and piano more equal; usually the piano is relegated to a very generic accompanying role in choral music, as opposed to strings or orchestra, which will often have a much more independent and prominent role where it is allowed to shine as well. So there is a lot of give and take between the choir and piano here; often the piano is accompanying the choir, but sometimes the choir is accompanying the



piano (or violin a couple of times), with the choir kind of taking the role of a string orchestra. I just love the sound of voices singing chords on “Ooh” or “Mmm;” it creates a sound that can be so amazingly evocative and warm, especially when doubled by a string quartet. To me, that sound combination has a similar effect to a great synth pad, only it feels more organic and alive. But mainly, what this piece was really about was just the sheer desire to write something that could hopefully convey a lot of the grace and passion that is so strong and pulsating in the poem!

One dark night,
fired with love’s urgent longings
— ah, the sheer grace! —
I went out unseen,
my house being now all stilled.

In darkness, and secure,
By the secret ladder, disguised,
— ah, the sheer grace! —
In darkness and concealment,
my house being now all stilled.

On that glad night,
in secret, for no one saw me,
nor did I look at anything,
with no other light or guide
than the one that burned in my heart.

Luminous Night of the Soul
Ola Gjeilo

Notes by the composer

Luminous Night of the Soul is the brighter, sunnier, sequel to *Dark Night of the Soul*, published in 2011. Both works are independent pieces that can be performed separately, but they are also conceived as two movements of the same work. Part of the reason for the solo cello passage at the introduction to *Luminous Night* is that I wanted a quiet respite from the saturated washes of sound that are such a big part of *Dark Night*. The essential link between the two pieces is a theme that is featured towards the end of both works, but featured in very different ways. While the end of *Dark Night* is lyrical and romantic, the finale of *Luminous Night* is exuberant and relentless.



Luminous Night incorporates words by Charles Anthony Silvestri, in addition to the two stanzas from St. John of the Cross' poem *Dark Night of the Soul*.

The two pieces are both influenced by a wish to feature the piano more heavily in choral music, not just as generic, unassuming accompaniment, but as an equal partner to the choir, aided and supported by the string quartet. Most of all, I wanted to find ways to compose lush, warm, symphonic-sounding music, while still only scoring for five instruments, in addition to the choir.

Long before music was sung by a choir,
Long before silver was shaped in the fire,
Long before poets inspired the heart,
You were the Spirit of all that is art.

You give the potter the feel of the clay;
You give the actor the right part to play;
You give the author a story to tell;
You are the prayer in the sound of a bell.

Praise to all lovers who feel your desire!
Praise to all music, which soars to inspire!
Praise to the wonders of Thy artistry
Our Divine Spirit, all glory to Thee.
(*Charles A. Silvestri*)

O guiding night!
O night more lovely than the dawn!
O night that has united
The Lover with his beloved,
Transforming the beloved in her Lover.

Reflections from Yad Vashem
Music and some text by Daniel J. Hall

Notes by the composer

In 1999, I had the opportunity to travel through the Middle East as a performer with the Brigham Young University Singers. Among the many sites we visited was Yad Vashem, Jerusalem. Established in 1953 as the world center for documentation, research, education and



commemoration of the Holocaust, Yad Vashem is today a dynamic and vital place of intergenerational and international encounter. I encourage those who are interested in this selection to peruse its website (www.yadvashem.org), particularly the information regarding the Children's Memorial.

Reflections from Yad Vashem is my musical and poetical response to the poignant and lingering impressions evoked by the Yad Vashem Children's memorial—a gentle, ethereal, cosmic facet of an otherwise austere experience.

The text is a combination of scripture from Genesis (set in English), selected children's names from the actual Yad Vashem database, my own original verses, the 23rd Psalm or *Adonai Roi* (set in Hebrew), and a liberal treatment of the Hebrew lullaby *Numi, Numi, Yaldati*, or Sleep, Sleep, My Little Girl. These elements were selected, written and combined to musically and linguistically depict the spiritual, philosophical and emotional experience generated by visiting the Yad Vashem Children's Memorial.

The intent of the verses from Genesis is juxtaposed with my own personal aims as I strive to describe various aspects of the experience:

Genesis 1:2—*Darkness covered the surface of the deep*: A reference not only to the primordial formlessness of pre-creation, but also a likening of this darkness to the disorienting shadow experienced upon first entering the memorial.

Genesis 22:17—*As the stars of the sky and the sand on the seashore*: A reference to the covenant in which Abraham is promised that his posterity would be as the “stars of the sky and the sand on the seashore”—also, a direct corollary to the children whose names are listed in the Yad Vashem records and invoked in this music. In my mind, they are represented as stars burning in the darkness of the void.

Genesis 24:60—*Be thou the mother of thousands of millions*: The mother spoken of is Sarah, the wife of Abraham and matriarch of the aforementioned covenant. This portion of the work pays homage not only to the mothers of the victims, but to all mothers and motherhood itself as a divine calling and election.

Following each verse are my own words of physical and spiritual description. Their purpose is to invoke not only a literal image of the memorial, but a cosmic spirituality and serenity. They should not be seen



as dogma. They are the simple and contemplative musings of a composer moved by the beauty of the location and its symbolism. As the title implies, the piece is a reflection, or rather, a collection of reflections.

The opening portion of the 23rd Psalm (*Adonai Ro'i, lo echsar*) was selected as a culminating device and serves as both the architectural and spiritual apogee of the music.

As previously stated, the final section of the piece is a liberal treatment of the Hebrew lullaby *Numi, Numi, Yaldati* or Sleep, Sleep, My Little Girl.

Darkness covered the surface of the deep... (Genesis 1:2)

Israel Ofrecht, Nelya Kolos, Ytzkhak Faierman, Zuza Cohen, Tommy Kolmar, Sarah Fleischmann, Claude Nazara, Ninon Beja...

Gently perplexing decent into darkness,
Cavernous spiral and fragmented void,
Floating and falling in rapt contemplation,
Fathomless chasm of pure life destroyed.

Maya Synayskaya, Zhenya Zazlavskaya, Alla Verkhovskaya, Franya Waldliferant, Emiliya Morgovskaya, Edith Spiegel, Rahel Lamm, Sonya Svetnikova...

As the stars of the sky and the sand on the seashore... (Genesis 22:17)

Marcel Fleschner, Zina Dyer, Rosetta Scheffer, Salomon Ramer, Hende Bitman, Asya Schterengas, Judith Salzer, Fira Skylar, Isaak Tridman...

Dapples and dustings of luminous starlight,
Astral projections of souls now released,
Beacons of burnished fire ever reflected,
Essence of innocence kindly bequeathed.

Syoma Tabarinski, Dotia Tatiyevski, Loyva Levandovski, Sofya Ildarova, Lulush Pinkert, Raya Britva, Bella Ostrinskaya...

Adonai Ro'i lo echsar

The Lord is my Shepherd

Be thou the mother of thousands of millions... (Genesis 24:60)
Pristine oblivion of wind-whispered names and candle flame,
Infinite space and the faces of children by mercy reclaimed.



Sofya Ildarova

Numi, numi yaldati,

Bella Ostrinskaya

Numi, numi, nim.

Loyva Levandovski

Numi, numi k'tanati,

Raya Britva

Numi, numi, nim.

Sleep, Sleep, my little girl,

Sleep, sleep.

Sleep, sleep, my little one,

Sleep, sleep.

Air and Gavotte **Arthur Foote**

Arthur Foote studied at the New England Conservatory of Music in Boston and at Harvard College where, in 1875, he received the first M.A. degree in music granted by an American university. He also studied in France. Returning to the USA, Foote became a renowned church organist. He was a founding member and president of the American Guild of Organists and he taught at the New England Conservatory of Music. Foote was an elected member of the National Institute of Arts and Letters.

We perform the Air and Gavotte from his *Serenade in E major* for strings (1907). In Romantic style, the music is clearly phrased, lyrical, harmonically sweet, and full of charm.

Viva la Musica! **David L. Brunner**

Notes by the composer

The old round *Viva la Musica* is the source of the text. The strong, bold character is immediately evident in the unison exclamations of the opening fanfare. An imitative section follows with each voice singing an independent melody, yet characterized by similar rhythms and compatible phrase contours. The piece closes with a thick cluster of tones and a short, final exclamation of the text in unison.

Viva la musica!

Long live music!



Ritmo Dan Davison

For the program finale, we have chosen an energetic, upbeat piece, featuring saucy hand percussion by the singers and a vigorous duet piano accompaniment. The Spanish text adds flair.

<i>Ritmo.</i>	Rhythm.
<i>Batir las manos al ritmo.</i>	Clap your hands to the rhythm.
<i>Hábilmente.</i>	Capably.
<i>Batir las manos al ritmo.</i>	Clap your hands to the rhythm.
<i>Canten en coro gozoso,</i>	Sing in joyful chorus,
<i>Con amor y esperanza.</i>	With love and hope.
<i>Cantaremos en ritmo.</i>	We will sing in rhythm.
<i>Cantaremos en coro.</i>	We will sing in chorus.
<i>Cantaremos en ritmo.</i>	We will sing in rhythm.
<i>Levanten sus voces. (Todas las voces)</i>	Lift your voices (All the voices)
<i>Levanta su corazón.</i>	Lift your heart.
<i>Con instrumentos musicales,</i>	With musical instruments,
<i>Cantaremos de libertad y de amor.</i>	We will sing of freedom and love.
<i>Hagen en harmonia.</i>	Make harmony.
<i>Vamos a cantar y a jugar.</i>	Let's go and play.
<i>Totas voces, todas gentes</i>	All voices. All people.
<i>Hábilmente, con todas voces, con</i>	Capably, with all voices, with
<i>Instrumentos, con esperanza,</i>	Instruments, with hope,
<i>y con ritmo.</i>	and with rhythm.
<i>Batir las manos al ritmo.</i>	Clap your hands to the rhythm.
<i>Batir las manos con toda la gente,</i>	Clap your hands with all the people,
<i>con</i>	with
<i>Todas voces, con alegría y con gozo.</i>	All voices, with happiness, and with joy.
<i>Cantaremos con gozo.</i>	We will sing with joy.
<i>Con amor y esperanza.</i>	With love and hope.
<i>Cantaremos de paz.</i>	We will sing of peace.
<i>Cantaremos de amor.</i>	We will sing of love.
<i>Cantaremos con alegría y con gozo.</i>	We will sing with happiness and with joy.
<i>Ritmo.</i>	Rhythm.