



# CAE Yuletide

To Friends Old & New

*A concert of holiday and seasonal favorites  
and new works by Cascadia Composers*

7:30 p.m. Saturday, December 8, 2018

3:00 p.m. Sunday, December 9, 2018

St. Philip Neri Catholic Church,  
2408 SE 16th Ave., Portland

CHORAL  
ARTS  
ENSEMBLE  
OF PORTLAND





# PLEASE SILENCE ALL ELECTRONIC DEVICES

## *Choral Arts Ensemble of Portland*

David De Lyser, Artistic Director

Jennifer Creek Hughes, accompanist

A Winter Carol ..... trad English melody, setting by Fred Gramann (b. 1950),  
words by Samuel Longfellow (1819–1892)

Gretchen Hathaway, soloist

A Ceremony of Carols ..... Benjamin Britten (1913-1976)

There is No Rose, anon., 14th century text

This Little Babe, text by Robert Southwell (1561-1595)

O Magnum Mysterium ..... Morten Lauridsen (b. 1943)

Three Basho Haiku ..... Lisa Neher (b. 1985), haiku by Matsuo Basho (1644-1694),  
trans. Lisa Neher

I. harvest moon

II. first winter rain

III. this fragrance

Emma Nissen, Carmen Moore, Jared Flood, Devin Moran, soloists

Sleep, Little Baby, Sleep ..... Jake Runestad (b. 1986),  
poem by Christina Rossetti (1830-1894)

Gabriel's Message ..... Basque Annunciation carol,  
arr. Joshua Shank (b. 1980)

Holly Schauer, Megan Elliott, David Hughes, Devin Moran, quartet

The Sleigh (A la Russe) ..... words by Richard Kountz (1896-1950),  
music by Ivor Tchervanow, arr. Wallingford Riegger

### 15-MINUTE INTERMISSION

Wassail ..... trad. English folksong, arr. Ralph Vaughan Williams (1872-1958)

Ecclesia ..... William Whitley

I. Invocation/Veni Creator

II. The Altar/Ave Verum, text by George Herbert (1593-1633)

III. Lapides Vivi/Ubi Caritas

Voices of Earth ..... music by Stephen Chatman (b. 1950),  
text by Archibald Lampman (1861-1899)

3. Voices of Earth

Hymn to the Virgin ..... Benjamin Britten (1913-1976)  
Cecilia Seiter, Tania Hyatt-Evenson, Patrick Rooney, Doug Strickler, quartet

The Snow ..... Edward Elgar (1857-1934),  
poem by Alice Roberts Elgar (1848-1920)

Megan Moran, Skye Nehs, violinists

Bogoróditse Djévo ..... Arvo Pärt (b. 1935)

Mother of God, Here I Stand ..... John Tavener (1944-2013),  
Text by Mikhail Lermontov (1814-1841)

The First Nowell ..... trad., arr. Ola Gjeilo (b. 1978)  
Anna Mottice Horlacher, Michael Hyatt-Evenson, soloists

Peace ..... Martin Åsander (b. 1987)



## Choral Arts Ensemble of Portland

David De Lyser, Artistic Director

Jennifer Creek Hughes, Accompanist

### Soprano

Gretchen Hathaway  
Anna Mottice Horlacher  
Marina Laurette  
Sylvia Nelsen  
Emma Nissen  
Kate Piper  
Holly Schauer \*  
Cecilia Seiter  
Judi Smith  
Jenny Stadler  
Ashley Tuhy

### Alto

Cheryl Bristah  
Noelle Dobson  
Megan Elliott ‡  
Tania Hyatt-Evenson  
Rosemary Mitchell  
Carmen Moore  
Meike Niederhausen  
Jodi Pak  
Amy Rooney  
Jennifer Rosoff  
Alex Thompson  
Susan Wladaver-Morgan

### Tenor

Tym Andrews  
Matthew Compton  
Andy DuPont  
Jared Flood  
Joshua Gietzen  
David Hughes \*  
Michael Hyatt-Evenson  
Skye Nehs  
Patrick Rooney

### Bass

Michael Hayes  
Adam Johnson  
Devin Moran \*  
Douglas Orofino  
Michael Rexroat  
Del Scharffenberg  
Jason Scheck  
Steve Sibelman  
Douglas Strickler  
Mark Vierck  
Kris Voss-Rothmeier

‡ denotes assistant artistic director

\* denotes section leader



# The CAE Story Thus Far...



In 1969, 16 singers gathered in a rehearsal room at the Civic Auditorium (now the Keller) to form a new choral group. They had no music, conductor, or funds. Nevertheless, they persisted. They chose a temporary conductor and accompanist from their own number; they bought their own music and donated it to the group. Within months, they had drawn up bylaws and named themselves the Civic Choraliers.

At first they sang mostly a pop repertoire for free at churches, hospitals, shopping centers, and such. But as early as 1972 they started tackling more challenging works, starting with a Schubert mass, under the direction of Donald M. Tucker, a conducting student at PSU; soon after, they performed a Bach cantata with full orchestral accompaniment. The next fall Farrold Stephens, a former soloist with the Robert Shaw Chorale, took over as musical director and continued to program a mix of classical works and lighter fare for the next 5 years.

Dr. Roger O. Doyle, professor of music at the University of Portland, became the Choraliers' conductor and musical director in 1977, and so he remained, full of passion, energy, and boundless good cheer for more than 30 years. At his suggestion, the members decided in 1978 to change the group's name to the Choral Arts Ensemble of Portland, to reflect their identity more accurately and emphasize their commitment to explore "the choral arts." He also began several CAE traditions, like a retreat up the Columbia Gorge at Menucha every fall and the annual Epiphany party, complete with a white elephant gift exchange (with some truly jaw-dropping "gifts"). In 1987, he and several singers made CAE's first and so far only international tour, traveling to Britain and Ireland.

Throughout our second decade, CAE performed in venues ranging from the escalators at the old Meier & Frank at Christmastime, to Artquake on the Park Blocks, to local churches. We also experimented with semi-staged versions of Handel's *Semele*, Act II of Strauss's *Die Fledermaus*, and *Trial by Jury* by Gilbert and Sullivan, as well as "An Evening with Brahms and the Schumanns" designed to feel like an informal musicale in someone's home.

Roger had a rare knack for timing and collaboration. We sang a German Christmas concert right after the Berlin Wall fell in 1989, which made the music even more meaningful (similarly, in 2003 when we sang Vaughan Williams' *Dona Nobis Pacem* mere weeks after the war in Iraq started). Along with the University of Portland Singers, we performed the Brahms *Requiem* at St. Mary's Cathedral on the anniversary of Brahms' death in 1997. After Roger's sabbatical in Ireland, we got to sing several new pieces by contemporary Irish composers. Another highlight of the 1990s was a concert of gospel music with the choir of Maranatha Church. With conducting duties shared, each group sang a few numbers separately and several together. We ended with Billy Taylor's jazz cantata *Peaceful Warrior* about Martin Luther King, with legendary Portland jazz and blues pianist Janice Scroggins at the keyboard.

Few things reveal Roger as our director better than how we came to perform with Moses Hogan, a world-renowned expert on spirituals. Both men were en route from Los Angeles to a music conference in Australia. They sat next to each other on the plane and *talked the whole way!* By the time they reached Sydney, Hogan had agreed to be our guest conductor for a concert in 2000 and to arrange a brand-new work just for us.

We quickly followed that inspiring concert by celebrating the first Easter of the new millennium with Handel's *Messiah* at the Cathedral. But as usual, our exploration of the choral arts kept ranging widely, in terms of geography, period, and styles. We did two complete programs of music from East Asia. We started another season with a Celtic *ceiliidh*, with dancers and a fiddle band. We gave a semi-staged production of Benjamin Britten's *Noye's Fludde*, complete with a rainbow, the Voice of God, and elementary school kids wearing funny noses to portray the animals on Noah's Ark, and we honored contemporary Oregon composers in a program titled "From Our Own Time and Place," directed by associate conductor Tracey Edson.

Two vastly different concerts highlighted our versatility. The first, titled "North/South: Music of an Uncivil War," included a script by our three singer-historians, as well as poems, speeches, quotes from personal letters, hymns, patriotic ditties, and what the 19<sup>th</sup> century called "heart songs." Like the Ken Burns TV series, the concert focused on the words and especially the heart-felt music that spoke to people—North and South, black and white—enduring the greatest trial our country had ever known. As often happens, this simple music spoke directly to the hearts of singers and listeners alike.

But the decade also brought our most ambitious project ever—Beethoven's *Missa Solemnis* at the Cathedral, again with the University of Portland Singers. Beethoven's own contemporaries considered the work almost impossible, but the challenge inspired all of us—singers, instrumentalists, and Roger, who had sung the work several times but never conducted it. We are so grateful we had the opportunity to share that experience, for about a year later, Roger was diagnosed with ALS. That terrible disease forced him to retire from the university and gradually withdraw from conducting CAE, with Tracey Edson helping out more and more.

In 2010, Roger conducted his last CAE concert, closing with Brahms' moving tribute to Art as the great consoler, "Zum schluss."

So now we have begun a new era in our musical journey. Dr. David De Lyser, professor of music at the University of Portland, officially began as our musical director in the fall of 2012, bringing new energy, new direction, and new dresses for the women, too. While still performing many classic works, like the Brahms *Requiem* and Bach motets, we have begun collaborating with Cascadia Composers to present brand-new works and performing with some of the most innovative young choral composers around, like Ola Gjeilo and Jake Runestad. Yet, in some ways, we are returning to our roots, offering pops concerts every February and reaching out to the wider community as we participate in Arts for All and perform, formally and informally, in venues beyond downtown Portland.

Over time we have grown together like a big family, even if years pass between reunions. We have sung at each other's weddings and for each other's memorial services; we have watched each other's kids as they progressed from squirming through rehearsals to applauding at concerts. True, a few things have changed. We now do karaoke instead of an Epiphany party, and ambitious programming often requires equally ambitious fundraising. Many choir babies are all grown up and even have babies of their own. But after nearly 50 years, this family still nourishes each of us, providing a welcoming space where our individual voices can combine to create something finer than any of us can achieve alone, and the music still helps us face the world as better people. That's why we are grateful for the Choral Arts Ensemble and for you, our audience, as members of our musical family.

*Susan Wladaver-Morgan*

# Select Program Notes, Lyrics & Translations

## Holiday Favorites, Old and New

When we polled our members last spring about favorite pieces to sing in our anniversary season this year, we were pleased that so many on the list fit perfectly into our holiday program. As in our fall concert, the selections reflect many traditions, from Middle English lyrics to a Basque carol to Russian liturgical music, with texts ranging from Latin chants to Japanese haiku to Victorian poetry. Along with old favorites from years past, we are delighted to present two new works from Cascadia Composers. Together they all help us explore the beauty of the season.

We begin with “**A Winter Carol.**” Poet Samuel Longfellow (1819–1892), brother of Henry Wadsworth Longfellow, was an American Unitarian pastor and hymn writer greatly influenced by Transcendentalism, a philosophy that holds that both humanity and nature are inherently good. Longfellow’s words illustrate this beautifully. English composer Ralph Vaughan Williams (1872-1958) collected the tune, “Danby,” in Northern Yorkshire and included it under the name of a nearby village in his *English Hymnal*. This carol does not mention Jesus but reflects how God’s love remains present in even the bleakest seasons of our lives.

‘Tis winter now; the fallen snow  
Has left the heav’ns all coldly clear;  
Through leafless boughs the sharp winds  
blow,  
And all the earth lies dead and drear.

And yet God’s love is not withdrawn;  
His life within the keen air breathes,  
His beauty paints the crimson dawn,  
And clothes the boughs with glitt’ring  
wreaths.

And though abroad the sharp winds blow,  
And skies are chill, and frosts are keen,  
Home closer draws her circle now,  
And warmer glows her light within.

O God! who giv’st the winter’s cold  
As well as summer’s joyous rays,  
Us warmly in Thy love enfold  
And keep us through life’s wintry days.

Arguably the greatest British composer of the 20th century, Benjamin Britten (1913-1976) drew on an astonishing array of sources all his life, from Japanese Noh dramas to World War I poetry to medieval miracle plays. The inspiration for *A Ceremony of Carols* came from a collection of verse titled *The English Galaxy*, which he read as Europe was descending into war. Britten and his partner Peter Pears had moved to the United States in 1939, intending to take U.S. citizenship, but after Britain came under German attack, they decided that they could not abandon their homeland. He composed the *Ceremony of Carols* on their return voyage to England, crossing the dangerous North Atlantic by ship. Anonymous Middle English lyrics provide the texts for most of the full work, but “This Little Babe,” the most dramatic section, comes from a passionate polemic titled *Newe Heaven, Newe Warre* by Robert Southwell, an English Jesuit executed for proselytizing the Catholic faith in Protestant England. Perhaps the prospect of a new war here on earth made the text especially relevant to Britten.



## There is No Rose

There is no rose of such virtue  
As is the rose that bare Jesu:  
Alleluia.

For in this rose contained was  
Heaven and earth in little space:  
Res miranda (marvelous thing).

By that rose we may well see  
There be one God in persons three:  
Pares forma (of equal form).

The angels sung the shepherds to:  
“Gloria in excelsis Deo”,  
Gaudeamus (let us rejoice).

Leave we all this worldly mirth,  
And follow we this joyful birth:  
Transeamus (let us cross over).

## This Little Babe

This Little Babe  
This little babe  
So few days old  
Is come to rifle Satan’s fold  
All hell doth at  
His presence quake  
Though he himself  
For cold do shake;  
For in this weak unarmed wise  
The gates of Hell he will surprise

With tears he fights  
And wins the field  
His naked breasts stands for a shield;  
His battering shots are babish cries  
His arrows looks of weeping eyes  
His martial ensigns Cold and Need  
And feeble flesh his warrior’s steed

His camp is pitched in a stall  
His bulwark but a broken wall;  
The crib his trench  
Haystalks his stakes;  
Of shepherds he his muster makes;  
And thus as sure his foe to wound  
The angels’ trumps alarum sound

My soul with Christ  
Join thou in fight;  
Stick to the tents  
That he hath pight  
Within his crib  
Is surest ward;  
This little babe  
Will be thy guard

If thou wilt foil thy foes with joy  
Then flit not from this heavenly Boy

Born in Colfax, Washington, in 1943, Morten Lauridsen grew up here in Portland and studied composition at the University of Southern California, where he now teaches. We first performed his “**O Magnum Mysterium**” in 2010 and fell in love with it, so we have sung it and his other compositions often ever since. This amazing piece softly ponders the holy mystery that the first to see the long-promised savior were the animals; by the last verse, the music seems to glow with warmth and impossible light. Musicologist Nick Strimple has described Lauridsen as “the only American composer who can be called a mystic, (whose) probing, serene work contains an elusive and indefinable ingredient which leaves the impression that all the questions have been answered.”



O great mystery,  
and wonderful sacrament,  
that animals should see the new-born Lord,  
lying in a manger!  
Blessed is the Virgin whose womb  
was worthy to bear  
the Lord, Jesus Christ.  
Alleluia!

The Choral Arts Ensemble has a commitment to presenting work by contemporary artists, so this year we again put out a call to Cascadia Composers for its members, all of whom live and work here in the Pacific Northwest, to submit compositions. Originally trained as a stage actress, Portland-based Lisa Neher (b. 1985) teaches, composes, and performs as a mezzo soprano soloist. She is also the creator of the *One Voice Project*, a one-woman performance combining contemporary poetry and new musical works for unaccompanied voice. In “**Three Basho Haiku**,” however, she has chosen distinctly un-contemporary poetry. Born in Edo (now Tokyo) in 1644, Matsuo Basho became an undisputed master of the haiku form. Here Neher has set three brief pieces that capture the changing seasons in a minimum of words. Even as “first winter rain” compares the dying of the old year to the waning of life, “this fragrance” hints at the rebirth of spring.

I. harvest moon

harvest moon, rising to my gate, the cresting tide

II. first winter rain

just for today, let's grow old together, first winter rain

III. this fragrance

I don't know, which tree's blossom it comes from, this fragrance

Last spring, we enjoyed performing an entire concert of inspiring music by Jake Runestad (b. 1986) under his direction. We first encountered his music several years ago with “**Sleep, Little Baby, Sleep**,” a gentle lullaby that brims with protective tenderness. English poet Christina Rossetti (1830-1894) wrote the original poem, which, like many of her works, has a strong religious flavor. The poem's title, “Holy Innocents,” refers to the baby boys killed by Herod in his desire to rid himself of a “newborn king.” But Runestad emphasizes Mary's loving and steadfast resolve to keep her child safe, encircled by angels and “the love which doth not sleep.”

Sleep, little baby, sleep;  
The holy Angels love thee,  
And guard thy bed, and keep  
A blessed watch above thee.  
No spirit can come near?  
Nor evil beast to harm thee:  
Sleep, Sweet, devoid of fear  
Where nothing need alarm thee.

The Love which doth not sleep,  
The eternal Arms surround thee:  
The Shepherd of the sheep  
In perfect love hath found thee.  
Sleep through the holy night,  
Kept from snare and sorrow,  
Until thou wake to light  
And love and warmth tomorrow.

Joshua Shank (b. 1980) says he became a composer almost by accident, led by a series of nourishing musical experiences, the most recent leading him to Gonzaga University where he directs the men's vocal ensemble. Many of his works begin with a seemingly simple idea and then suddenly open and bloom with emotion. He has written that his setting of this Basque Annunciation carol "**Gabriel's Message**" envisions a scene of Mary sitting alone in a darkened space. The opening depicts the angel Gabriel slowly unfolding his wings and bringing light as he announces his amazing news. The music becomes richer and more complex, with eight overlapping vocal lines all calling the word "Gloria," like the heavenly host on Christmas night or the future generations who will call Mary blessed.

The angel Gabriel from heaven came  
His wings as drifted snow  
His eyes as flame  
"All hail" said he "thou lowly maiden Mary  
Most highly favored lady, " Gloria, Gloria  
"For known a blessed mother thou shalt be  
All generations laud and honor thee  
Thy Son shall be Emanuel  
By seers foretold  
Most highly favored maid, " Gloria, Gloria  
Then gentle Mary meekly bowed her head  
"To me be as it pleaseth God, " she said,  
"My soul shall laud and magnify His holy name."  
Most highly favored lady, Gloria, Gloria

Moving from the sublime to the ridiculous, we close the first half with the breathless fun of "**The Sleigh (A la Russe)**," written in 1926 by lyricist Richard Kountz (1896-1950) and composer Ivor Tchervanow, who often collaborated. In addition to frequent appearances in winter concert programs, the song has the distinction of having Woody Woodpecker sing it in a 1944 cartoon called *Ski for Two*. The cartoon was later released under the title *Woody Plays Santa Claus*.

Lightly flying over snow  
With a hey, hah, hah, ho, haha, haha,  
With sleighbells ringing, gaily singing  
Merrily we go.  
All the world's a blanket white  
Of snow so cold and crisp and light,  
With sharp winds blowing, we are going  
Onward through the night.  
Hey-a-o-la.  
Ho, hallo! Merrily on we go.  
Ha-ya-ha!

## Intermission

We open the second half with the rousing “**Wassail Song**,” set by Ralph Vaughan Williams (1872-1958), who produced works in nearly every musical genre, including symphonies, operas, choral music, film scores, and settings of folksongs. Around the turn of the 20th century, traditional folksongs were disappearing, due to mass literacy and the greater availability of commercial entertainment. To counteract this, Vaughan Williams and others began collecting folksongs from all over Britain, arranging and performing them to make them more widely available in all their diversity. In Vaughan Williams’ case, he included several when he edited the *English Hymnal* in 1906, including the tune of the first carol on our program. This version of “Wassail” comes from Gloucestershire, and the word itself brings us back to the Middle English of *A Ceremony of Carols*: “Waes Hail,” like any proper toast, literally means “good health.”

Wassail, Wassail, all over the town,  
Our bread it is white and ale it is brown;  
Our bowl it is made of the green maple tree;  
In the Wassail bowl we’ll drink unto thee.

Here’s a health to the ox and to his long tail,  
Pray God send our master a good cask of ale,  
A good cask of ale as e’er I did see,  
In the Wassail bowl we’ll drink unto thee.

Here’s a health to the ox and to his right eye,  
Pray God send our master a good Christmas  
pie,  
A good Christmas pie as e’er I did see.  
In the Wassail bowl we’ll drink unto thee.

Come, butler, come fill us a bowl of the best;  
Then I pray that your soul in heaven may rest;  
But if you do bring us a bowl of the small,  
May the Devil take butler, bowl and all!

Here’s a health to the ox and to his right  
horn,  
Pray God send our master a good crop of  
corn,  
A good crop of corn as e’er I did see,  
In the Wassail bowl we’ll drink unto thee.

Then here’s to the maid in the lily-white smock,  
Who tripp’d to the door and slipp’d back the  
lock;  
Who tripp’d to the door and pull’d back the pin,  
For to let these jolly Wassailers walk in.

William Whitley, a music professor, composer, and native Northwesterner, wrote *Ecclesia*, our second piece from Cascadia Composers, and it too makes use of very old texts. The work was commissioned to celebrate the 50th anniversary in 2001 of the church building of First Presbyterian Church in Cottage Grove, Oregon—a building designed by famous architect Pietro Beluschi. Combining Latin and English texts, *Ecclesia* (meaning the Church) mulls the idea of design itself and the mystical point when form coincides with spirit, when carefully shaped stones move human hearts. The three movements mirror different parts of a church service. The first movement, based on the chant “Veni creator spiritus” (Come, creator spirit), represents an introit. The second, an anthem, sets the entire text of “The Altar” by George Herbert (1593-1633), an Anglican priest and poet; on the page, the poem visually resembles an altar, and the music has a similar symmetry. The final movement, using the Latin text “Ubi caritas” (Where charity and love are), serves as a choral benediction.

### **I. Invocation/Veni Creator** (trad. Latin Hymn/William Whitley)

Veni Creator Spiritus - Into these hearts, these stones.

(Come creating Spirit)

Mentes tuorum visita - Visit these stones, these hearts.

(Visit the souls of these people)

Imple superna gratia - Fill these stones, these hearts.

(Fill the hearts you’ve created)

Quæ tu creasti pectora - Amen.

(With divine grace)

## II. The Altar/Ave Verum

(text by George Herbert (1593-1633))

A broken Altar, Lord, thy servant rears,  
Made of a heart, and cemented with tears:  
Whose parts are as thy hand did frame;  
No workman's toll hath touched the same.  
A HEART alone  
Is such a stone  
As nothing but  
Thy pow'r doth cut  
Wherefore each part  
Of my hard heart  
Meets in this frame  
To praise thy Name:  
That, if I chance to hold my peace,  
These stones to praise thee may not cease.  
O Let they SACRIFICE be mine,  
And sanctify this ALTAR to be thine.

## III. Lapides Vivi/Ubi Caritas

(adapted from 1 Peter 2:4-5 by William Whitley)

Come to the living stone  
discarded by humanity  
a chosen stone,  
a precious stone.  
And like living stones  
let yourselves be built into a holy place.

Though born and educated in the United States, Stephen Chatman (b. 1950) has lived in Canada since 1976 when he began teaching at the University of British Columbia; his adopted country awarded him the Order of Canada in 2012. His early works embody musical modernism, including atonality, but since 1982, his compositions have grown ever more lyrical. "**Voices of Earth**" (2004) reflects his newer style and his interest in showcasing the work of Canadian authors, in this case Archibald Lampman (1861-1899). Lampman played a key role among Canadian nature poets who were equally inspired by Wordsworth and by the landscapes of their own country. We first sang this song last Christmas in a concert that focused on images of the maternal, including Mother Earth. "Voices of Earth" perhaps best sums up the idea of "Terra Mater" as joyous voices tumble over each other, caroling of "Earth's secret soul" and the multitude of sounds that inhabit our world.

We have not heard the music of the spheres,  
The song of star to star, but there are sounds  
More deep than human joy and human tears,  
That Nature uses in her common rounds;  
The fall of streams, the cry of winds that strain  
The oak, the roaring of the sea's surge, might  
Of thunder breaking afar off, or rain  
That falls by minutes in the summer night.  
These are the voices of earth's secret soul,  
Uttering the mystery from which she came.  
To him who hears them grief beyond control,  
Or joy inscrutable without a name,  
Wakes in his heart thoughts bedded there, impearled,  
Before the birth and making of the world.

Benjamin Britten based "**Hymn to the Virgin**" on another anonymous Middle English text, with alternating Latin and English phrases, a technique popular in many Middle English lyrics. He used a similar approach in "There is no Rose" from *A Ceremony of Carols*, but here he has two separate groups of singers responding to each other. The larger group, singing in English, addresses the Virgin Mary as though she is a living person who might intercede for us, while a quartet, singing in Latin and as though from far away, lends the work an otherworldly quality.

Of one who is so fair and bright  
 Velut maris stella, (Like a star of the sea)  
 Brighter than the day is light,  
 Parens et puella: (Both mother and maiden)  
 I cry to thee, thou see to me,  
 Lady, pray thy Son for me,  
 Tam pia, (so pure)  
 That I may come to thee.  
 Maria! (Mary)]  
 All this world was forlorn,  
 Eva peccatrice, (because of Eve, a sinner)  
 Till our Lord was yborn,  
 De te genetrice. (through you, his mother)  
 With ave it went away,

Darkest night, and comes the day  
 Salutis; (of salvation)  
 The well springeth out of thee.  
 Virtutis. (of virtue)]  
 Lady, flower of everything,  
 Rosa sine spina, (Rose without thorn)  
 Thou bare Jesu, heaven's king,  
 Gratia divina: (by divine grace)  
 Of all thou bearest the prize,  
 Lady, queen of paradise  
 Electa: (chosen)]  
 Maid mild, mother  
 es effecta. (you are made)]

Famed for his *Enigma Variations* and large ceremonial pieces like *Pomp and Circumstances*, Edward Elgar (1857-1934) composed a wide variety of music, including quiet, subdued songs like “**The Snow**,” based on a poem by his wife, Alice Roberts Elgar (1848-1920); he set several of her other poems as well. Although he was eventually knighted, Elgar always considered himself an outsider in English musical circles because of his working-class background, his Catholic faith, and the fact that he was self-taught. At the time they married, Alice Roberts was already a well-connected published author and was able to aid her husband’s professional prospects both artistically and socially. Reflecting Victorian moral concerns, “The Snow” contrasts the transient loveliness of snow with the enduring strength and true beauty of the soul.

O snow, which sinks so light,  
 Brown earth is hid from sight  
 O soul, be thou as white as snow,  
 O snow, which falls so slow,  
 Dear earth quite warm below;  
 O heart, so keep thy glow  
 Beneath the snow.

O snow, thou’rt white no more,  
 Thy sparkling too, is o’er;  
 O soul, be as before,  
 Was bright the snow.  
 Then as the snow all pure,  
 O heart be, but endure;  
 Through all the years full sure,  
 Not as the snow.

O snow, in thy soft grave  
 Sad flow’rs the winter brave;  
 O heart, so sooth and save, as does the snow.  
 The snow must melt, must go,  
 Fast, fast as water flow.  
 Not thus, my soul, O sow  
 Thy gifts to fade like snow.

The next two works come from the Russian Orthodox tradition, though neither composer is originally from Russia or that faith tradition. Early on, Estonian composer Arvo Pärt (b. 1935) had conflicts with Soviet authorities, so he and his family emigrated from the Soviet Union to Western Europe in 1980; around the same time, he converted from Lutheranism to Orthodoxy. “**Bogoroditse djevo**” is a Slavonic setting of a text similar to the Ave Maria of Western tradition. Pärt’s version buzzes with joyous energy. In contrast, “**Mother of God, Here I Stand**,” by Englishman John Tavener (1944-2013), draws on the Orthodox tradition of venerating icons. Tavener converted to Orthodox Christianity from Presbyterianism under the influence of Mother Thekla, an Orthodox nun who counseled him after the death of his mother. This work sets a verse by Russian writer Mikhail Lermontov (1814-1841). In hushed contemplation, every earthly concern falls away in awe of Mary. This anthem comes from Tavener’s major work called *The Veil of the Temple*, which runs 7 hours and presents aspects of many world religions “like a gigantic prayer wheel.”

## Bogoróditse Djévo

Rejoice, O Virgin Theotokos,  
Mary full of grace, the Lord is with Thee.  
Blessed art Thou among women,  
and blessed is the fruit of Thy womb,  
for Thou hast borne the Savior of our  
souls.

## Mother of God, Here I Stand

Mother of God, here I stand now praying,  
Before this icon of your radiant brightness,  
Not praying to be saved from a battlefield,  
Not giving thanks, nor seeking forgiveness  
For the sins of my soul, nor for all the souls.  
Numb, joyless and desolate on earth,  
But for her alone, whom I wholly give you.

Norwegian-born Ola Gjeilo (b. 1978) has long been a favorite of our singers and audiences. We have performed with him twice, and hardly a season goes by without our singing at least one of his thoughtful compositions. This time we present his setting of “**The First Nowell.**” The French word for Christmas (Noel) and the fact that the song first appeared in Cornwall, just across the English Channel, imply that this carol may have originated in France. In any event, the words and tune likely originated in the 15th century. The inclusion of the Magi makes this an Epiphany carol as well.

1. The first Nowell the Angels did say  
Was to certain poor Shepherds in fields as  
they lay.  
In fields where they lay keeping their  
sheep,  
On a cold winter’s night that was so deep.

Chorus

Nowell, born is the King of Israel.

2. They looked up and saw a star  
Shining in the East, beyond them far,  
And to the earth it gave great light,  
And so it continued, both day and night.

Chorus

We close with “**Peace**” by Martin Åsander (b. 1987), a young Swedish singer, instrumentalist, and composer of both choral and orchestral music; he now directs the choir and plays the organ at Immanuel Church in Stockholm. This short anthem sets a verse from the Gospel of John, in which Jesus promises peace to his disciples beyond the peace of this world. Åsander wrote it in 2014 partly in tribute to Norwegian composer Knut Nystedt who died that same year. But we can’t think of a better wish in this holiday season, for all of us here, for our country, and for the world, than Peace.

Peace I leave with you.  
My peace I give unto you.  
Not as the world giveth,  
I give unto you.  
Let not your heart be troubled,  
Neither let it be afraid.  
Amen.

3. And by the light of that same Star  
Three Wise Men came from country far,  
To seek for a King was their intent,  
And to follow the Star whersoever it went.  
Chorus

4. Then entered in those Wise Men three,  
Fell reverently upon their knee,  
And offered there, in his presence,  
Their gold, and myrrh, and frankincense.  
Chorus

Susan Wladaver-Morgan



# Acknowledgements

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## Biographies

Portland, Oregon composer and mezzo-soprano **Lisa Neher** (b. 1985) writes theatrical, story-driven music for instruments and voices. Trained as a stage actress, her compositions are shaped by her keen sense of dramatic timing and feature aching, lyrical phrases, energetic rhythmic motives, and intense harmonies. Lisa's particular passion for text and poetry has led to works such as her chamber opera *White Horizon*, about a nineteenth-century Arctic expedition gone wrong. She often draws inspiration for her instrumental works from the natural world, expressing the joyous bubbling of streams, the delicacy of sprouting plants, and the eerie mystery of deep ocean life with evocative timbres and vivid motives. Lisa's commissions include works for Durward Ensemble, the Glass City Singers, Coe College Orchestra, Kirkwood Community College Chamber Singers, pianist Michael Kirkendoll, and flutist Rose Bishop. She is a fellow of the Cortona Sessions for New Music and the Gabriela Lena Frank Creative Academy of Music. Lisa is in high demand as a performer of contemporary and standard repertoire and is the creator of the One Voice Project, a one-woman performance combining contemporary poetry and new musical works for unaccompanied voice chosen through a call for scores initiative. She holds a Doctor of Musical Arts in Voice Performance & Pedagogy from the University of Iowa, a Master of Music in Composition from the University of Kansas, and Bachelor of Arts in Music and Theatre from Lewis & Clark College. She served on faculty at Grinnell College, Coe College, and Kirkwood Community College, teaching applied voice, vocal seminar, and applied composition. For more information, visit her website, [www.lisanehermusic.com](http://www.lisanehermusic.com).

**Bill Whitley** was born in the Northwest United States, and he received a Bachelor of Arts in 1994 from Gonzaga University in Spokane, Washington where he studied organ, piano, and composition. In 2000, he earned a Master of Music degree in composition at the University of Idaho in Moscow, Idaho; and in 2007, a PhD in composition at the University of Oregon, in Eugene, Oregon. He has studied composition with Robert Kyr, David Crumb, Robert Dickow, Dan Bukvich, and Fr. Kevin Waters; and has had master classes with Lou Harrison, George Crumb, Veljo Tormis, John Adams, and John Corigliano. Whitley has taught at The University of Idaho, Western Oregon University, The University of Portland, and The University of Oregon. He currently teaches Music Theory, Aural Skills, Composition and Piano at Chemeketa Community College in Salem. Elements of Gregorian chant, Indian raga music, gamelan, rock and progressive rock are frequently present in Whitley's work; and western composers who continue to influence his work include Brian Eno, John Cage, Laurie Anderson, Meredith Monk, Tetsu Inoue, Giacinto Scelsi, Morton Feldman, Lou Harrison, Pauline Oliveros, and Paul Dresher. His music has been performed primarily in Italy, Russia, and the U.S., by ensembles ranging from Symphony Orchestra to Solo Electric Guitar. Commissions consist of chamber, choral, vocal, and orchestral works. Bill Whitley's music is recorded on Teal Creek Music and Ravello Records, and his sacred choral works are published by Trinitas Choral Series. You can learn more about his work by visiting [billwhitleymusic.com](http://billwhitleymusic.com).

**Jennifer Creek Hughes** joined the Choral Arts Ensemble as its accompanist in 2011. A native Oregonian, that year also marked her return to the Portland area after spending seven years in New York City attending school and then working as an accompanist, teacher, and director. Jennifer received her Bachelor of Music in Piano Performance from the University of Puget Sound and her Master of Music in Vocal Accompanying from Mannes College The New School for Music, in NYC. In addition to performing with CAE, Jennifer freelances in the Portland area with organizations like Portland State University, University of Portland, Westview and Jesuit High Schools, and private voice studios. The rest of her time is spent keeping up with her two young children, who luckily are great audience members when mom is practicing at home.

**Megan Elliott** has sung with CAE since 2006, served as alto section leader since 2010, and Assistant Artistic Director since 2013. She holds degrees in Vocal Performance and Music Therapy from Corban University in Salem, OR and Marylhurst University in Portland. Besides her work with CAE, she has served as director of the Women's Chorale at Marylhurst University and has directed a choir primarily for people with Parkinson's disease, as well as supervising music therapy practicum students. She also works as a board-certified music therapist in the Portland area, working mainly with children and people with developmental disabilities. She is a frequent vocalist at her church in Tigard and has also performed as a guest soloist at various concerts and events in Portland.

**Dr. David De Lyser** assumed the position of Artistic Director with the Choral Arts Ensemble of Portland in May of 2012. He is also Associate Professor of Music, Director of Choral Activities and Chair of the Performing & Fine Arts Department at the University of Portland, where, in addition to conducting the University Singers, he teaches music theory and composition, conducting, fine arts and is the music director for campus musicals. He maintains a busy schedule of guest conducting and adjudicating in the Northwest. He holds graduate degrees in conducting and composition from the University of Northern Colorado and the University of Portland, and a Bachelor of Music degree in Music Business from Minnesota State University Moorhead. Dr. De Lyser is a published author and award-winning composer whose works have been commissioned, premiered and performed by professional, collegiate, community and high school performing ensembles throughout the West and Midwest.



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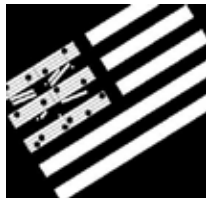


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## CHORAL ARTS ENSEMBLE OF PORTLAND



Currently celebrating its 50th anniversary season, CAE is Portland's choir, both geographically and in spirit. We uphold our tradition of choral excellence, sharing a passion for our art while having a little fun along the way.

As one of the region's premiere choral ensembles, we continue our tradition of building community, educating, enriching, and entertaining our audiences with exceptional performances of unique and diverse programming performed at the highest artistic level. We exemplify everything that makes Portland great: fun but a little geeky, accessible and approachable, passion for our art form, friendly and welcoming. We are singers who represent a variety of professional occupations and diverse singing experiences, but we have all joined for a simple reason – passion – for music, for our fellow singers and for our audiences. Through artistic excellence and creative collaboration, we are committed to creating inspiring concert experiences.

*The Choral Arts Ensemble of Portland is a non-profit organization. We rely on gifts from people like you to bring the best of choral music to audiences in the greater Portland and Vancouver area. You are invited to join CAE's family of contributing members by making tax-deductible donations. Business sponsorships are also welcome.*

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