

The Advent Project Choir

Richard Allen Roe, artistic director and conductor

Timothy Newton, guest conductor

Soprano

Sharon Abella

Cathy Carlin

Joanna Franco Marsh

Claire Maude

Gail McCarthy

Marketa Reichert Phares

Anne VanLaningham Rolls

Kathy M. Sands

Catherine Thornberry

Tenor

Steve Brown

Mike Lacher

Benjamin Mingle

Alan Naylor

Alto

Virginia Morgan Arey

Alice Berney

Sophia Chen

Liz Isbell

Patrice Roe

Bass

Brad Frison

Timothy Newton

Steve Percy

Gregory Stuart

The Advent Project gratefully acknowledges the pastoral and program staff of Our Lady of Good Counsel Catholic Church, Vienna, Va, www.earlymusicdc.org, and www.singersource.com for support.

Timothy Newton, DMA, is the Director of Choral Activities and Assistant Professor of Music at the State University of New York, Oneonta. Active as a pianist, singer and conductor both in the United States and abroad, his most recent activity includes work with England's King's College Choir, as well as the Catskill Choral Society and the New York Summer Music Festival. With the Advent Project Choir he sings in the bass section, and also conducts the selections by Eccard and Howells. He holds degrees in music from Ithaca College, and earned the Doctor of Musical Arts degree in choral conducting and literature from the University of Illinois. Dr. Newton is the 2005 recipient of the Julius Herford Prize for choral research from the American Choral Directors' Association.

A native of Corpus Christi, Texas, Richard Allen Roe is the (Interim) Director of Music at the Lutheran Church of the Good Shepherd (LCMS), in Olney, Maryland. Previously he was Director of Music at First Trinity Lutheran Church (ELCA) in Washington, DC, where he founded a Bach Cantata-Eucharist series. He taught choral conducting and choral music at York College of Pennsylvania, and as an Associate Instructor at Indiana University and the University of Iowa. As a professional choral singer he concertized, recorded and toured with the Gächinger Kantorei Stuttgart. Mr. Roe earned degrees in music from the University of North Texas and Southern Methodist University, and has completed all courses leading to the Doctor of Music degree in choral conducting at Indiana University. His primary conducting teachers were Ansel Brusilow and Helmuth Rilling.



The Advent Project

Advent and Christmas Music for Unaccompanied Voices

Sunday, 11 December 2011, 4:00 pm

Sacred Heart Chapel Our Lady of Good Counsel Catholic Church

Program

Heinrich **Schütz** 1585-1682

Supereminet omnem scientiam, SWV 76

Pro hoc magno mysterio, SWV 77

from Cantiones Sacrae, 1625

Gregorian **Chant** ca. 11th Century

Alma redemptoris mater

Liber Usualis, p. 272

Giovanni Pierluigi da **Palestrina** 1525-1594

Alma redemptoris mater

Herbert **Howells** 1892-1983

A Spotless Rose

Alan Naylor, soloist

Max **Reger** 1873-1916

Unser lieben Frauen Traum, Op 138 No 4

R. Anthony **Lee** b. 1929

The Great "O" Antiphons

1. *O Emmanuel*

2. *O Sapientia*

3. *O Radix Jesse*

4. *O Adonai*

5. *O Clavis David*

6. *O Rex gentium*

7. *O Oriens*

8. *O Emmanuel*

Johann **Eccard** 1553-1611

Ich steh' an deiner Krippen hier

Resonet in laudibus

Übers Gebirg Maria geht

Randall **Thompson** 1899-1984

The Best of Rooms

Johann Hermann **Schein** 1586-1630

Ich bin die Wurzel des Geschlechtes David

from Israels-Brünnlein, 1625

(Texts and Translations, continued from page 6)

Randall Thompson

The Best of Rooms

Christ, He requires still, wheresoe'er He comes,
To feed, or lodge, to have the best of rooms;
Give Him the choice; grant Him the nobler part
Of all the house: the best of all's the heart.

(Robert Herrick, "Christ's Part" - 1647)

Johann Hermann Schein

Ich bin die Wurzel des Geschlechtes David

I Am the Sprig from the Root of David

Ich bin die Wurzel des Geschlechtes David,
ein heller Morgenstern.
Es spricht der solches zeuget,
Ja, ich komme bald, Amen.
Amen, Amen, ja komm Herr Jesu.
Die Gnade unsers Herren Jesu Christi
sey mit euch allen, Amen.

*I am the sprig from the root of David,
a bright morning star.
He who attests to these things says
Yes, I am coming soon, Amen.
Amen, come, Lord Jesus.
May the grace of our Lord Jesus Christ
be with you all, Amen. (Rev 22:16;20, 21)*

(What to Listen For in this Concert, continued from page 3)

might), *O Radix Jesse* (thou Branch of Jesse's stem), *O Clavis David* (thou Key of David), *O Oriens* (thou Day-spring from on high), *O Rex gentium*. (Desire [not King, notice] of nations), *O Emmanuel*. I have altered the order slightly for my purposes. I have also followed the English paraphrase in putting 'O Emmanuel' at the beginning as well as the end, thus making eight antiphons."

Martin Luther's chorale tune *Es ist gewisslich an der Zeit*. had long been the tune for Paul Gerhardt's beautiful cradle song, *Ich steh an deiner Krippen hier*, and remained so even for Johann Sebastian Bach, who used it in his Christmas Oratorio. *Johann Eccard's* simple setting expresses an innocence and desire to be near Jesus from birth to death. *Übers Gebirg Maria geht*. depicts a joyful Mary, confident in her new awareness of God's role in her life. Is her confidence and joy meant as an example for us to follow? *Resonet in laudibus*, the most joyful and exuberant of the Eccard selections, is brimming with Christmas joy, even including an elaborate exclamation of bliss, "Eia!"

Esteemed American composer *Randall Thompson*, a mentor of Leonard Bernstein, among many other significant musicians, set the *Robert Herrick* poem *The Best of Rooms* while visiting Switzerland shortly after Christmas in 1963. Whether he saw his effort as an Advent contribution or not, the message of preparing a special place for the one to come is the fundamental task of all believers during Advent.

Johann Hermann Schein's contribution to music was in instrumental and vocal genres. Although he did not study abroad, as did his friend *Heinrich Schütz*, he was a master of integrating the new Italian musical styles with the revered Palestrina style. He spent the last years of his short life as *Thomaskantor*, 100 years before the same position was occupied by Johann Sebastian Bach. *Ich bin die Wurzel des Geschlechtes David* is filled with references to the Palestrina style of Renaissance polyphony, and the Venetian polychoral style of multiple groups within the whole texture. It is a grand setting of the final words of the *Book of Revelation*, the prayer of the Church at Advent, and our wish for you this holy season.

Johann Eccard

Ich steh an deiner Krippen hier

Ich steh an deiner Krippen hier, o Jesu, du mein Leben
ich komme, bring und schenke dir, was du mir hast gegeben.
Nimm hin, es ist mein Herz und Sinn,
mein Geist und Seel, nimm alles hin
und lass dir's wohl gefallen.

Eins aber, hoff ich, wirst du mir, mein heiland, nicht versagen,
daß ich dich möge für und für in meinem Herzen tragen.
So laß mich doch dein Kripplein sein,
Komm, komm und lege bei mir ein
Dich und all deine Freuden.

Resonet in laudibus

Resonet in laudibus cum iucundis plausibus
Sion cum fidelibus: apparuit, quem genuit Maria;
Sunt impleta, quae predixit Gabriel.
Eia! Eia!
Virgo deum genuit, quod divina voluit clementia.
Hodie apparuit in Israel,
ex Maria virgine est natus rex.
Magnum nomen domini Emmanuel,
quod annunciatum est per Gabriel.

Über's Gebirg' Maria geht

Über's Gebirg' Maria geht
zu ihrer Bas' Elisabeth.
Sie grüßt die Freundin, die vom Geist
freudig bewegt Maria preist
und sie des Herren Mutter nennt;
Maria ward fröhlich und sang:
"Mein Seel' den Herrn erhebet,
mein Geist sich Gottes freuet;
er ist mein Heiland, fürchtet ihn,
er will allzeit barmherzig sein."

Was bleiben immer wir daheim?
Laßt uns auch aufs Gebirge geh'n,
da eins dem andern spreche zu,
des Geistes Gruß das Herz auftu,
der Mund in wahren Glauben sing:
"Mein Seel' den Herrn erhebet,
mein Geist sich Gottes freuet;
er ist mein Heiland, fürchtet ihn,
er will allzeit barmherzig sein."

I Stand By Your Cradle Here

*I stand by your cradle here, o Jesus, my life
I come, bring and give to you, what you have given to me.
Take it, it is my heart and conscience,
my spirit and soul, take it all,
and may it be pleasing to you.*

*One thing I hope, you, my savior, will not deny me
that I might carry you in my heart forever and ever.
So let me be your cradle,
come, come and lay down with me,
you, and all your joy. (Paul Gerhardt, 1653)*

Let Praises Ring

*Let praises and joyful acclaim ring out to Zion's faithful
the child Mary bore has arrived
What Gabriel predicted has been fulfilled.
Eia! Eia!
A virgin has given birth to God, wished in his divine mercy.
This day appeared in Israel,
a King, born of the virgin Mary.
The great name of the Lord, Emmanuel,
as was announced by Gabriel. (Anonymous)*

Maria Traversed the Hillsides

*Maria traversed the hillsides
to her cousin Elisabeth.
She greeted her friend, who, moved by the Spirit,
praised Maria joyfully
and proclaimed her the Mother of the Lord;
Maria became joyful and sang:
"My soul magnifies the Lord,
my spirit rejoices in me;
He is my Saviour, and to those who love him
He will always be merciful."*

*Why then should we remain at home?
Let us also take to the hills,
where we will greet one another
with the Spirit's greeting, heart to heart,
the mouth in true faith singing:
"My soul magnifies the Lord,
my spirit rejoices in me;
He is my Saviour, and to those who love him
He will always be merciful."
(Anonymous, based on Lk 1: 46-55)*

(Continued on page 7)

This is a concert of Advent and Christmas music. It is a concert of music written to proclaim the holiness of the season, using texts from cradle songs, from Saint Augustine, from the liturgy of the Church, and from the very last words of the very last book of the Holy Bible. It is a concert of words, phrases, sentences, and paragraphs, intended to bring you to a new place in your spiritual preparation for Christmas. It is designed to meet you on your Advent journey, and inspire you.

In order for this to happen, it is imperative that you follow the texts in the program. Some texts are in English, some in German, some in Latin. This is not a trip to the museum, even though some of the selections on this program are ancient treasures. If we are to fulfill our mission of inspiring you, our audience, you must do your part. Don't let the language be a barrier. If you cannot understand the words, our work will have been for nothing.

The musical heritage of the Church, as epitomized by the music of *Palestrina*, was central to the compositional style of *Heinrich Schütz*. Contrasting the latest musical developments, especially the picturesque Italian madrigal, and the grandeur of the Venetian polychoral works, with the polyphonic style of the Renaissance, was one of his special abilities. *Supereminet omnem scientiam* takes Augustine's meditation of gratitude for the Incarnation, and highlights the difference between human and divine experience, using this very contrast of ancient music (Palestrina) for "heavenly" concepts, and modern music (the Italian Baroque style, especially Baroque counterpoint, madrigal and polychoral textures) for our estate. Notice how the opening, whose keyword "*scientiam*," binds it to a modern musical style. Science is conveyed by strict obedience to the rules of counterpoint. At the end of the motet, "*et sempiterna saecula*" is set in the ancient, revered style of the renaissance. Could he be telling us the love of God is more permanent than "science"?

Alma redemptoris mater is an exquisite example of the style so revered by Schütz, Schein, and later, Bach, Handel, and even Mozart. Its text was so popular a hymn that even in England it was beloved (*Chaucer's* Prioress referenced the hymn in the *Canterbury Tales*). *Palestrina's* setting is a superb example of the polyphonic style, in which each phrase of the hymn text moves to its own climax, a continual increase and release of imitative motion and harmonic richness.

The chant style of Gregorian music and plainsong was important to many 20th-century English composers. *A Spotless Rose*, composed in October of 1919, is a modernization of the ancient chant style. In this work the principles of Latin chant are superimposed upon a metered 14th century English text, with the choir singing together for most of the piece, resulting in a kind of harmonized plainsong. *Herbert Howells'* music, including this piece, is often included in the famous "*Service of Nine Lessons and Carols*," which is broadcast worldwide from King's College, Cambridge by the BBC.

Max Reger's devotion to the Roman Catholic Church was central to his life and work as a composer and organist. In *Unser lieben Frauen Traum* he uses the elements of Romantic style, especially chromatic (yet tonal) harmony and dynamics, to set a text, whose subject is a dream. This is part of the collection of sacred music that was found at his deathbed, and certainly one of the last pieces he composed.

R. Anthony Lee writes of his set, "*The Great "O" Antiphons* (1999) to the Magnificat for December 17th to 23rd, based on the Old Testament precursors and prophecies of Christ, are familiar to most people in the form of the metrical paraphrase 'O come, O come, Emmanuel,' sung to the tune which Thomas Helmore (1854) based on plainsong melodies from a 15th-century source. The Roman Antiphonale and the English paraphrase put them in the following order: *O Sapientia* (thou Wisdom from on high), *O Adonai* (thou Lord of

(Continued on page 7)

Cover Photo: Cornerstone from St. Nicholas Church in Hamburg, Germany.

1195: Founded with the Port of Hamburg

1846: Rebuilt after the great fire

1960: Newly constructed following the destruction of WW II

Texts and Translations

Heinrich Schütz

Supereminet omnem scientiam

Supereminet omnem scientiam, o bone Jesu,
tua magna caritas, quam ostendisti nobis indignis
pro sola bonitatis et pietate tua,
humanam etenim non angelicam suscipiens naturam
et eam stola immortalitatis glorificans
vexisti super omnes coelos, super omnes choros angelorum,
super Cherubim, super Seraphim, ad dexteram Patris.
Te laudant angeli, adorant dominationes,
et omnes virtutes coelorum tremunt super se
et super hominem Deum.

Pro hoc magno mysterio pietatis
benedico et glorifico nomen sanctum tuum,
Rex Christe, fili Mariae, fili Dei viventis
Tibi sit honor et gloria cum patre
et sancto spiritu
in sempiterna saecula.

Giovanni Pierluigi da Palestrina

Alma Redemptoris Mater

Alma Redemptoris Mater,
quae pervia caeli porta manes,
Et stella maris, succurre cadenti,
urgere que curat populo:
Tu quae genuisti, natura mirante,
tuum sanctum Genitorem:
Virgo prius ac posterius,
Gabrielis ab ore
Sumens illud Ave,
peccatorum miserere.

Herbert Howells

A Spotless Rose

A Spotless Rose is blowing,
Sprung from a tender root,
Of ancient seers' foreshowing,
Of Jesse promised fruit;
Its fairest bud unfolds to light
Amid the cold, cold winter,
And in the dark midnight.

The Rose which I am singing,
Whereof Isaiah said,
Is from its sweet root springing
in Mary, purest maid;
For through our God's great love and might,
The Blessed Babe she bare us
In a cold, cold winter's night. *(Unknown author, 14th Century)*

High Above All Science

*High above all science, O dear Jesus,
is your great love, although we are unworthy,
through your goodness and piety alone you
took on human, not angelic, nature,
glorifying it with the cloak of immortality.
You are exalted above all the heavens, over
the chorus of angels, above Cherubim and Seraphim,
at the right hand of God the Father. The angels praise you,
the Dominions worship you, and all the virtues of heaven
tremble before you, God over them and all humanity.*

*For this great mystery of devotion I bless and
glorify your holy name,
King Christ, son of Mary and of the living God.
To you be honor and glory, with the Father
and the Holy Spirit
for ever and ever. (Meditations of Saint Augustine)*

Loving Mother of the Redeemer

*Loving mother of the redeemer,
who art ever the gate to Heaven's highway
and the star of the sea, come to the aid
of a people which falls and strives to rise again.
Thou who, while nature marvelled,
didst beget thy holy Parent: Virgin before and after
childbirth, who didst receive that "Ave"
from the lips of Gabriel,
have pity upon sinners. (Herman Contractus, ca 11th Century,
trans. Fr. Leo Rowlands, OFSC)*

Max Reger

Unser lieben Frauen Traum

Und unser lieben Frauen,
der traumet ihr ein Traum:
wie unter ihrem Herzen
gewachsen wär ein Baum.

Und wie der Baum ein Schatten gäb
wohl über alle Land:
Herr Jesus Christ der Heiland
also ist er genannt.

Herr Jesus Christ der Heiland
ist Unser Heil und Trost,
mit seiner bitteren Marter
hat er uns all erlöst.

R. Anthony Lee

The Great "O" Antiphons

1. O Emmanuel, Rex et legifer noster
expectatio gentium,
et Salvator earum:
Veni ad salvandam nos,
Domine Deus noster.

2. O Sapientia, quae ex ore Altissimi prodisti,
attingens a fine usque ad finem,
fortiter suaviter disponensque omnia:
Veni ad docendum nos viam prudentiae.

3. O Radix Jesse, qui stas in signum populorum,
super quem continebunt reges os suum,
quem gentes deprecabuntur:
Veni ad liberandum nos,
jam noli tardare.

4. O Adonai, et Dux domus Israel,
qui Moysi in igne apparuisti,
et ei in Sina legem dedisti:
Veni ad redimendum nos in brachio extento.

5. O Clavis David et sceptrum domus Israel,
qui aperis et nemo claudit,
claudis et nemo aperit:
Veni et educ vinctum de domo carceris,
sedentes in tenebris et umbra mortis.

6. O Rex gentium, et desideratus earum,
lapisque angularis qui facis utraque unum:
Veni et salva hominem, quem de limo formasti.

7. O Oriens, splendor lucis aeternae,
et sol iustitiae:
Veni, et illumina sedentes in
tenebris et umbra mortis.

8. O Emmanuel, Rex et legifer noster
expectatio gentium,
et Salvator earum:
Veni ad salvandam nos,
Domine Deus noster.

Our Dear Lady's Dream

*And our dear Lady
had a dream
that under her heart
a tree had been planted.*

*And that the tree gave a wonderful shade
even over all the land:
Lord Jesus Christ the Saviour
he is called.*

*Lord Jesus Christ the Savior
is our help and comfort,
with his bitter death
he has saved us all. (Unknown author)*

1. *O Emmanuel, our King and lawgiver,
the expectation of nations
and their salvation:
Come to save us,
O Lord our God.*

2. *O Wisdom, which proceeds from the mouth of the Most High,
reaching from end to end,
dispensing strength and sweetness to all:
Come to show us the way of prudence.*

3. *O Root of Jesse, who stands as a sign to the people,
at whom kings close their mouths,
to whom the nations pray:
Come and deliver us,
and do not delay.*

4. *O Adonai, and Ruler of the house of Israel,
who appeared to Moses in red flames of fire,
and gave him the law on Sinai:
Come and redeem us with outstretched arm.*

5. *O Key of David and scepter of the house of Israel,
who opens and no one closes,
closes and no one opens:
Come and lead out of prison those who
sit in darkness and in the shadow of death.*

6. *O King of the nations, and their desire,
the cornerstone which unites both sides:
Come and save mankind, whom you formed from clay.*

7. *O Morning Star, splendor of eternal light and
sun of righteousness:
Come and shine upon one who sits in darkness
and in the shadow of death.*

8. *O Emmanuel, our King and lawgiver,
the expectation of nations
and their salvation:
Come to save us,
O Lord our God. (Roman Breviary, ca. before 9th Century)*