

The Advent Project

Richard Allen Roe, *artistic director and conductor*

<i>Soprano</i>	<i>Alto</i>	<i>Tenor</i>	<i>Bass</i>
Sharon Abella	Ginny Morgan Arey	Hank DiToro	Casey Cook
Barbara Brown	Alice Berney	Ron Duquette	Latham Gunn
Rachel Carlson	Diana Cantrelle	Brian Ewell	Don Juran
Solomia Dutkewych	Sophia Chen	Brian Minnick	Kyung-Ouk Ko
Donna Hamilton	Marian Ewell	Alan Naylor	Arthur LaRue
Kelly Jones	Liz Isbell	David R. Page	Jack Mansfield
Pat Keithly	Joyce McCarty	Vince Patterson	Nathan Walby
Sarah Lundquist	Carolee Pastorius	Adam Smith	Daryl Yoder
Gail McCarthy	Patrice Roe	Steve White	
Joanna Franco Marsh	Amy K. Sullivan		
Vanessa Naghdi			
Mary Beth Nolan			
Marketa Phares			
Mariana Pino			
Jane Purcell			
Deborah Sternberg			
Catherine Thornberry			

The Advent Project is the performing ensemble of *The Rockville Bach Academy, Inc.*, a federally registered, non-profit organization, whose mission is to support classical music performance, especially that of Johann Sebastian Bach, and offer educational opportunities for professional musicians.

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210 Forest Avenue
Rockville, Maryland 20850*

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The Advent Project



**Funeral and Memorial Music by
Bach, Howells, Pizzetti
for Chorus, Unaccompanied**

**Sunday, 11 November 2012, 3:00 PM
Our Lady of Good Counsel Catholic Church
Vienna, Virginia**

*Herbert Howells:
Requiem (for unaccompanied voices)*

The genesis of this work is also uncertain, as the publisher, Novello, states 1936 as the date of composition. Other sources coming to light in recent years, particularly correspondence from Howells, indicate that the piece was completed in 1932. It has been assumed that the death of Howells' son, Michael, aged nine, from polio in 1933 was the reason for its composition, but considering the aforementioned research, that idea, in spite of its emotional appeal, is not possible.

What we do know with certainty is that the piece was not published until 1980. Why Howells waited that long to have the magnificent piece published is not known -- perhaps there was indeed an emotional relation to the death of his young son, and the grief of preparing the manuscript for publication was too much to bear. Perhaps it was simply lost, put away in the moment of grief, along with other works, to be later uncovered, as the composer approached his golden years. We know that a librarian in the Royal College of Music in London discovered the work, when cataloging other manuscripts from Howells' collection, and at that point, details on the composition of the work were probably sketchy.

After languishing for almost fifty years in obscurity, the *Requiem* has enjoyed remarkable popularity, not only because of its intense association with a presumed event in Howells' biography (the sudden and untimely death of his young son), but because of the stunning quality of the music itself. Howells' style shows influence of the Tudor church music of the 16th Century, especially that of William Byrd, in its linear treatment of the individual vocal lines, and Thomas Tallis in its thick textures, often for five, six or more voice parts. However, its harmonic flavor, at times reminiscent of the English composers of the generation that preceded him, such as Ralph Vaughan Williams, Edward Elgar, and Gustav Holst, and at other times polytonal and dissonant, provides a great vehicle for the text in a non-dramatic, yet poignant manner.

Herbert Howells (1892 - 1990) was born in Gloucestershire, England, of humble family origins. Recognized at an early age for his talent at the organ, he was sent to the Royal College of Music in London for studies, where his teachers included Charles Villiers Stanford, Charles Wood and Hubert Parry. He held a teaching post at the Royal College of Music from 1920 to 1979, concurrently with a post as Director of Music at the St. Paul's Girls School, London. Although he composed a number of instrumental works, he was mostly known as a composer of sacred music. He died in February 1983 in a nursing home in Putney, and his ashes were interred in Westminster Abbey.

*Ildebrando Pizzetti:
Messa di Requiem*

In this highly romantic setting of the traditional Latin text of the *Requiem Mass*, one hears the influence of Pizzetti's interest in ancient Italian music, particularly the music of the great Italian Renaissance masters.

The haunting *Dies irae*, with its long quotes from Gregorian Chant, juxtaposed with an expressive unison line sustaining simply the utterance "Oh!" creates a powerful, yet hopeful plea for God's mercy and leniency in the final judgment. The *Sanctus* is split into three antiphonal choirs, much like the great music of the Venetian masters like Gabrieli and Monteverdi, but it also presages the minimalist style of much later 20th century American composers, such as Steve Reich and Philip Glass.

Born in Parma, Italy in 1880, Ildebrando Pizzetti was a well-known Italian composer and teacher of composition. He joined the faculty at the Florence Conservatory of Music in 1917, and was named Director of the Milan Conservatory in 1923. In 1936 he succeeded Ottorino Respighi at the Academy of Santa Cecilia in Rome, a position of great prestige, which he held until 1958. Pizzetti was prolific, composing a number of instrumental works, and 17 operas. He died in Rome, 1968.

Program

Johann Sebastian **Bach** (1685 - 1750)

Komm, Jesu, komm, BWV 229

*(text: P. Thymich, 1864.
Composed: sometime between 1723 and 1732, exact date and occasion unknown.)*

Herbert **Howells** (1892 - 1983)

Requiem

*(text: Anglican Book of Common Prayer.
Composed: 1932, but not performed until 1980;
published 1981.)*

1. *Salvator mundi*
2. *Psalm 23*
3. *Requiem aeternam (I)*
4. *Psalm 121*
5. *Requiem aeternam (II)*
6. *I heard a voice from heaven*

Kelly Jones, *soprano*
Diana Cantrelle, *mezzo-soprano*
Alan Naylor, *tenor*
Arthur LaRue, *baritone*

Ildebrando **Pizzetti** (1880 - 1968)

Messa di Requiem

*(text: Ancient Roman Rite Missal;
Dies irae: Thomas of Celano, 1260?
Composed: 1923.)*

1. *Requiem aeternam - Kyrie eleison*
2. *Dies irae*
3. *Sanctus*
4. *Agnus Dei*
5. *Libera me*

The Advent Project
Richard Allen Roe, *conductor*

All are cordially invited to a reception in De Sales Hall following the performance.

*Johann Sebastian Bach:
Komm, Jesu, komm, BWV 229*

We do not know the original purpose or date for this composition. It survives in a handwritten copy from one of Bach's students, Christoph Nickelmann. The date of this copy is also uncertain, but would have been some time before Bach's death in 1750.

Even though we do not have an autograph score, we can be fairly certain the motet dates from Bach's Leipzig period (1723 - 1750), since the hymn from which its text comes was known only in Leipzig. Bach used the first and last verses of this hymn text, which was written for the burial service of the Rektor of the St. Thomas School, Jakob Thomasius, in 1684. Since the source of the text is a funeral hymn, it has long been presumed that the purpose for this motet was used in a memorial liturgy of some kind. Unfortunately, there is no record of the motet being used at such a service during Bach's time in Leipzig. Most scholars put the date of composition some time between 1723 and 1732, when Bach's activity in motet composition seems to have ended.

Although the text is clearly related to funeral music, it seems possible that Bach used this (and all of his motets) as training pieces for his students, both choristers and composers (Mozart was impressed with this use of the motet *Singet den Herrn ein neues Lied*, BWV 225, when he visited the St. Thomas school and heard the Thomaner sing in 1789). The obvious value in the training of a singer is the musical difficulty of the motets, and *Komm, Jesu, komm* is no different from the others in this regard. What may be more difficult to perceive is the theological and compositional instruction Bach intended for his students, and perhaps his parish, as they gathered for a funeral.

Musically speaking, the motet makes great use of one of Bach's particular strengths: the art of referencing other styles of music, particularly non-vocal genres. Genre reference, as this technique is known, is the ability of a composer to make an original piece of music that has stylistic traits of other types. German motet composers, such as Johann Hermann Schein and Heinrich Schütz (generations before Bach), promoted the use of genre reference, but Bach took the practice to new artistic and expressive heights, not paralleled by any composer before or since. At each new line of text, Bach devised a new, different, and contrasting reference to a seemingly unrelated genre of music -- the more distantly related to the Church's historical treasure of music, the better it seemed to be suited for Bach's dual purpose of expressing the kerygmatic element of the text, and providing a lesson in compositional technique to his students.

Bach's use of baroque motives, and the theological concepts associated with them, are well represented in this motet. One example is the almost constant use of "sighing" motives in the first part of the motet, lending an emotional strength of expression to the phrase "*Komm, Jesu, komm*" (*Come, Jesus, come*).

Another instance of motivic use with theological associations occurs at the imitative section of part one, "*Der saure Weg wird mir zu schwer*" (*the bitter path becomes too hard for me*), where each section of each choir sings the "cross" motive, one at a time, until the entire ensemble has sung it. For Bach, the meaning was two-fold: one, the "bitter path" was, in fact, the way of the cross, that every believer must pursue. The other meaning, was that this way of the cross was universal -- all voices, in both choirs, sing the same motive, one following the other, as if to say, "Everyone must take up their cross and follow." The passage is crystallized by the use of the "cross" motive, symbolizing the way of the cross in music.

3. & 5. Requiem aeternam

Requiem aeternam dona eis.
Et lux perpetua luceat eis.
Requiem aeternam dona eis, Domine.

*Eternal rest grant unto them.
And let light perpetual shine upon them.
Eternal rest grant unto them, O Lord.*

4. Psalm 121

I will lift up mine eyes unto the hills:
from whence cometh my help.
My help cometh even from the Lord:
who hath made heaven and earth.
He will not suffer thy foot to be moved:
and he that keepeth thee will not sleep.
Behold, he that keepeth Israel:
shall neither slumber nor sleep.
The Lord himself is thy keeper:
he is thy defence upon thy right hand;
so that the sun shall not burn thee by day,
neither the moon by night.
The Lord shall preserve thee from all evil:
yea, it is even he that shall keep thy soul.
The Lord shall preserve thy going out and thy
coming in: from this time forth and for evermore.

6. I heard a voice from heaven

I heard a voice from heaven, saying unto me, Write,
from henceforth blessed are the dead which die in the Lord:
even so saith the Spirit, for they rest from their labours.

Pizzetti: Messa di Requiem

1. Requiem aeternam - Kyrie eleison
Requiem aeternam dona eis, Domine,
Et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
Et tibi reddetur votum in Jerusalem
Exaudi orationem meam
Ad te omnis caro veniet.

*Eternal rest grant unto them, O Lord
And let perpetual light shine upon them.
A hymn, O God, becometh Thee in Zion
And a vow shall be paid to thee in Jerusalem
Hear my prayer
All flesh shall come before you.*

Kyrie eleison,
Christe eleison,
Kyrie eleison.

*Lord, have mercy upon us,
Christ, have mercy upon us,
Lord, have mercy upon us.*

2. *Sequence: Dies irae*

Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sibylla.

Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!

Tuba mirum spargens sonum
Per sepulera regionum,
Coget omnes ante thronum.

Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.

Judex ergo cum sedebit,
Quidquid latet apparebit:
Nil inultum remanebit.

Quid sum miser tunc dicturus?
Quem patronem rogaturus?
Cum vix justus sit securus.

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

Recordare, Jesu pie,
Quod sum causa tuae viae:
Ne me perdas illa die.

Quaerens me, sedisti lassus;
Redemisti crucem passus;
Tantus labor non sit cassus.

Iuste iudex ultionis,
Donum fac remissionis
Ante diem rationis.

Ingemisco tanquam reus,
Culpa rubet vultus meus:
Supplicanti parce Deus.

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

*This day; this day of wrath
shall consume the world in ashes,
as foretold by David and the Sibyl.*

*What trembling there will be
when the judge shall come
to weigh everything strictly!*

*The trumpet, scattering its awful sound
across the graves of all lands
summons all before the throne.*

*Death and nature shall be stunned
when mankind arises
to render account before the judge.*

*The written book shall be brought
in which all is contained
whereby the world shall be judged.*

*When the judge takes his seat,
all that is hidden shall appear;
nothing will remain unavenged.*

*What shall I in my misery say?
To what patron can I turn,
when even the just seem unsafe?*

*King of tremendous majesty;
who saves the saveable freely;
save me, fount of mercy:*

*Remember, merciful Jesus,
the cause of your life;
do not forsake me on that awful day:*

*Seeking me, you sank down wearily;
you saved me by enduring the cross;
such travail must not be in vain.*

*Righteous judge of vengeance,
award the gift of forgiveness
before the day of reckoning.*

*I groan as one guilty;
my face blushes with guilt;
spare the supplicant, O God.*

*Thou who didst't absolve Mary [Magdalen]
and hear the prayer of the thief
hast given me hope, too.*

Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.

Inter oves locum praesta,
Et ab hoedis me sequestra,
Statuens in parte dextra.

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus:

Huic ergo parce Deus.
Pie Jesu Domine:
Dona eis requiem. Amen.

3. *Sanctus*

Sanctus, sanctus, sanctus
Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!
Benedictus qui venit in nomine Domini.
Hosanna in excelsis!

4. *Agnus Dei*

Agnus Dei, qui tollis peccata mundi
dona eis requiem sempiternam.

5. *Libera me*

Libera me, Domine, de morte aeterna
In die illa tremenda
Quando coeli movendi sunt et terra,
Dum veneris judicare saeculum
Per ignem.

Tremens factus sum ego et timeo,
Dum discussio venerit
Atque ventura ira:
Quando coeli movendi sunt et terra.

Dies illa, dies irae,
Calamitatis et miseriae,
Dies magna et amara valde.

*My prayers are not worthy;
but Thou, O good one, show mercy;
lest I burn in everlasting fire.*

*Give me a place among the sheep,
and separate me from the goats,
placing me on Thy right hand.*

*When the damned are confounded
and consigned to keen flames,
call me with the blessed.*

*I pray, suppliant and kneeling,
a heart as contrite as ashes,
take Thou my ending into Thy care.*

*That day is one of weeping,
on which shall rise again from the ashes
the guilty man, to be judged.*

*Therefore spare this one, O God,
merciful Lord Jesus:
Grant them rest. Amen.*

*Holy, holy, holy
Lord God of hosts!
Heaven and earth are full of your glory:
Hosanna in the highest!
Blessed is he that cometh in the name of the Lord.
Hosanna in the highest!*

*O Lamb of God,
that takest away the sins of the world,
grant them eternal rest.*

*Deliver me, O Lord, from eternal death
on that awful day
when the heavens and earth shall be shaken
and you shall come to judge the world
by fire.*

*I am seized with fear and trembling
until the trial is at hand
and the wrath to come:
when the heavens and earth shall be shaken.*

*This day; this day of wrath,
Calamity and misery;
Day of great and exceeding bitterness.*

Texts and Translations

Bach: Komm, Jesu, komm

Komm, Jesu, komm,
mein Leib ist müde.
Die Kraft verschwindt je mehr und mehr,
Ich sehne mich nach deinem Friede;
Der saure Weg wird mir zu schwer!
Komm, komm, ich will mich dir ergeben;
du bist der rechte Weg,
die Wahrheit und das Leben.

Drum Schließ ich mich in deine Hände
und sage, Welt, zu guter Nacht!
Eilt gleich mein Lebenslauf zu Ende,
ist doch der Geist wohl angebracht.
Er soll bei seinem Schöpfer schweben,
weil Jesus ist und bleibt
der wahre Weg zum Leben.

*Come, Jesus, come
my body is tired.
The strength is vanishing more and more,
I yearn for your peace;
The bitter path is too hard for me!
Come, come, I want to give myself to you;
you are the righteous way;
the truth and the life eternal*

*Therefore I close myself into your hands
and say; World, farewell!
Even as my life rushes to its end
my spirit is delivered.
It shall soar with its maker,
since Jesus is, and remains,
the true path to life.*

Howells: Requiem

1. Salvator mundi

O Saviour of the world,
who by thy cross and thy precious
blood hast redeemed us,
save us and help us,
we humbly beseech thee, O Lord.

2. Psalm 23

The Lord is my shepherd:
therefore can I lack nothing.
He shall feed me in a green pasture:
and lead me forth
beside the waters of comfort.
He shall convert my soul:
and bring me forth
in the paths of righteousness
for his name's sake.
Yea, though I walk in the valley
of the shadow of death,
I will fear no evil: Thy rod
and thy staff comfort me.

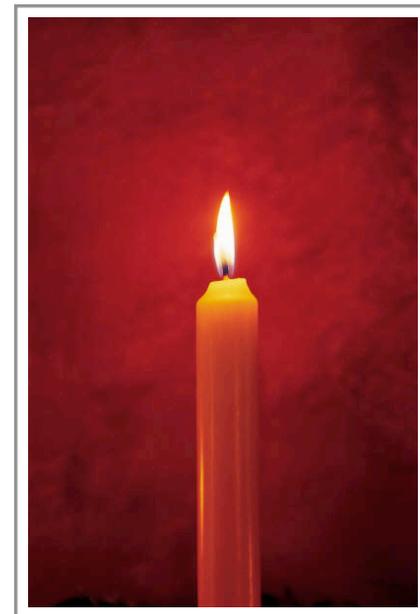
Thou shalt prepare a table before me
against them that trouble me:
thou hast anointed my head with oil,
and my cup shall be full.
But thy loving kindness and mercy
shall follow me all the days of my life:
and I shall dwell in the house of the Lord
forever.

Also important to Bach, in his composing, performing, and in his teaching efforts, was the great motet tradition of the Renaissance, and especially of Palestrina. This element, of Bach's style, known in the field of Bach research as *stile antico*, seeks to reference the polyphonic style that Palestrina mastered in the Renaissance, creating music that is influenced by Palestrina's style while remaining original. It is part of the great eclecticism, for which Bach is so well-known.

An important element of that style, which comes forth in the "fugato" section of today's motet, "*Komm, komm, ich will mich Dir ergeben*" (*Come, come, I wish to give myself over to you*), are the continual suspensions and resolutions, a harmonic device that propels the music forward. Palestrina would have done one or two, well-prepared and beautifully executed suspensions, which would have defined the entire section. Bach took the device to new extremes, setting up a continuous chain of suspensions and resolutions, coming at least one in every measure, until the phrase winds to a close.

The second part of the motet, labeled "Aria" in the source material, is melodic, and tuneful, much like its namesake.

Bach reintroduces the symbol of the cross right at the beginning, in the bass part, as he sets the words, "*Drum schliess ich mich in deine Hände.*" (*Therefore I close myself in your hands*). The "joy" motive, embedded in the aforementioned "fugato" section of the first part, returns here in the upper voices, associated with the word *Schöpfer* (Creator), expressing the connection of the believer's joy with their creator God. "Sighing" motives lend the second part of the motet their own special emotional content, combining with the other elements of genre reference, and making "Komm, Jesu, komm" one of the most beloved choral masterworks of all time.





From the Artistic Director ~

Welcome to the latest installment of The Advent Project. We always hope that our audiences will be inspired by our concerts, but we are gratified that our choristers also have an uplifting experience by participating. Here are comments from some of our singers:

"I honestly had never heard of it [*Messa di Requiem*] or Pizzetti - but now I'm going to do my darndest to bring people in to the concert. They MUST hear this piece of music." *Ronald Duquette, tenor*

"At each rehearsal, I am awed by the beauty and depth of the music and the talent of the musicians who surround me. And I feel blessed to have a small part in making such beautiful and inspirational music available to the local community." *Catherine Thornberry, soprano*

"I love The Advent Project not only for how it broadens my own musical horizons and enriches my continuing education as a singer, but also for how it touches other people's lives. The Advent Project has exposed me personally to a rich group of passionate musicians from diverse backgrounds, and it has exposed the community at large, performers and audiences alike, to incredible, sometimes underperformed, works of art - "new" music, presented in a thoughtful manner. If, as Longfellow said, "music is the universal language of mankind," then The Advent Project speaks to us with words that are not just beautiful, but also unusual and thought-provoking." *Sophia Chen, alto*

"The repertoire that we are able to sing in The Advent Project is one of the most important reasons I sing with the group. Great *a cappella* choral music is too rarely done and often times led by those who know far too little about it. The challenge that it presents for singers not only allows me to help to improve, but is also exposure into a vast world of incredible art that NEEDS to be heard more." *Alan Naylor, tenor*

Of course, music like the concerts one encounters with The Advent Project does not happen by magic. It takes sacrifice and the support of many people, not just the singers (and sometimes players) you see at the concert, but families and friends helping out in many ways. And, of course, it takes money -- money to support our mission of providing the finest performing experience for our musicians and our audiences. Our mission includes not only concerts but educational opportunities for advanced and emerging professional artists and well-qualified amateur musicians alike. But we cannot do this without your support. All contributions to The Rockville Bach Academy, Inc. (the organizational company of The Advent Project) are fully tax deductible and are used to defray the considerable expense of programming of this type and caliber.

I hope that you will consider joining us with your support.

Musically yours,



Richard Allen Roe, *artistic director and conductor*
The Advent Project