



An  
American  
Psalmbook



**Saturday, November 18, 2017 at 8pm**

Church of the Ascension  
1133 N LaSalle Dr, Chicago

 PROGRAM 

- Four Motets (1921)* ..... Aaron Copland (1900–1990)  
I. Help Us, O Lord  
II. Thou, O Jehovah, Abideth Forever  
III. Have Mercy On Us, O My Lord  
IV. Sing Ye Praises To Our King
- I Will Lift Mine Eyes (2006)* ..... Jake Runestad (b. 1986)
- Alleluia (1940)*..... Randall Thompson (1899–1984)
- Psalm 150 (1954)*..... George Rochberg (1918–2005)
- Alleluia from Brazilian Psalm (1941)*..... Jean Berger (1909–2002)
- God Is Gone Up (1986)*..... Ned Rorem (b. 1923)

 Intermission (15 minutes) 

- Psalm 114 (arr. 1989)* ..... Joshua Jacobson (b. 1948)
- Sixty-Seventh Psalm (1894)* ..... Charles Ives (1874–1954)
- The House of the Lord (2000)* ..... Daniel Pinkham (1923–2006)

David White, organ

- Chichester Psalms (1965)* ..... Leonard Bernstein (1918–1990)
- I. Psalm 108, vs. 2; Psalm 100, entire  
II. Psalm 23, entire; Psalm 2, vs. 1-4  
III. Psalm 131, entire; Psalm 133, vs. 1

Carl Alexander, countertenor;  
Matthew Kibort, percussion; Michael Maganuco, harp; David White, organ



## NOTE FROM THE DIRECTOR

When I decided on a theme for this concert, “American psalmody,” and a time period, “the last hundred-or-so years,” I didn’t anticipate just how many exceptions to my own rules I would make! Copland sets a customized text drawn not only from Psalms, but also from Lamentations; Thompson sets only “Alleluia, Amen”; Berger’s *Brazilian Psalm* is not a biblical Psalm, but poetry by a contemporary poet ; Jacobson is a living American, but he has merely collated Hebrew and Gregorian chants; and Ives’s *Sixty-Seventh Psalm*, while premiered and published in the 1930s, was written in 1894. In part due to this flexibility of approach, I’ve been able to assemble a veritable survey of styles. Each work provides a window to a moment in compositional history, and recalls many similar works. I hope you enjoy this variety as much as I do.

## NOTES, TEXTS, AND TRANSLATIONS

### Four Motets

*Aaron Copland wrote his Four Motets as composition exercises while he was studying with Nadia Boulanger in Paris. His more famous works, such as Appalachian Spring, Rodeo, and Old American Songs, would be written much later. He published these motets—with “mixed emotions”—in 1979.*

*Composed 1921; Premiered 1924; Published 1979*

### Help Us, O Lord (based in part on Psalm 36:9, Lamentations 3:40)

Help us, O Lord: for with thee is the fount of life.  
In thy light shall we see light. Let us march and try our ways: turn to God.  
It is good that man should wait,  
it is good that man should hope for the salvation of the Lord.

### Thou, O Jehovah (based on Lamentations 5:19-21)

Thou, O Jehovah, abideth forever. God reigneth over all men and nations.  
His throne doth last and doth guide all the ages.  
Wherefore wilt thou forsake us ever? When wilt thou forget us never?  
Thou, O Jehovah, abideth forever, and all the length of our days will ever be our saviour.

### Have Mercy on Us (based in part on Psalm 51)

Have mercy on us, O my Lord. Be not far from us, O my God.  
Give ear unto our humble prayer. Attend and judge us in thy might.  
Uphold us with thy guiding hand. Restore us to thy kindly light.  
O my heart is sorely pained and calls on thee in vain.  
Cast me not away from thee. O cast me not away from salvation.  
Then, oh then, we shall trust in thee, then we will bear our place.

**Sing Ye Praises** (based in part on Psalm 47:6, 46:9, 47:1)

Sing ye praises to our king and ruler.  
Come and hear all ye men. Come and hear my praises.  
He doth bless all the earth, bringeth peace and comfort.  
Shout unto God all ye men. Shout unto God all your praises.  
Sing ye praises to our king.  
Come and praise him all ye men. Shout and praise him all ye men.  
He doth bless all the earth, bringeth peace to all men.

**I Will Lift Mine Eyes** (Psalm 121:1-8)

*Rockford-born Jake Runestad is a widely-performed, young composer who has written a great deal of choral music. I Will Lift Mine Eyes was recently sung in the presence of Pope Francis at the Sistine Chapel.*

*Composed 2006; Published 2010*

I will lift up mine eyes unto the hills, from whence comes my help?  
My help comes from the Lord, He is the maker of heav'n and earth.  
He will not let your foot be moved: He who keeps you will not slumber nor sleep.  
Behold, he that keepeth Israel shall neither slumber nor sleep.  
The Lord is thy keeper, the Lord is thy shade upon thy right hand.  
The sun shall not harm you by day, nor the moon by night.  
The Lord will keep you from all evil: He will keep your soul.  
The Lord will keep your going out and your coming in  
from this day forth, for evermore.

**Alleluia**

*Randall Thompson's Alleluia was written on commission from Serge Koussevitzky, director of the Tanglewood Festival. Written and premiered within about a week, Thompson had on his mind the Nazi invasion and capture of France the week before; thus, his admonition that the music should not "be made to sound joyous."*

*Composed and premiered 1940*

Alleluia. Amen.

**Psalm 150**

*George Rochberg composed many works using serial methods, including the work on this program. His Psalm 150 is based on a 12-tone row, but the row doesn't avoid tonal implications, and allows for spare, quartal harmonies. Rochberg presents the first hexachord (six notes) of the row for several pages before turning to the second hexachord, which is a transposed inversion of the first. He uses various techniques of presenting the row before returning to the first hexachord for the reprise of the A section.*

*Composed 1954; Published 1956*

Hal'luya!  
Hal'luayhl b'kadsho,  
Hal'luhu birkeeya uzo.  
Hal'luhu bigvurotav,  
Hal'luhu k'rov gudlo.  
Hal'luhu b'tayka shofar,  
Hal'luhu b'nayvel v'chinor.  
Hal'luhu b'tof umachol,  
Hal'luhu b'mineem v'ugav.  
Hal'luhu b'tsil tselay shama.  
Hal'luhu b'tsil tselay t'rua.  
Kol han'shama t'hallayl ya.  
Hal'luya!

*Hallelujah.*  
*Praise God in His sanctuary;*  
*Praise Him in the firmament of His power.*  
*Praise Him for His mighty acts;*  
*Praise Him according to His abundant greatness.*  
*Praise Him with the blast of the horn;*  
*Praise Him with the psaltery and harp.*  
*Praise Him with the timbrel and dance;*  
*Praise Him with stringed instruments and the pipe.*  
*Praise Him with the loud-sounding cymbals;*  
*Praise Him with the clanging cymbals.*  
*Let every thing that hath breath praise the Lord.*  
*Hallelujah.*

### **Alleluia** from *Brazilian Psalm*

*Jean Berger was born Arthur Schloßberg in what was then called the German Empire. Having faced persecution as a Jew even prior to the Nazi's ascent to power in 1933, he moved to France shortly thereafter, taking the name Jean Berger. He worked in Brazil from 1939-1941, during which time he composed his Brazilian Psalm. The original text was written by his contemporary, Jorge de Lima, and is in Portuguese.*

*Composed 1941*

Alleluia, alleluia, alleluia!  
O Lord, Cymbals and the sounding harp I do not have.  
But I'll make a fair procession for you, O blessed Lord,  
I will make a fair procession for you, O blessed Lord.  
We have no cymbals for your praise, no harps to praise you,  
But I'll praise you with waving of palms,  
I will praise you with waving of palms.  
Accept them, I implore you.  
I will dance and sing your praises!  
Cymbals and the sounding harp I do not have.  
But I'll make a fair procession for you, O blessed Lord,  
I will make a fair procession for you, O blessed Lord.  
Alleluia, alleluia, alleluia, O Lord!

### **God Is Gone Up** (Psalm 47:5, 68:17b-18a)

*Ned Rorem is a Pulitzer Prize winning composer who received his formative training in Chicago (University of Chicago Lab Schools, American Conservatory of Music, Northwestern University). God Is Gone Up is from a set titled Seven Motets for the Church Year.*

*Composed 1986; Published 1988*

God is gone up with a merry noise,  
and the Lord with the sound of the trumpet.  
The Lord is among them as in the holy place of Sinai,  
He is gone up on high; He hath led captivity captive. Alleluia.



*Intermission (15 minutes)*



## **Psalm 114**

*Joshua Jacobson is Professor of Music at Northeastern University in Boston, and founder/ director of Zamir Chorale of Boston, an ensemble specializing in Jewish music. In his Psalm 114, he has collated a Gregorian and a Hebrew chant on the same text that share contours and affect. His goal is to bring together two melodies with, perhaps, a “common origin in the ancient Temple in Jerusalem.”*

*Ancient; This arrangement created 1989*

Betsset Yisrael miMitzrayim  
Bet Yaakov mam loez. hayetah  
Yehudah lekodsho  
Yisrael mamshelotav.  
Hayam raah vayanos  
haYarden yisov leachor.  
Heharim rakedu cheeilim  
gevaot kivnei tson.  
Mah lecha hayam ki tanus  
haYarden tisov leachor.  
Heharim rakedu cheeilim  
gevaot kivnei tson.  
Milifnei adon chuli arets  
milifnei eloah Yaakov.  
Hahofechi hatsur agam mayim  
chalamish lemaino mayim.

In exitu Israel de Aegypto  
domus Jacob de populo barbaro.  
Facta est Judaea sanctificatio ejus  
Israel potestas ejus.  
Mare vidit et fugit  
Jordanis conversus est retrorsum.  
Montes exultaverunt ut arietes,  
et colles sicut agni ovium.  
Quid est tibi mare quod fugisti  
et tu Jordanis quia conversus est retrorsum.  
Montes exultastis sicut arietes  
et colles sicut agni ovium.  
A facie Domini mota est terra  
a facie Dei Jacob.  
Qui convertit petram in stagna aquarum  
et rupem in fontes aquarum.

*When Israel came out of Egypt, the house of Jacob from a foreign nation,  
Judea became a sanctuary and Israel its dominion.*

*The sea fled at the sight, the Jordan stopped flowing,  
the mountains skipped like rams, the hills like lambs.*

*Sea, what makes you run away? Jordan, why stop flowing?*

*Why skip like rams, you mountains? Why like lambs, you hills?*

*Quake, earth, at the coming of your Master, at the coming of the God of Jacob,  
who turns rock into a pool of waters, flint into a fountain.*

## Sixty-Seventh Psalm

*Charles Ives is best known for his adventurous and trail-blazing music. His Sixty-Seventh Psalm is an early work, and features the sopranos and altos in C major, while the tenors and basses sing in G minor. The brief middle section is imitative, based on F, before returning to the original keys. In addition to this bitonality, Ives uses tone clusters and subtle variation, all contributing to a sense of unsettledness.*

*Composed 1894; Premiered 1937; Published 1939*

God be merciful unto us, and bless us;  
And cause his face to shine upon us;  
That thy way may be known upon earth,  
Thy saving health among all nations.  
Let the people praise thee, O God; Let all the people praise thee.  
O let the nations be glad and sing for joy:  
For thou shalt judge the people righteously,  
And govern the nations upon the earth.  
Let the people praise thee, O God; Let all the people praise thee.  
Then shall the earth yield her increase;  
And God, even our own God, shall bless us.  
God shall bless us; And all the ends of the earth shall fear Him.

## The House of the Lord (Psalm 122:1,7; Psalm 36:7-8)

*Daniel Pinkham was a church organist and composer par excellence based in Boston. He studied with such luminaries as Samuel Barber and Nadia Boulanger (composition), E. Power Biggs (organ), and Wanda Landowska (harpsichord). The House of the Lord was written for, premiered and recorded by Gloriam Dei Cantores, directed by Elizabeth Patterson.*

*Composed 2000; Published 2003*

I was glad when they said unto me, 'Let us go into the house of the Lord.'  
Peace be within thy walls.  
The children of men are filled with the rich plenty of thy house, and thou givest them water  
from the flowing stream of thy delights; for with thee is the fountain of life, and in thy light  
we are bathed with light.  
Alleluia.

## Chichester Psalms

*August 25, 2017 marked the beginning of what would have been Leonard Bernstein's 100th year. He was an influential thinker and performer, as well as a prominent composer and music director. He studied with Randall Thompson and Serge Koussevitzky, among others, and was friends with Aaron Copland. He also conducted the premiere of Ives's Symphony No. 2, fifty years after its composition. The original instrumentation for Chichester Psalms features a full orchestra (including five percussionists); Bernstein later released a version for organ, percussion (one player), and harp, which we are performing tonight.*

*Composed 1965 for the Southern Cathedrals Festival in Chichester; however, premiered in New York under Bernstein's direction on July 15, 1965, two weeks before the Chichester festival performance*

**I.** Psalm 108:2; Psalm 100

Urah, hanevel, v'chinor! A-irah shahar!	<i>Awake, psaltery and harp: I will rouse the dawn!</i>
Hari'u l'Adonai kol ha'arets.	<i>Make a joyful noise unto the Lord all ye lands.</i>
Iv'du et Adonai b'simha Bo'u l'fanav bir'nahah.	<i>Serve the Lord with gladness. Come before His presence with singing.</i>
Du ki Adonai Hu Elohim. Hu asanu v'lo anahnu. Amo v'tson mar'ito.	<i>Know that the Lord, He is God. It is He that has made us, and not we ourselves. We are His people and the sheep of His pasture.</i>
Bo'u sh'arav b'todah, Hatseirotav bit'hilah, Hodu lo, bar'chu sh'mo.	<i>Come unto His gates with thanksgiving, and into His court with praise. Be thankful unto Him and bless His name.</i>
Ki tov Adonai, l'olam has'do, V'ad dor vador emunato.	<i>For the lord is good, his mercy everlasting and His truth endureth to all generations.</i>

**II.** Psalm 23:1-4; Psalm 2:1-4; Psalm 23:5-6

Adonai ro-i, lo ehsar.	<i>The Lord is my shepherd, I shall not want.</i>
Bin'ot deshe yarbitseini, Al mei m'nuhot y'nahaleini,	<i>He maketh me to lie down in green pastures, He leadeth me beside the still waters,</i>
Naf'shi y'shovev, Yan'heini b'ma'aglei tsedek, L'ma'an sh'mo.	<i>He restoreth my soul, He leadeth me in the paths of righteousness, for His name's sake.</i>
Gam ki eilech B'gei tsalmavet, Lo ira ra, Ki Atah imadi. Shiv't'cha umishan'techa Hemah y'nahamuni.	<i>Yea, though I walk through the valley of the shadow of death, I will fear no evil, for Thou art with me. Thy rod and Thy staff they comfort me.</i>
N'natkah et mos'roteimo, V'nashlichah mimenu avoteimo.	<i>Saying, let us break their bonds asunder, and cast away their cords from us.</i>
Yoshev bashamayim Yis'hak, Adonai Yil'ag lamo!	<i>Thou preparest a table before me in the presence of my enemies,</i>

Lamah rag'shu goyim  
Ul'umim yeh'gu rik?

Yit'yats'vu malchei erets,  
V'roznim nos'du yahad  
Al Adonai v'al m'shiho.  
Ta'aroch l'fanai shulchan  
Neged tsor'rai

Dishanta vashemen roshi  
Cosi r'vayah.

Ach tov vahesed  
Yird'funi kol y'mei hayai  
V'shav'ti b'veit Adonai  
L'orech yamim.

*Why do the nations rage,  
and the people imagine a vain thing?*

*The kings of the earth set themselves,  
and the rulers take counsel together  
against the Lord and against His anointed.  
He that sitteth in the heavens shall laugh, and the Lord  
shall have them in derision!*

*Thou anointest my head with oil,  
my cup runneth over.*

*Surely goodness and mercy  
shall follow me all the days of my life,  
and I will dwell in the house of the Lord  
forever.*

### III.

Psalm 131; Psalm 133:1

Adonai, Adonai, Lo gavah libi,  
V'lo ramu einai,  
V'lo hilachti Big'dolot  
uv'niflaot Mimeni.

Im lo shiviti V'domam'ti,  
Naf'shi k'gamul alei imo,  
Kagamul alai naf'shi.

Yahel Yis'rael el Adonai  
Me'atah v'ad olam.

Hineh mah tov, Umah na'im,  
Shevet ahim Gam yahad.

*Lord, Lord, my heart is not haughty,  
nor mine eyes lofty: Neither do I exercise  
myself in great matters or in things  
too wonderful for me to understand.*

*Surely I have calmed and quieted myself,  
as a child that is weaned of his mother.  
My soul is even as a weaned child.*

*Let Israel hope in the Lord  
from henceforth and forever.*

*Behold how good, and how pleasant it is, for brethren to  
dwell together in unity.*

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**You may also make a donation via credit card on our website at  
[www.CantateChicago.org/tickets-donations](http://www.CantateChicago.org/tickets-donations). Thank you!!**

## ABOUT CANTATE

Founded in 1997, Cantate Chicago is a “project choir,” assembling between once and three times a year to present public performances of a cappella and chamber-scale choral-orchestral works. The size and makeup of the group varies depending on repertoire. Cantate will be a featured ensemble at Chorus America’s national conference in June of 2018.

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## ABOUT OUR DIRECTOR



Benjamin Rivera has prepared and conducted choruses at all levels—from elementary school through adult, volunteer and professional—in repertoire from sacred polyphony and chant, choral/orchestral masterworks, and contemporary pieces to gospel, pop, and folk. He has served as Chorus Director and regular conductor of the Fort Wayne Philharmonic since 2013, and has appeared multiple times as Guest Chorus Director of the Grant Park Music Festival in Chicago and Guest Music Director of Chicago a cappella. Artistic director and conductor of Cantate Chicago since 2000, Rivera also serves as Music

Director and Choirmaster of the Church of the Ascension and High Holidays Choir Director at Temple Sholom, both featuring fully professional ensembles. He began his work in our nation's capital in the fall, taking on the position of Associate Conductor of GRAMMY-winner The Washington Chorus.

A member of the Chicago Symphony Chorus for over twenty seasons—including twelve as bass section leader—Rivera also sings professionally with the Grant Park Chorus. He sang for many years with Chicago a cappella and several other ensembles, appearing as a soloist on numerous programs, and singing on dozens of recordings.

Rivera has been on the faculty of several colleges and universities, directing choirs and teaching conducting, voice, diction, music theory, and history. In addition, he has adjudicated competitions (solo and ensemble), led master classes and in-school residencies, and has presented at the Iowa Choral Directors Association summer conference.

Especially adept with languages, Benjamin Rivera frequently coaches German, Spanish, and Latin, among others. He holds degrees in voice and music theory from North Park University and Roosevelt University, respectively, and a DMA in choral conducting from Northwestern University. His studies have also included the German language in both Germany and Austria, for which he received a Certificate of German as a foreign language in 2001; conducting and African American spirituals with Rollo Dilworth; and workshops, seminars, and performances in early music. In 2011, he researched choral rehearsal and performance practice in Berlin, Germany.

Dr. Rivera is a member of the American Choral Directors Association (ACDA), the American Guild of Musical Artists (AGMA), Chorus America, and the College Music Society (CMS).



**Many thanks to the Church of the Ascension  
for hosting rehearsals and tonight's concert.**