

Cantate

and Director Benjamin D. Rivera present:

Ikon of Light: a Tribute to John Tavener (1944 – 2013)

Saturday, March 29, 2014 2:00 pm
Immanuel Lutheran Church
616 Lake Street, Evanston

Sunday, March 30, 2014 6:00 pm
Saint Josaphat Parish
2311 N Southport, Chicago

PROGRAM

The Lamb (1982)

Song for Athene (1993)

Hymn to the Mother of God (1985)

The Lord's Prayer (1999)

Ikon of Light (1984)

with Danielle Seaman *violin*, Brianne Lugo *viola*, Diana Flores *cello*

Today's program will be performed without an intermission.

Thanks to Immanuel Lutheran Church and Saint Josaphat Parish
for hosting our concerts and rehearsals.

Visit Cantate on the web at www.cantatechicago.org

THE LAMB

Composer's note: I wrote "The Lamb" in 1982 while being driven by my mother from South Devon to London. It came to me fully grown so to speak, so all I had to do was to write it down. It was inspired by Blake and by my three-year-old nephew, Simon.

Little Lamb, who made thee? Dost thou know who made thee? Gave thee life, and bid thee feed By the stream and o'er the mead; Gave thee clothing of delight, Softest clothing, wooly, bright; Gave thee such a tender voice, Making all the vales rejoice? Little Lamb, who made thee? Dost thou know who made thee?	Little Lamb, I'll tell thee, Little Lamb, I'll tell thee: He is called by thy name, For he calls himself a Lamb. He is meek, and he is mild; He became a little child. I, a child, and thou a lamb, We are called by his name. Little Lamb, God bless thee! Little Lamb, God bless thee!
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— William Blake (1757–1827)

SONG FOR ATHENE

Composer's note: This work was written in memory of Athene Hariades, who died tragically in March 1993. Her inner beauty was reflected in her love of acting, poetry, music and of the Orthodox Church. The text is taken from Shakespeare's *Hamlet* and the Orthodox Funeral Service.

Alleluia. May flights of angels sing thee to thy rest.
Alleluia. Remember me, O Lord, when you come into your kingdom.
Alleluia. Give rest, O Lord, to your handmaid who has fallen asleep.
Alleluia. The Choir of Saints have found the well-spring of life and door of paradise.
Alleluia. Life: a shadow and a dream.
Alleluia. Weeping at the grave creates the song: Alleluia.
Alleluia. Come, enjoy rewards and crowns I have prepared for you.

This song was performed on the occasion of the funeral in Westminster Abbey on 6th September, 1997 of Diana, Princess of Wales under the title "Alleluia. May flights of angels sing thee to thy rest".

A HYMN TO THE MOTHER OF GOD

Composer's note: This hymn was written in memory of my mother. It is for double choir, and is a setting of a text from the Liturgy of St Basil. It speaks of the almost cosmic power attributed to the Mother of God by the Orthodox Church.

In You, O Woman full of Grace, the angelic choirs, and the human race, all creation rejoices.
O sanctified Temple, mystical Paradise, and glory of Virgins.
In You, O Woman full of Grace, all creation rejoices. All praise be to You.

THE LORD'S PRAYER

Composer's note: *The Lord's Prayer* should be sung very quietly, with an inner serenity and calm that is almost "silent". This is the Prayer of all Prayers, and nothing can violate its silent theophany.

Our Father, who art in heaven, Hallowed be Thy name.
Thy kingdom come, Thy will be done, On earth as it is in heaven.
Give us this day our daily bread;
And forgive us our trespasses, as we forgive those who trespass against us,
And lead us not into temptation, but deliver us from evil. Amen.

IKON OF LIGHT

Composer's note: I hope that this work will be performed with restraint and majesty. It should unfold as a ritual in musical terms, attempting to express the inexpressible, i.e., 'uncreated light'. The Greek words φῶς (FOS) and δόξα (DOXA) mean 'light' and 'glory'. The Greeks had a natural inclination towards the 'luminous', hence the central role of the Transfiguration in the mysticism of the Orthodox Church.

The music calls for a building with a large acoustic in order to accommodate the long 'silences'. The string trio may be thought of as 'the soul yearning for God', and is best placed in a gallery, or somewhere similarly distant from the singers.

The central movement sets the remarkable *Invocation to the Holy Spirit* by St. Symeon (942–1022), who is known as The New Theologian. The *Trisagion* which occurs on either side of the Prayer means 'Holy God, Holy and Strong, Holy Immortal, have Mercy upon us', and is one of the most frequently used hymns of the Byzantine rite. Epiphania which concludes the work literally means 'shining forth'.

I am deeply indebted to Bishop Kallistos of Diokletia for his advice and to Dr Elizabeth Briere for her transliteration of the Greek text and her constant help.

— John Tavener, June 1983

Fos I ("Light")

Doxa ("Glory")

Trisagion I

Holy God, Holy and Strong, Holy Immortal, have Mercy upon us.

Mystic Prayer to the Holy Spirit

Come, true light. Come, life eternal. Come, hidden mystery. Come, treasure without name. Come, reality beyond all words. Come, person beyond all understanding. Come, rejoicing without end. Come, light that knows no evening. Come, unfailing expectation of the saved. Come, the raising of the fallen. Come, the resurrection of the dead. Come, all-powerful, for unceasingly you create, refashion and change all things by your will alone.

Come, invisible, whom none may touch and handle.

Come, for you continue always unmoved, yet at every instant you are wholly in movement; you draw near to us who lie in hell, yet you remain higher than the heavens.

Come, for your Name fills our hearts with longing and is ever on our lips; yet who you are and what your nature is, we cannot say or know. Come, eternal joy.

Come, unfading garland. Come, purple vesture of our great God and King. Come, belt of crystal set with precious stones. Come, sandal that none dares to touch. Come, royal robe and right hand of true sovereignty.

Come, for my wretched soul has ever longed and ever longs for you. Come, Alone to the alone, for as you see I am alone: you have separated me from all things and made me to be alone upon the earth. Come, for you are yourself the desire that is within me, and you have caused me to long after you, the wholly inaccessible.

Come, my breath and my life. Come, the consolation of my humble soul. Come, my joy, my glory, my endless delight.

— translation from the Greek by Bishop Kallistos Ware

Trisagion II

Holy God, Holy and Strong, Holy Immortal, have Mercy upon us.

Fos II ("Light")

Epiphania ("Shining forth")



About Cantate

Founded in 1997, Cantate is a mixed chamber choir comprised of professional and avocational singers whose goal is to explore mainly *a cappella* music from all time periods, cultures, and lands. Previous appearances include services and concerts at various Chicago-area houses of worship, the Chicago Botanic Garden's "Celebrations" series and at Evanston's First Night. Cantate has also appeared at the Chicago History Museum and the Chicago Cultural Center.

For more information, visit our website: cantatechicago.org

Cantate

Peter Aarestad	Anne Heider	Jessica Melger
Audra Arnold	Richard Hirsh	Alan Miller
Daniella Binzak	Janelle Hollingshead	Lillian Murphy
John Binzak	Dennis Kalup	Tracy O'Dowd
Sarah Boruta	Warren Kammerer	Charles Olson
Gregory Braid	Anne Katzfey	Peter Olson
Katie Bush	Denise Knowlton	Ellen Pullin
Kyle Bush	Rose Kory	Timothy Quistorff
Laurie Carlin Davidson	Elena Kurth	Dan Richardson
Magaly Cordero Dietz	Joe Labozetta	Amanda Holm Rosengren
Joanna Flagler	Daniel LaSpata	Emily Sinclair
Jackie Gredell	Joachim Luis	Jack Taipala
	Katie Mauck	

About Our Director



Benjamin Rivera has been artistic director of Cantate since 2000. He has prepared and conducted choruses at all levels, from elementary school through adult in repertoire from gospel, pop, and folk to sacred polyphony, choral/orchestral masterworks, and contemporary pieces. He prepared the Fort Wayne Philharmonic Chorus and members of Cantate for a performance of William Walton's *Belshazzar's Feast* on March 2nd, 2013. He was subsequently appointed director of the Fort Wayne Philharmonic Chorus in the fall of 2013.

In his seventeenth season as a member of the Chicago Symphony Chorus, including ten seasons as bass section leader, Rivera also sings professionally with Chicago *a cappella*, the Grant Park Chorus, and many other ensembles. He is a frequent soloist, appearing with these ensembles and others, most often in sacred and concert works. He has sung across the U.S., and can be heard on numerous recordings.

He has been on the faculty of several colleges and universities, directing choirs and teaching voice, diction, music theory, and history. In addition, he has adjudicated many competitions (solo and ensemble), and he recently presented at the Iowa Choral Directors Association summer conference.

Especially adept with languages, Benjamin Rivera frequently coaches German and Spanish, among several others. He holds degrees in voice and music theory from North Park University and Roosevelt University, respectively, and he has completed the coursework for a doctorate in choral conducting from Northwestern University. His studies also have 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.

Benjamin 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).