

Cantate “IN VIEW OF ETERNITY”

Benjamin D. Rivera, Director

Friday, May 29, 2015 8:00 pm
Saint Josaphat Church
2311 N Southport, Chicago

Sunday, May 31, 2015 4:00 pm
First United Methodist Church
516 Church Street, Evanston

∞ PROGRAM ∞

Enosh kehchatzir yamav (1988).....David White (1959–)

Hymn to the Eternal Flame (2005)..... Stephen Paulus (1949–2014)
Melinda Alberty, soprano

Lux aeterna (1982)Edwin R. Fissinger (1920–1990)
Amanda Holm Rosengren, soprano; Michael Brown, baritone

Snyati (1995) Sir John Kenneth Tavener (1944–2013)
Daniel Katz, cello

Deep River (1962)arr. Norman Luboff (1917–1987)
Denise Knowlton, mezzo-soprano

∞ Intermission (15 minutes) ∞

Requiem (rev. 1893)..... Gabriel Urbain Fauré (1845–1924)
Alexia Kruger Rivera, soprano; Dan Richardson, baritone

Caroline Rothstein, violin; Dan Qiao, Jonas Benson, violas;
Daniel Katz, Brian Hoffman, cellos; Dominic Azkoul, bass;
Jacob DiEdwardo, Katie McCarthy, horns;
Keryn Wouden, harp; Jeffrey Hamrick, organ

I. Introit and Kyrie III. Sanctus VI. Libera Me
II. Offertory IV. Pie Jesu VII. In Paradisum
 V. Agnus Dei

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Program Notes: In View of Eternity

The concept of eternity is one that both confounds and fascinates us; we cannot grasp it, but we wish to see or experience it in some way. The infinite is often revealed as it is contrasted with the finite. It is in this thought and spirit world that the pieces on this program gain context and meaning. I have chosen works from Jewish, Catholic, Protestant, and Orthodox Christian traditions that deal with the relative insignificance and frailty of humanity in relation to the limitless divine. Life—often tragically brief—is given meaning and purpose by looking toward eternal light, eternal rest, and the eternal mercy of a loving God.

Enosh kehchatzir yamav

Enosh kehchatzir yamav was written for the Yom Kippur Yizkor (Memorial) Service by David White in 1988 when he was the organist at Temple Menorah, then a large congregation on the far north side of Chicago. The Yizkor service remembers those who have died, including family members and, often, those killed in the Holocaust.

ENOSH KEHCHATZIR YAMAV

Psalm 103:15-17

אֱנוֹשׁ כְּחֶחֱצִיר יָמָיו כְּצִיץ הַשָּׂדֶה כֵּן יִצְיֵז׃
כִּי רוּחַ עֲבָרָהּ בּוֹ וְאִינֶנּוּ וְלֹא־יִפְרֹנֶנּוּ עוֹד מְקוֹמוֹ׃
וְחֶסֶד יְהוָה | מֵעוֹלָם וְעוֹד־עוֹלָם עַל־יְרֵאָיו וְצִדְקָתוֹ
לְבָנֵי בָנִים׃

Enosh kehchatzir yamav
k'tziz hasadeh keyn yatziz.
Kee ruach avrah bo vaynaynu,
v'lo yakeeraynu od m'komo.
V'chesed Adonai mayolam
v'ad olam al y'rayav
v'tzidkato livnay vanim.

As for man, his days are like grass;
he flourishes like a flower of the field.
For the wind passes over it, and it is gone;
and its place knows it no more.
But the loving kindness of the Lord is from
everlasting to everlasting upon those
who fear him, and his righteousness to
children's children.

Hymn to the Eternal Flame, from To Be Certain of the Dawn

To Be Certain of the Dawn was commissioned by the Basilica of Saint Mary in Minneapolis as a gift to Temple Israel synagogue in commemoration of the 60th anniversary of the liberation of the Nazi death camps in 1945 and the 40th anniversary of the Vatican document *Nostra Aetate*. (*Nostra Aetate* stated, among other things, that anti-semitism, past and future, should be condemned and considered antithetical to church teaching.) (*To Be Certain of the Dawn*) evolved over four years – beginning with the idea of Fr Michael O’Connell, then rector of the Basilica, that Christians must own and teach about the Holocaust as much as or more than Jews. It was he who decided that an oratorio would be a powerful vehicle for communicating to individuals and communities that children are key to the prevention of genocide, both today and in the future.

— Stephen Paulus

To Be Certain of the Dawn commemorates the Jewish children, almost a million and a half of them, who were murdered during the Shoah (Holocaust). The faces of the children are the sun, moon and stars of this work. It intends a message of hope for the children of today’s world; as the common, profound saying goes, ‘You cannot tell the children there is no hope’.

In *Remembrance*, the middle section (of the oratorio), we hear four ‘meditations upon the faces’ based on images in Roman Vishniac’s *Children of a Vanished World*, a collection of haunting photographs of Jewish life in Eastern Europe before the Shoah, and so we are still in the 1930s. In the (premiere) performances, several of these images were projected as audiences heard what these characters, their fates unknown to us, might have been saying – to one another, to the camera, to us. This middle section ends with *Hymn to the Eternal Flame*, and its words commemorate the children who died. They are based on the image of the central flame and the many thousands of reflected flames at the children’s memorial at the Yad Vashem museum in Jerusalem – and so we are now in the 1980s (when the Children’s Memorial was designed and built). In many faiths, the flame is the most ancient image we have to suggest that God is with us, within us, and that our small individual self is, finally, one with the Divine.

— Dennis Michael Browne, librettist

Hymn to the Eternal Flame functions as a chorale, with a simple, strophic form. A choir of children (in today’s performance a small group of sopranos) brings a sense of immediacy to this work, giving a face and a voice to children past and present. The final texted verse includes a descant by the soprano soloist. Paulus died in 2014, after complications due to a stroke suffered the year before.

HYMN TO THE ETERNAL FLAME from “*To be Certain of the Dawn*”

Michael Dennis Browne

Ev’ry face is in you, ev’ry voice, ev’ry sorrow in you,
Ev’ry pity, ev’ry love, ev’ry mem’ry, woven into fire.
Ev’ry breath is in you, ev’ry cry, ev’ry longing in you,
Ev’ry singing, ev’ry hope, ev’ry healing, woven into fire.
Ev’ry heart is in you, ev’ry tongue, ev’ry trembling in you,
Ev’ry blessing, ev’ry soul, ev’ry shining, woven into fire.

Lux aeterna

Fissinger's *Lux aeterna* was dedicated to the memory of one of his composition students and the student's wife, who were killed in an auto accident. It features dense, often quartal harmonies, contrasting with melodic solo material. Fissinger was based in Chicago for many years, including ten years on the faculty of what is now called the University of Illinois at Chicago.

LUX AETERNA

Communion text from the Requiem Mass

Lux aeterna luceat eis Domine:
cum sanctis tuis in aeternum,
quia pius es.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Requiescant in pace. Amen.

May light eternal shine upon them, O Lord:
With Thy saints forever,
because Thou art merciful.

Eternal rest grant unto them, O Lord,
and let perpetual light shine upon them.
May they rest in peace. Amen.

Svyati

I began to write святы́й (Svyati) in early 1995: while sketching it, I learned that John Williams, father of Jane, my dear friend and publisher, was dying. I could not refrain from dedicating it to Jane and to the memory of her father.

The text is in Church Slavonic, and it is used at almost every Russian Orthodox service, perhaps most poignantly after the congregation have kissed the body in an open coffin at an Orthodox funeral. The choir sings святы́й бо́же (Svyátuiue Bózhyea) as the coffin is closed and borne out of the church, followed by the mourners with lighted candles. The cello represents the priest or Ikon of Christ. As in Greek drama, choir and priest are in dialogue with each other.

—Tavener

As is common in Tavener's Orthodox works, the composer uses repetition instead of a more elaborate scheme of development. Tavener uses groupings of three throughout the work—whether motives of three notes, three voice parts singing in parallel or in canon, or three repetitions of the same music—as is traditional for this text. In addition to the reference to the “immortal,” the other connection to the eternal is more symbolic. In Orthodox music, the *ison*, or drone, is often present in the lowest voices. This drone is sustained for much of a piece of music and, in some cases, for its entirety. This “eternally” present note is often said to represent God, who has no beginning or end and does not change. In this composition, the basses of the choir and the cello alternate, sustaining the note E for nearly the entire work.

Soloist Daniel Katz has been a member of the cello section of the Chicago Symphony Orchestra since 2011, when he was appointed to the position by Riccardo Muti.

SVYATI

from the Russian Orthodox Liturgy

Святы́й Бо́же, Святы́й Кре́пкий, Святы́й Безсме́ртный, поми́луй насъ.
Svyati Bozhe, Svyati Kreпки, Holy God, Holy and Strong,
Svyati Besmertni, pomilui nas. Holy and Immortal, have mercy on us.

Deep River

Enslavement had an enormous impact on the bodies, minds, and spirits of those in its grip. Prayer for relief from the difficulties and struggles of life must have seemed futile at times, as progress was nowhere to be seen. But Christian slaves knew that even if they were not released from their captivity here on earth, they would receive a place in paradise with God when their lives were over. It was this promised land that they looked to as their eternal destiny and blessed assurance.

DEEP RIVER

Negro Spiritual

Deep River, my home is over Jordan.

Deep River, Lord, I want to cross over into campground.

Oh, don't you want to go to that Gospel feast, that promised land where all is peace.

Deep River, my home is over Jordan.

Deep River, Lord, I want to cross over into campground.

Requiem

Requiem by Gabriel Fauré is immensely popular, owing to its elegance and its ability to instill a sense of peace in the listener. Fauré was selective in his choice of liturgical texts—omitting portions as desired—indicating his careful consideration of what remains. Judgment and wrath are minimized, while light and rest are emphasized. In fact, the first, central, and final movements anchor the work in eternal rest. We are performing John Rutter's reconstruction of Fauré's original scoring for chamber ensemble.

REQUIEM

I. INTROIT AND KYRIE

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.

Kyrie eleison.

Christe eleison.

Kyrie eleison.

from the Roman Catholic Requiem Mass

Grant eternal rest to them, Lord,
and let perpetual light shine on them.

A hymn befits you, God in Zion,
and a vow to you shall be fulfilled
in Jerusalem.

Hear my prayer,
for unto you all flesh shall come.

Lord have mercy upon us.

Christ have mercy upon us.

Lord have mercy upon us.

II. OFFERTORY

O Domine Jesu Christe, Rex gloriae,
libera animas defunctorum
de poenis inferni,
et de profundo lacu:

libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.

Hostias et preces tibi,
Domine, laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:

fac eas, Domine,
de morte transire ad vitam,
Quam olim Abrahae promisisti,
et semini eius.

Amen.

O Lord Jesus Christ, King of glory,
free the souls of the dead
from infernal punishment, and from the
deep abyss.

Free them from the mouth of the lion,
do not let Hell swallow them up,
do not let them fall into the darkness.

Sacrifices and prayers of praise
we offer to you, O Lord.

Receive them for the souls of those
whom we commemorate today.

Lord, make them
pass from death to life,
as you once promised to Abraham,
and to his seed.

Amen.

III. SANCTUS

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth,
pleni sunt coeli et terra
gloria tua.

Osanna in excelsis!

Holy, Holy, Holy,
Lord God of Hosts,
the heavens and earth are filled
with your glory.

Hosanna in the highest!

IV. PIE JESU

Pie Jesu, Domine,
dona eis requiem,
requiem sempiternam.

Merciful Lord Jesus,
grant them rest,
eternal rest.

V. AGNUS DEI

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

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

Agnus Dei,
qui tollis peccata mundi,
sempiternam requiem.

Lamb of God,
who removes the sins of the world,
grant them rest.

Lamb of God,
who removes the sins of the world,
grant them rest.

Lamb of God,
who removes the sins of the world,
grant them eternal rest.

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

May eternal light shine on them, Lord,
with your saints, for eternity,
for you are merciful.
Grant eternal rest to them, Lord,
and let perpetual light shine on them.

VI. LIBERA ME

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

Free me, Lord,
from eternal death,
on that day of dread,
when the heavens and earth shall move,
when you shall come
to judge the world by fire.

Tremens factus sum ego, et timeo,
dum discussio venerit,
atque ventura ira.

I am made to tremble, and to fear,
when destruction shall come,
and also your coming wrath.

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

O that day, that day of wrath,
of calamity and misery,
the great and exceedingly bitter day.

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

Grant eternal rest to them, Lord,
and let perpetual light shine on them.

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

Free me, Lord,
from eternal death,
on that day of dread,
when the heavens and earth shall move,
when you shall come
to judge the world by fire.
Free me, Lord.

VII. IN PARADISUM

In Paradisum deducant Angeli;
in tuo adventu
suscipiant te Martyres,
et perducant te
in civitatem sanctam Jerusalem.

May angels lead you into Paradise.
At your coming
may martyrs receive you,
and may they lead you
into the Holy City, Jerusalem.

Chorus Angelorum te suscipiat
et cum Lazaro
quondam paupere,
aeternam habeas requiem.

May the chorus of angels receive you,
and with Lazarus,
who once was a pauper,
may you have eternal rest.



Many thanks to Kyle Bush, David Castillo, Dianne Fox, Jeff Hamrick, Daniel Katz, Joe Labozetta, Guillermo Muñoz, Ellen Pullin, and Dirk & Eileen Walvoord, for their help, and to First Methodist Church (Evanston), Immanuel Lutheran Church (Evanston), North Park University (Chicago), Saint Josaphat Church (Chicago), and Saint Mary's Catholic Church (Evanston), for hosting our concerts and rehearsals.

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	Jackie Gredell	Jessica Melger
Melinda Alberty	Jeffrey Hamrick	Alan Miller
Ed Bee	Anne Heider	Lillian Murphy
Sarah Wiggins Benjamin	Crystal Henricks	Leslie Patt
Terry Booth	Randy Henricks	Ellen Pullin
Sarah Boruta	Garrett Johannsen	Timothy Quistorff
Michael Brown	James Judd	Dan Richardson
Kyle Bush	Elena Kurth	Bill Riley
Joan Daugherty	Dennis Kalup	Alexia Kruger Rivera
Laurie Carlin Davidson	Warren Kammerer	Amanda Holm Rosengren
Magaly Cordero Dietz	Robin Kessler	Jack Taipala
Joanna Flagler	Volker Kleinschmidt	Melissa Velez-Luce
Dianne Fox	Denise Knowlton	Dirk Walvoord
Laura Fox	Rose Kory	Piet Walvoord
Robert Fox		

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 (IN) Philharmonic Chorus and members of Cantate for a performance of William Walton's *Belshazzar's Feast* in March of 2013. He was appointed director of the Fort Wayne Philharmonic Chorus in the fall of the same year. He has also served

as Guest Chorus Director of the Grant Park Music Festival in Chicago.

In his eighteenth season as a member of the Chicago Symphony Chorus, including eleven 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 a DMA 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).

