

DEC
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RENEW

A VOX CHRISTMAS



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welcome

Vox Musica, known for adventurous programming of plainchant, organum, early polyphony and contemporary music, breaks new ground with its performance of **RENEW: A Vox Christmas**. Adding to the ensemble of voices is saxophonist Steve Lishman and trombonist Dr. Dyne Eifertsen. At its core is Vox Musica's choice of music, much of it open to interpretation even in its day, by composers such as Pérotin (c1160-1240), Cristóbal de Morales (c1500 – 1553), and Francisco Guerrero (c1528-1599), in addition to a range of earlier anonymous (much of it Hungarian) material. What could a saxophonist and trombonist possibly have to do with this choice of repertoire? Not much perhaps, but together the voices and instruments explore various esthetics using the instruments as drones, interludes, addition voices, accompaniment, and as improvised enhancements. These combinations create some wonderful and rare colors that will transform the music into sublime and indescribable moments.

The second concert, **RESOUND: Music Worth Sharing**, in March, will be a remarkable concert of music rarely presented in a performance setting, that of music from the Eastern Orthodox tradition. Local orthodox priests join Vox in traditional chanting and singing.

In May, Vox Musica's most adventurous programmed performance this season, **REPLAY: Musical Settings of Bedtime Stories**, will be a unique concert weaving the favorite bedtime stories of your childhood with illustrations, storytelling, and puppeteering. **REPLAY** is a collaborative performance between Vox Musica and local illustrators, storytellers and puppeteers.

We are overjoyed at the opportunity to present our concerts to you our patrons. Thank you for your continued support!

organization

VOX MUSICA, INC

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Board President: **Jim Amen**

Vice President: **Emily Butler**

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Music Director: **Daniel Paulson**





Vox Musica was founded in 2006 to fill a niche of untapped potential in Sacramento's budding classical music scene. This women's ensemble enjoys the privileged position of nurturing the choral arts by combining outstanding vocal artistry with innovative programming. Vox Musica is committed to excellence in performance of diverse and challenging choral literature for women's voices, and is dedicated to promoting new works, including many premieres and commissioned works. Through collaborations with composers, conductors, choirs and musicians from around the world, Vox Musica's featured concert projects have included collected works from the eighteenth-century Venetian Ospedali, eastern music from India, Persia, and Georgia, works for guitars and women's voices, music for Taiko Drums and Women's Voices, and a concert project featuring electronic music and women's voices. Vox Musica has released one compact disc, has presented dual concert seasons in both Sacramento and Napa, and has been a featured artist on the prestigious Old First Concert Series in San Francisco and the American Choral Directors National Convention in Chicago.

"This new vocal ensemble is a welcome addition to the Sacramento music scene and they proved it by delivering the goods on a smartly selected program."

- Sacramento Bee, 2006.

"The recent arrival of the choir Vox Musica to the Sacramento music scene is also indicative of the talent moving into the area that highly values new music."

- American Music Center, 2007.

"The singers and conductor Daniel Paulson threw down a breathtaking performance of my Three Nightsongs."

- Joshua Shank, 2008.

"The ensemble breathed refreshing life into three contemporary arrangements of a 15th-century hymn 'Es Ist Ein Ros Entsprungen'."

- Sacramento Bee, 2010.

Kristin Bluemel-Redman, *soprano I*

Jenna Strubing, *soprano I*

Kaelynn Korten, *soprano I*

Annie Coke, *soprano II*

Kathryn DeFay, *alto I*

Valerie Simonson, *alto I*

Mary Frank, *alto II*

Jennifer Crawford, *alto II*

director

Daniel Paulson (b1977) holds a Bachelor of Music degree in voice performance from Sacramento State University, and a Masters of Music Degree in Choral Conducting from California State University, Los Angeles. Hailed as an “astute programmer” and a conductor who can “coax urbane performances from his singers,” Daniel has conducted the Auris Ensemble, the Orchestra of St. Cecilia, All Hollows Chorus, has served as assistant chorus master and section principle for the Choir of St. Cecilia, and has been a featured guest conductor for the Northern Zone Nevada Music Educators Association High School Honor Choirs. Some of the highlights of his career include the creation of a children’s chorus program for the Gold River Discovery Center, conducting his choirs at American Choral Directors Association’s Chorus Festivals, conducting premiere performances on the Festival of New American Music in Sacramento, CA, the Mondavi Center for the Arts in Davis, CA, the Old First Concert Series in San Francisco, CA and the American Choral Directors Association National Convention in Chicago, IL.

Currently, he works in the Music Department at American River College, is Director of Music Ministry at Dixon United Methodist Church, is a Vocal Artist with Tocatta Orchestra and Chorus, and serves as Founder & Music Director for Vox Musica.



“Paulson has proved himself to be an astute programmer. He’s not afraid of taking chances.”

– Sacramento Bee, 2007.

“Stunning performance of my Desertscape; Paulson made it come to life.”

– Maggi Payne, composer, 2008.

“Paulson coaxed a multi-layered sound from the singers. This gave a transcendent feel to the music, whose mysterious dimensions were delicately revealed.”

– Sacramento Bee, 2010.

guest artists



Dr. Dyne Eifertsen, *trombone*, is a performer, educator, clinician, and composer. He earned a BM degree in trombone performance from Berklee College of Music in Boston, a MM degree trombone performance from the University of Massachusetts at Amherst, and a DMA degree in trombone performance from the University of Washington in Seattle. Dyne is freelance musician and performances include the Sacramento Jazz Orchestra, Capital Jazz Project, Ron Davis Big Band, Jim Widner Big Band, Merced Symphony, Sacramento Philharmonic, Sacramento Ballet, Sacramento Choral Society and Orchestra, Seattle Creative Orchestra, and Tacoma Symphony. Dyne is Director of the Jazz Studies program and Music Department Chair at American River College and conducts several jazz combos along with the ARC Latin and Studio Jazz Ensembles.



Steve Lishman, *saxophone*, is a music educator and professional musician. He earned a BA degree in performance from California State University, Los Angeles, and a MA degree in music from California State University, Sacramento. Steve has also attended Berklee College of Music in Boston, and Hart School of Music at the University of Hartford. He has studied saxophone with Joe Viola and Frank Chase, and clarinet with Fred Westphal. Steve began teaching in 1970 and has taught music from elementary to college levels. He is currently an adjunct faculty member in the Music Department at American River College in Sacramento. As a performer, he continues to freelance throughout Northern California and Nevada.

SEASON SEVEN

RENEW: A VOX CHRISTMAS



Saturday, DEC 1
7pm concert
(6:15pm pre-concert talk)

Sunday, DEC 2
5pm concert

RESOUND: MUSIC WORTH SHARING



Saturday, MARCH 2
7pm concert
(6:15pm pre-concert talk)

Sunday, MARCH 3
5pm concert

REPLAY: BEDTIME STORIES



Saturday, MAY 4
7pm concert
(6:15pm pre-concert talk)

Sunday, MAY 5
5pm concert

PURCHASE AT INTERMISSION

SEASON PASS

VOX MUSICA

SEASON PASS (admission to all 2012/13 performances)

\$25 w/ YOUR TICKET STUB
FROM TONIGHT'S PERFORMANCE!

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singer bios



Kristin Bluemel-Redman, soprano, began her singing career with the Light Opera Theater of Sacramento, and the California Music Circus. She studied voice at Chapman University, where she performed with the LA Philharmonic at the Hollywood bowl's production of Holst's *Planets* as well as the Western premier of *The Lord of the Rings*. After graduating, Kristin taught undergraduate courses while earning her Masters of Music at CSU Sacramento. Kristin has performed roles as well as scenes from operas including: *Die Zauberflöte*, *Le Nozze di Figaro*, *The Village Singer*, *Don Giovanni*, *La Traviata*, *The Dialogues of the Carmelites*, *The Abduction from the Seraglio*, and many more. This is Kristin's first season with Vox Musica.

Jenna Strubing, soprano, is thrilled to be joining Vox Musica for her second season. Since she was very young, Jenna has enjoyed singing in a number of groups and productions around the state of California, as well as performing in various All-State and National Honor Choirs. Her father's love of music inspired her to pursue her passion, and she has spent time on and off for the past several years providing vocal coaching to both individuals and groups looking to improve their technique. Jenna and her fiancé, Matt Hopper, became the owners of a direct sales distributorship in October of 2012. She will continue to share her love of singing throughout her career.



Kaelynn Korten, alto, is a classical voice major at American River College. She studies privately with Dr. Arthur Lapierre and is happy to be singing in his group, the ARC Advanced Vocal Jazz Ensemble, this year. Kaelynn also enjoys singing opera and musical theatre pieces. She performed in the 1st Annual Concerto and Aria Competition Winners concert with the ARC Orchestra, and she sang in ARC's production of *Sweeney Todd: The Demon Barber of Fleet Street* in Oct, 2012. When not singing, Kaelynn loves to draw and paint. Her work has been shown in ARC student shows at the Crocker Art Museum, the K St. Gallery, and the James Kaneko Gallery. Kaelynn is excited to be singing her first season with Vox Musica.

Annie Coke, soprano, was classically trained as a violinist since age three. Soon after transferring to California State University, Sacramento (CSUS) she discovered her voice, put down the violin, and switched her major to Voice performance. While at CSUS Annie was very active in the opera program and performed such roles as Mabel in *Pirates of Penzance* and Noémie in *Cendrillo*. Her other operatic roles include the Countess (*Figaro*), Pamina (*Magic Flute*), Agathe (*Der Freischütz*), and Urbain (*Les Huguenots*). These days she enjoys playing Dungeons & Dragons, singing in Vox Musica, and appearing in pit orchestras in the Sacramento area.





Kathryn DeFay, *alto*, has been a member of Vox Musica since its inception. Kathryn comes from a very musical family and started singing at a young age. Prior to joining Vox, she sang with Dixon United Methodist Church Adult Choir, Dixon Community Choir, and Dixon High School Choir as well as playing the clarinet throughout High School. Currently she sings in Vox Musica as well as a vocal quartet based in Dixon. Kathryn is also our fashion coordinator, drawing the color choice from the concert theme. Kathryn holds a degree from the University of California at Davis in Costume and Textile Design.

Valerie Simonson, *alto*, began her musical training as a violinist in her childhood, but gave up the instrument to pursue voice full time in college. During her time at American River College, Valerie completed two Associates degrees in both traditional music and jazz studies under the tutelage of Dr. Art Lapierre. She has contributed to two DownBeat Awards as lead soprano of both the American River College and CSU Sacramento Vocal Jazz Ensembles. In February 2012 Valerie took over the position of choir director at Elevation of the Holy Cross Orthodox Church in Sacramento, where she thoroughly enjoys both the challenge of directing and learning more about the rich and diverse musical traditions of Eastern Christianity.



Mary Frank, *alto*, has recently rejoined the Sacramento music community after moving away over 14 years ago. She has sung in various musical groups ranging from vocal jazz, church ensembles and Jewish women's choirs to early music and madrigal ensembles. Mary is very excited to be a member of Vox Musica this year. When she isn't singing, Mary keeps busy running her own educational products company. She is married to her wonderful husband, Adam, and has three beautiful children, Gabriel, Miriam and Gideon.

Jennifer Crawford, *alto*, is honored to be in her sixth season with Vox Musica. Her musical upbringing includes singing in church, school and community choirs, as well as playing flute, oboe, and piano in concert bands, jazz ensembles, and woodwind quartets throughout her school career. When not singing, Jennifer can be found writing computer code, volunteering as a Master Food Preserver for Sacramento County, running from zombies, or knitting.



(For aesthetic purposes, please refrain from clapping until the end of each section)

I.

CHANT: **O Virgo Splendens**

anon. Medieval Chant

CHANT: **Procedentem Sponsum**

anon. 15th-Century Hungary

CAROL: **Dies Est Laetitiae**

anon. 15th-Century Hungary

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Magister Pérotin (c1160-1240)

II.

CAROL: **Verbum Caro Factum Est**

anon. 12th-Century Medieval Carol

CHANT: **Verbum Caro Factum Est**

anon. Medieval Hungary Chant

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MOTET: **Three Nativity Motets**

Francisco Guerrero (c1528-1599)

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iii. Gabriel Archangelus

IV.

MOTET: **Ave Maris Stella**

Cristóbal de Morales (c1500-1553)

MOTET: **Ave Maris Stella No. 2** +

Vytautas Miskinis (b1954)

INTERMISSION

V.

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Andrew Smith (b1970)

VI.

CAROL: **On Yoolis Night** +

anon. 12th-14th Century

i. Antiphon: Hodie Christus natus est

ii. Alleluya: A nywe werk

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iv. Nowel: Owt of yoru slepe aryse

VII.

Carol Sing

+ Area Premiere
* World Premiere

CHANT: **O Virgo Splendens**

anon. Medieval Chant

O Virgo Splendens is a monodic song (a musical work with a single melodic line) from the *Llibre Vermell de Montserrat* (fol. 21v-22), one of the oldest extant medieval manuscripts containing music. Here the voices and instruments perform this chant in four part cannon.

*O Virgo splendens, hic in monte celso
Miraculis serrato fulgentibus ubique,
Quem fideles conscendunt universi.
Eia pietatis oculo placato
Cerne ligatus fune peccatorum
Ne infernorum ictibus graventur
Sed cum beatis tua prece vocentur.*

O resplendent Virgin, here on the high mountain,
glowing with miraculous wonders,
where the believers from everywhere ascend.
Ah, with your gentle loving eye behold
those caught in the bonds of sin,
to let them not suffer the blows of Hell,
but let them be with the blessed by your intercession.

CHANT: **Procedentem Sponsum**

anon. 15th-Century Hungary

In the 15th Century, **Procedentem Sponsum** was widely known in all of Europe; the six verses of this conductus (processional piece) are each answered by a different cantio (song). These antiphonal and responsorial types of singing are liturgical, even ritualistic methods of performance, found in early forms of polyphonic music and in the cantio. The way trope and cantio are here combined is remarkable, producing a quite artful musical construction. Both the saxophone and trombone trade off in providing improvised descant-like melodies.

Verse 1: *Procedentem sponsum de thalamo*

Cantio A: *Laude digna prolem cum matre
procreatam sine patre,
laudemus omnes cum iubilo.
Cujus ortus est de virgine
sine virili semine,
laudemus omnes cum iubilo.*

Verse 2: *Prophetavit scribe cum calamo.*

Cantio B: *Laus Domino resonet
omni cum iubilo,
Qui condolens homini perduto
Natus est Mariae Virginis utero*

Verse 3: *Quem progressum divina gratia
(Cantio A:)*

Verse 4: *Stricta ligat
in cunis fascia.
(Cantio B:)*

Verse 5: *Ergo benedicamus Domino,
(Cantio A:)*

Verse 6: *Ei quoque agamus gratias.
(Cantio B:)*

Verse 1: The bridegroom, coming out of his chamber,

Cantio A: With worthy praises,
the child procreated without a father, and his mother,
let us all praise with joy.
Him, who was born of a virgin,
without a man's seed,
let us all praise with joy.

Verse 2: Was foretold by the scribe with his pen.

Cantio B: Let praise resound to the
Lord with all jubilation,
who, pitying the lost man,
was born of the womb of the Virgin Mary.)

Verse 3: When he arrived through divine grace,
(Cantio A:)

Verse 4: Tight swaddling clothes bound
him in the manger.
(Cantio B:)

Verse 5: Hence let us praise the Lord,
(Cantio A:)

Verse 6: And give thanks to Him.
(Cantio B:)

CAROL: **Dies Est Laetitiae**

anon. 15th-Century Hungary

The word “carol” comes from the Greek word *choraulein* (choros: the dance, aulein: to play the flute), and referred to a dance accompanied by instruments. Such dancing—usually done in ring form—was very popular in ancient times among the Greek and Roman people. Gradually the meaning of “carol” changed, and the word was applied to the song itself. The distinction between hymns and carols is often overlooked and “carol” has come to denote all vernacular songs pertaining to Christmas. The early Latin hymns (400-1200) are profound and solemn, and dwell exclusively on the supernatural aspects of Christmas. Theological in text, they do not concern themselves with the human side of the Nativity. **Dies Est Laetitiae** is a Latin hymn which later became a popular Christmas carol.

<i>Dies est laetitiae</i>	This is the day of rejoicing,
<i>In ortu regali,</i>	for a King was born,
<i>Nam processit hodie</i>	who sprang this day
<i>Ventre virginali</i>	from the womb of a virgin.
<i>Puer admirabilis,</i>	Wondrous is this Child,
<i>Totus delectabilis</i>	who became dear
<i>In humanitate,</i>	to all in his humanity.
<i>Qui inaestimabilis</i>	And who is inexpressible
<i>Est et ineffabilis</i>	and ineffable
<i>In divinitate.</i>	in his godliness.

<i>Orto Dei filio</i>	The son of God was born
<i>Virgine de pura,</i>	from a virgin pure and noble,
<i>Ut rosa de lilio,</i>	like a rose from a lily,
<i>Stupescit natura,</i>	to be marveled at by nature
<i>Quem parit juvencula</i>	he who was born
<i>Natum ante saecula</i>	by a young maiden,
<i>Creatorem rerum,</i>	and was the Creator of all before this world,
<i>Quod uber munditiae</i>	hath now received milk
<i>Lac dat pueritiae</i>	from the breast of the virgin pure,
<i>Antiquo dierum.</i>	he, the great God of old.

<i>Angelus pastoribus,</i>	The Angel said to the shepherds,
<i>juxta suum gregem,</i>	while they watched their flock,
<i>nocte vigilantibus</i>	by night,
<i>natum caeli regem</i>	Born is the King of heaven
<i>nuntiat cum gaudio,</i>	Announce this joy,
<i>jacentem in praesepio,</i>	lying in a manger,
<i>Infantem pannosum.</i>	wrapped in cloth.
<i>Angelorum Dominum,</i>	He is the King of the angels
<i>Et prae natis hominum</i>	And of the children of men
<i>Forma speciosum.</i>	and now is in beautiful form.

ORGANUM: **Viderunt Omnes**

Magister Pérotin

The foundation of **Viderunt Omnes** is a plainchant that likely served the Parisian liturgy for Christmas Day. The text comes from verses of Psalm 98 in the Vulgate's Latin (Ps. 98:3b-4a, 2), jubilantly singing of the moment when God's salvation is made known to all the Earth. The most astounding innovation of Notre Dame polyphony was the addition of rhythm to such ornamental voices: the upper voices sing dozens of notes above each step of the chant,

regulated by the six modal rhythms. The rhythmic patterns possible (which may shift in each voice phrase to phrase) are each related to a poetic foot: long/short (trochaic), short/long (iambic), long/short/short (dactylic), short/short/long (anapestic), long/long (spondaic), and short/short (pyrrhic). Within the limitations of these rhythms, the voices move freely as if by elaborate improvisation. In tonight's performance the saxophone and trombone drone the tenor (chant line) which is usually sung by voices.

*Viderunt omnes fines terrae salutare Dei nostri:
jubilate Deo omnes terra.*

All the ends of the earth have seen the salvation of our God:
sing joyfully to God, all the earth.

CAROL: **Verbum Caro Factum Est**

anon. 12th-Century Medieval Carol

Verbum Caro Factum Est is one of the most popular of all medieval carols, known as early as the twelfth century. The text is partly in Latin, partly in Provençal (dialects of Occitan). Several versions of this carol survive. This edition comes from the 1420 Czech Jistebnice Cantional manuscripts and it is in a binatim style, literally meaning 'doubled' plainchant. This was a very common type of simple polyphony. In origin it was a technique of improvising a second voice to an existing melody, often with a characteristic 'mirroring' of the line. In tonight's performance the saxophone embellishes this 'mirroring' with a descatus style musical line.

*Verbum caro factum est de Virgine Maria.
In hoc anni circulo vita datur seculo,
nato nobis Parvulo de Virgine Maria.
O beata femina, cuius ventris
Gloria mundi lavat crimina de Virgine Maria.
Stella Solem protulit,
Sol salutem contulit,
carnem veram abstulit de Virgine Maria.*

The Word was made flesh by the Virgin Mary.
In this rounding of the year life is given to the world;
a little Boy is born to us by the Virgin Mary.
O blessed woman,
the Glory of whose womb cleanses the sins of the
world by the Virgin Mary. A Star brings forth the Sun,
the Sun brings salvation,
and takes unto itself very flesh by the Virgin Mary.

CHANT: **Verbum Caro Factum Est**

anon. Medieval Hungary Chant

*Verbum caro factum est
Et habitavit in nobis
cujus gloriam vidimus
quasi unigeniti a Patre
Plenum gratiae et veritatis.
In principio erat verbum
et verbum erat apud Deum
et Deus erat verbum.*

The word was made flesh
and dwelt among us;
and we beheld his glory
as of the only Son of the father.
Full of grace and truth.
In the beginning was the Word,
and the Word was with God,
and the Word was God.

MOTET: **Three Nativity Motets**

Francisco Guerrero

Francisco Guerrero (c1528-1599) was a Spanish composer of the Renaissance who was born in Seville and served in its cathedral for 50 years. He received his early training as a member of the cathedral choir from his brother Pedro and from Fernández de Castilleja. He also studied with Cristóbal de Morales. At the age of 17 he was named chapel master at Jaén cathedral. By the age of 30 he had already made a considerable name for himself, and his scores were published abroad. Unlike Victoria and Morales, he composed a greater proportion of secular

works. He also differs from them in the abundance of his instrumental production, which anticipated functional harmony. Guerrero's music is considered eminently vocal, strongly Spanish in character, and evocative of a vivid and serene spirituality. The instruments will double the Altus and Bassus vocal lines in the first and last movements of these motets.

i. Virgo Prudentissima

<i>Virgo prudentissima,</i>	Virgin most wise,
<i>quo progredieris,</i>	where are you going,
<i>quasi aurora valde rutilans?</i>	shining out as brightly as the dawn.
<i>Filia Sion!</i>	Daughter of Sion!
<i>Tota formosa et suavis es:</i>	Wholly fair and sweet,
<i>pulchra ut luna,</i>	beautiful as the moon,
<i>electa ut sol.</i>	excellent as the sun.

ii. Sancta Et Immaculata

<i>Sancta et immaculata virginitas,</i>	O holy and immaculate virginity,
<i>quibus te laudibus efferant nescio:</i>	I know not, by what praises I may extol thee:
<i>quia quem caeli capere non poterant,</i>	for thou hast born in thy womb,
<i>tuo gremio contulisti.</i>	whom the heavens could not contain.
<i>Benedicta tu in mulieribus</i>	Blessed art thou among women,
<i>et benedictus fructus ventris tui</i>	and blessed is the fruit of thy womb.

iii. Gabriel Archangelus

<i>Gabriel archangelus</i>	The archangel Gabriel
<i>locutus est ad Virginem dicens:</i>	spoke to the Virgin, saying:
<i>Ave Maria, gratia plena,</i>	Hail Mary, full of grace,
<i>dominus tecum,</i>	the Lord be with you,
<i>benedicta tu in mulieribus.</i>	you are blessed among women.
<i>Gabriel archangele</i>	Archangel Gabriel,
<i>veni in adiutorio populo Dei,</i>	come in aid for the people of God,
<i>qui semper assistis in conspectu Domini.</i>	you who always stand by in the sight of the Lord.

MOTET: **Ave Maris Stella**

Cristóbal de Morales

Cristóbal de Morales (c1500-1553) was a native of Seville and lived in Spain for most of his life, apart from a few years singing in the Papal Choir at the Vatican (Pope Paul III had a fondness for Spanish singers). His *Missa da Requiem* dates from the end of his life, and is possibly his last work, given the incomplete state of its editing. This **Ave Maris Stella** is a text resetting of Morales' *Parce mhi, Domine*, whose original text is taken from the Propers for the Mass of the Dead. The part writing of Morales' has not been altered, and maintains chant-like in its style: very few chords are used, and the Cantus (soprano) line moves very little until the end, based on simple Gregorian chant. Additionally, this work is unique in the fact that it is homophonic (a texture in which the vocal parts move together in harmony, chordal), and it is very rare to find a homophonic work from the renaissance period.

<i>Ave stella, Dei Mater alma,</i>	Hail, star of the sea, Nurturing Mother of God,
<i>atque semper Virgo, felix caeli porta.</i>	And ever Virgin, Happy gate of Heaven.
<i>Ave pia humilitas, sine viro fecunditas,</i>	Hail, pious humility, fruitful without a man,
<i>cuius annunciatio, nostra fuit salvatio.</i>	whose annunciation brought us salvation.

*Ave vera virginitas, immaculata castitas,
cuius purificatio, nostra fuit purgatio.
Ave preclara omnibus, angelicis virtutibus
cuius fuit assumptio, nostra glorificatio.
Ave cuius conceptio, solemniter plena gaudia,
celestia, terrestria, nova replet letitia.
Ave cuius nativitas, nostra fuit solemnitas,
ut lucifer lux oriens, verum solem preveniens.
Ave, Regina Caelorum, Ave, Domina Angelorum:
Salve, radix, salve, porta, Ex qua mundo lux est orta:*

Hail, true virginity, immaculate chastity,
whose purification brought our cleansing.
Hail, glorious one in all angelic virtues,
whose assumption was our glorification.
Hail, whose conception, full of great jubilation,
fills heaven and earth with new joy.
Hail, whose birth brought us joy,
as Lucifer, the morning star, went before the true sun.
Hail, O Queen of Heaven enthroned. Hail, by angels mistress owned
Root of Jesse, Gate of Morn, Whence the world's true light was born.

MOTET: **Ave Maris Stella No. 2** ⁺

Vytautas Miskinis

*Ave, maris stella, Dei Mater alma,
Atque semper Virgo, Felix caeli porta.*

Hail, star of the sea, loving Mother of God,
and also always a virgin, Happy gate of heaven.

*Sumens illud Ave Gabrielis ore,
Funda nos in pace, Mutans Evae nomen.
Solve vincla reis, Profer lumen caecis,
Mala nostra pelle, Bona cuncta posce
Monstra te esse matrem, Sumat per te preces,
Qui pro nobis natus Tulit esse tuus.
Virgo singularis, Inter omnes mitis,
Nos culpis solutos, Mites fac et castos*

Receiving that Ave from Gabriel's mouth
confirm us in peace, Reversing Eva's name.
Break the chains of sinners, Bring light to the blind,
Drive away our evils, Ask for all good.
Show yourself to be a mother, May he accept prayers
through you, he who, born for us, Chose to be yours.
O unique virgin, Meek above all,
Make us, absolved from sin, Gentle and chaste.

*Vitam praesta puram, Iter para tutum,
Ut videntes Jesum, Semper collaetemur.
Sit laus Deo Patri, Summo Christo decus
Spiritus Sancto, Tribus honor unus.
Amen.*

Keep life pure, Make the journey safe,
So that, seeing Jesus, We may always rejoice together.
Let there be praise to God the Father, Glory to Christ in
the highest, To the Holy Spirit, One honor to all three.
Amen.

MOTET: **Bruma**

Andrew Smith

Andrew Smith (b1970) was born in Liverpool, England, and has lived in Norway since 1984. He graduated with degrees in music and English from the University of Oslo and is a member of the Gregorian chant group Consortium Vocale Oslo. His music has been performed by, numerous groups, including: Trio Mediaeval, New York Polyphony, Girl Choristers of Washington National Cathedral, Cappella Nova, and the Hilliard Ensemble. In 1999, in a mountain mining village in central Norway, a close friend of Smith started a winter chamber music festival and commissioned him to write a new composition to be premiered there. He chose to set three bits of poetry on the subject of winter, one of which was the opening of "Little Gidding", the fourth of T.S. Eliot's 'Four Quartets' (which begins "Midwinter spring is its own season/Sempiternal though sodden towards sundown"). Again on the tenth anniversary of festival Smith was asked to write a piece. He decided to set the same passage from T.S. Eliot that he had set ten years earlier, and wrote to his publishers for permission to use the text. Permission, however, was refused. During his life, T.S. Eliot very seldom allowed his poems to be set to music. Nonetheless Smith wanted to go ahead with writing a work inspired by the same piece of poetry, and decided to take certain keywords and phrases and translate them into Latin. The result was **Bruma**, a piece for women's voices and improvisational brass instrument. Bruma, which means winter in Latin, is a remarkable work of interplay and timelessness. Smith focuses his composition on the word "nix", which

is used in English and French. As Smith explains, "the essence of this piece is the sense of being outside time, of a moment suspended in time. Hence the repeated motif sections which occur in the music."

CAROL: **On Yoolis Night** ⁺

anon. 12th-14th Century

During the high Middle Ages, Christian Europe was swept up in a wave of passionate adoration of the virgin Mary. On Yoolis Night is a collection of carols for Christmas from English sources of the 13th through 15th centuries. These carols vary between two- and three-voice texture. The two-voice sections of these pieces sometimes lend themselves to fauxbourdon, an improvisatory technique in which a third harmonizing voice is added between two written outer voices, creating a rich triadic harmony. The styles and textures vary greatly; the texts speak with many voices, each a unique artistic response to the Christmas story.

i. Antiphon: Hodie Christus natus est

<i>Hodie Christus natus est;</i>	Today Christ is born;
<i>hodie salvator apparuit;</i>	today the savior has appeared;
<i>hodie in terra canunt angeli, letantur archangeli;</i>	today the angels sing on earth, the archangels rejoice;
<i>hodie exultant justi dicentes:</i>	today good people exult, saying:
<i>Gloria in excelsis deo. Alleluya!</i>	Glorify to God in the highest. Alleluia!

ii. Alleluya: A nywe werk

Alleluia, A new work has come on hand,
through the might of grace of God's messenger, to save the lost of every land.
For he is now free who was once in bondage; we may well sing, alleluia! Alleluia.
By Gabriel it was begun; just as the sun shone through the glass,
Jesus Christ was conceived of Mary, mother, full of grace. Now let us sing, alleluia! Alleluia.
Alleluia, this sweet song has sprung out of a green branch. God send us long lasting life.
Now joy and bliss be among those who thus can sing, alleluia! Alleluia.

iii. Carol: Ther is no rose of swych vertu

There is no rose of such virtue as is the rose that bore Jesus, alleluia.
For in this rose was contained both heaven and earth in a little space, a thing to wonder at.
By that rose we may well see that he is God in persons three, but of equal form.
Let us leave this worldly mirth and follow this joyful birth. Let us go.

iv. Nowel: Owt of yoru slepe aryse

Nowell, nowell, nowell,
Out of your sleep arise and awaken, for God has taken human form
from a maid without any equal: of all women she is best. Nowell!
And through a fair and wise maiden humankind is now brought to its full worth;
now the angels kneel in the service of humanity; and at Christmas time, all this took place. Nowell!
Now man is brighter than the sun; man shall now dwell on high;
blessed be God that this game is begun, and his mother the empress of hell. Nowell!
Now blessed brother [Jesus], grant us the grace, on Judgement Day,
to come into your presence, and give us a place in your kingdom, that we may sing there, nowell. Nowell!

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