

All
Shall
Be
Well

SG | St. George
Chamber
Singers

May 10, 2024 / Good Shepherd Presbyterian Church

Magnificat (1918)..... C.V. Stanford
(sung in Latin, duration 12') (1852-1924)

Magnificat ánima mea Dóminum.
Et exultávit spíritus meus:
in Deo salutári meo.

My soul doth magnify the Lord.
And my spirit hath rejoiced
in God my Savior.

Quia respéxit humilitátem
ancíllae suae:

Because He hath regarded the
humility of His slave:

Ecce enim ex hoc beátam me dicent
omnes generatiónes.

For behold from henceforth all
generations shall call me blessed.

Quia fécit mihi mágna qui pótens est:
et sánctum nómen eius.

Because He that is mighty hath done
great things to me; and holy is
His name.

Et misericórdia eius in progénies et
progénies tíméntibus eum.

And His mercy is from generation
unto generations, to them that
fear Him.

Fécit poténtiam in bráchio suo:
dispérsit supérbos mente cordis sui.

He hath shewed might in His arm:
He hath scattered the proud in the
conceit of their heart.

Depósuit poténtes de sede: et exaltávit
húmiles.

He hath put down the mighty from
their seat, and hath exalted the humble.

Esuriéntes implévit bonis: et dívites
dimísit inánes.

He hath filled the hungry with good
things; and the rich He hath sent
empty away.

Suscépit Ísrael púerum suum:
recordátus misericórdiae suae.

He hath received Israel His servant,
being mindful of His mercy:

Sicut locútus est ad patres nostros:
Ábraham, et sémini eius in saecula.

As He spoke to our fathers, to
Abraham and to his seed forever.

Glória Patri, et Fílio, et Spíritui Sancto,

Glory be the Father, and to the Son,
and to the Holy Spirit,

Sicut erat in princípío, et nunc, et
semper, et in saecula saeculórum.
Amen.

As it was in the beginning, is now, and
ever shall be, forever and ever,
Amen.

--Luke 1: 46-55

All Shall Be Well (2009)..... Roxanna Panufnik

(sung in Polish, middle English, Latin, modern English; duration 9')

Ka-Wai YU, cello

Bogurodzica, Dziewica, Bogiem sławiona Maryja, Twego syna, Gospodzina, Matko zwolena, Maryja. Zyszczy nam, spuści nam, Kyrie eleison.	Mother of God, Oh Virgin, Glorified Mary by God, Your son, our Lord, Chosen Mother, Mary. Conquer for us, bestow upon us, Lord have mercy.
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Al shall be wele.... al manner of thing shall be wele. (middle English)

Twego dzieła Kryciciela, Bożycze Usłysz głosy, napeln myśli człowiecze.	For the sake of your Baptist, God's Son, Hear our voices, fulfill mankind's intentions.
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Hear the prayer we offer and grant us what we ask of him: a pious stay on earth and after life, Paradise.

All things shall be well...all manner of things shall be well.

Kyrie eleison. Lord have mercy.

Mass for Double Choir *a cappella* (1922-26)..... Frank Martin

(sung in Latin, duration 20')

(1880-1974)

Kyrie

Lord have mercy, Christ have mercy, Lord have mercy.

Gloria

Glory to God in the highest, and on earth peace to people of good will.
We praise you, we bless you, we adore you, we glorify you, we give you
thanks for your great glory, Lord God, heavenly King, O God almighty
Father.

Lord Jesus Christ, Only Begotten Son, Lord God, Lamb of God, Son of the
Father, you take away the sins of the world, have mercy on us; you take
away the sins of the world, receive our prayer; you are seated at the right
hand of the Father, have mercy on us.

For You alone are the Holy One, you alone are the Lord, you alone are the
Most High, Jesus Christ, with the Holy Spirit, in the glory of God the Father.

Amen.

Credo

I believe in one God, The Father Almighty, maker of heaven and earth,
and of all things visible and invisible.

And in one Lord, Jesus Christ the only begotten Son of God born of the Father
before all ages.

God from God, Light from Light, true God from true God; begotten, not made,
consubstantial with the Father, by whom all things were made; who for us men
and for our salvation descended from heaven.

He was incarnate by the Holy Ghost out of the Virgin Mary,
AND WAS MADE MAN.

He was crucified also for us under Pontius Pilate, he suffered and was buried:
and He rose again on the third day according to the Scriptures.

He ascended into heaven and sits at the right hand of the Father: And the
same shall come again, with glory, to judge the living and the dead: of
whose kingdom there shall be no end.

And (I believe) in the Holy Ghost, the Lord and life-giver, who proceeds
from the Father and the Son, who, with the Father and the Son, together
is worshiped and glorified, who has spoken through the prophets.

And (I believe) in one holy, catholic, and apostolic Church, I confess one
baptism for the forgiveness of sins. And I await the resurrection of the dead
and the life of the world to come.

Amen.

Sanctus

Holy, holy, holy, Lord God of Hosts. Heaven and earth are full of thy glory.
Hosanna in the highest.

Blessed is he that comes in the name of the Lord. Hosanna in the highest.

Agnus Dei

Soli: Suzanne Lewis, Kathy Ruiz, Christopher Leonard, Roger Hale

Lamb of God, who takes away the sins of the world, have mercy on us.
Lamb of God, who takes away the sins of the world, grant us peace.

INTERMISSION

Cello Songs (2020) Jake Runestad
(duration: 12')

Laura Leavitt, piano
Ka-Wai Yu, cello

I. Summer

How Sweetly summer wheat
opens its fragrance on the air!
How can it be in our nature to make war,
when with wholesomeness and sweetness
we braid kernels from despair?

II. Autumn

“Flames”
on its back
where the woodgrain flares,
a cello matches a player’s inner torches
till one red roar in horsehair and wire
burns so bright it overturns the night,
and its light lights the world entire!

III. Winter

When a dead tree crosswise in a living tree’s
arms lies balefully bowing in the glade,
winter seems colder,
the earth a little older,
the living more forgiving,
and loving well made.

IV. Spring

Each wet splat slaps what dirt keeps trapped
like each plucked note
knocks at hearts locked shut.

Latin Motets (2012) Paul Mealor
(sung in Latin and Welsh)

Rachel Cox, soprano; Mindi Barker, alto; Chris Leonard, tenor; Roger Hale, bass

Ave Maria

Ave Maria, gratia plena,
Dominus tecum.
Benedicta tu in mulieribus,
et benedictus fructus ventris tui,
Jesus.
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae.
Amen.

Hail Mary, full of grace,
the Lord is with thee.
Blessed art thou among women,
and blessed is the fruit of thy womb,
Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and in the hour of our death.
Amen.

Salvator mundi: Greater Love

Salvatore mundi, salva nos
Qui per crucem et sanguinem
redemisti nos,
Auxiliare nobis, te deprecamur,
Deus noster.

Savior of the world, save us,
Who through thy cross and blood
didst redeem us;
Help us, we beseech thee,
our god.

Greater love hath no man than this, that he lay down his life for his friends.

-- John 15:13

Dyma fy ngorchymym i;
ar i chwi garu eich gilydd, fel
y cerais I chwi.

This is my commandment;
that ye love one another, as I have
loved you. --John 15:12



C.V. Stanford: Magnificat: C.V. Stanford was an outstanding teacher and virtual father to a whole generation of English composers, including Vaughan Williams, Gustav Holst, Herbert Howells, and Hubert Parry.

Hubert Parry had enjoyed a close and long friendship with Stanford, but early in 1917 a serious rift occurred which Stanford bitterly regretted, and while their friendship had revived, scars remained. As a symbol of his affection and remorse, Stanford composed his *Latin Magnificat for eight-part chorus in B flat, Op 164*, which was completed in September 1918. Unfortunately, Parry died before the work was published the following year. As an indication of the composer's regret, the piece bore the following Latin inscription, here translated into English: 'This work, which death prevented me from giving Charles Hubert Hastings Parry in life, I dedicate to his name in grief. C.V.S.'

In his *Magnificat*, Stanford adopted traditional elements of sixteenth-century motet style, but also paid tribute to the florid intricacy and counterpoint of Bach whose works he knew intimately. One thinks particularly of Bach's effusive eight-part *Singet dem Herrn ein neues Lied* whose vigorous opening and closing music seems to resonate in the corresponding pages of Stanford's work.

Stanford's remarkable setting is symphonic in scope as demonstrated in the substantial opening section in B Flat, and in the four contrasting sections that follow. In the fourth (*Suscepit Israel*), he restores the original key in a splendid gathering of momentum from an initial pastoral mood to a buoyant, climactic *alla breve* (*Sicut locutus est*). To reinforce this return to the tonic, Stanford recalls the opening using the text of the doxology (*Gloria patri*). The concluding *Amen* is one of the composer's most thrilling in its sudden epigrammatic divergence to G flat directly before the spacious final cadence. This is the work of a master, in the quality of its musical thinking as much in the tuneful freshness and vigor of its invention. Its craftsmanship is first-rate; and its invariably fluent, grateful voice-writing makes it a true delight to sing.

Roxanne Panufnik: All Shall be Well: For double choir and solo cello, was commissioned to celebrate the 20th anniversary of the Berlin Wall coming down. Panufnik combined several texts, most notably that of the *Bogurodzica*, a 14th century plainsong hymn which Polish knights sang as they went into battle, and Julian of Norwich's (also 14th century) *Divine Revelations* – especially the profoundly comforting words spoken to her by God in chapter 32: "All things shall be well." These two texts form a conversation between the knights' pleas for safety in victory and 'paradise' upon their death, and Julian's comforting assurance "that all manner of thing shall be well. Have faith, and have trust, and at the last day you shall see it all transformed into great joy."

Panufnik's harmony challenges performers and listeners alike. Rare unison phrases are cradled by bitter-sweet dissonances which are themselves punctuated by warm, triadic harmonies. The cello embraces the chorus—sometimes doubling—but more often crying out in pain, sorrow, comfort...and shouting transformation, joy, freedom.

Frank Martin: Mass for Double Choir a cappella: Written in 1922, the *Mass for Double Choir* was to remain Martin's only unaccompanied choral work. In the intimacy of its musical language and the deep emotion inherent in every bar, it is one of the greatest a cappella works written in the 20th century. A sincerely felt and intensely personal work which Martin secreted in a drawer for forty years, he released it only after much persuasion.

Why keep such a masterpiece hidden? The answer to this question lies in the strong Christian faith to which Martin adhered throughout his life. He was convinced that the public airing of an aesthetic work expressing the very essence of Christianity was tantamount to blasphemy. As he wrote at the time of the *Mass*'s premiere: 'I did not want it to be performed ... I considered it ... as being a matter between God and myself. I felt then that an expression of religious feelings should remain secret and removed from public opinion.'

There was a further reason for Martin's reluctance to have the *Mass* performed. When he was ten, he had heard a performance of Bach's *St Matthew Passion*, an occasion which had so profoundly affected him that he decided there and then to devote his life to music. But if Bach was the catalyst to set Martin on the composing road, Bach was also the barrier which held Martin back from submitting his music to the public gaze. Beside the genius of Bach, Martin was convinced his own efforts would seem merely presumptuous – a belief he never fully shook off.

There is no plainchant in Martin's *Mass*, although its influence is obvious in the sinuous alto melody at the start of the *Kyrie*. Free flowing, interweaving melodies, often sung antiphonally, create a vivid sense of streams of supplication in the *Kyrie*. The calm, gentle opening to the *Gloria*, with the voices piling up in a sensation of awestruck wonder, leads to frequent changes of time signature and syncopated cross-rhythms which testify to the fascination with rhythm which led Martin to study and later teach rhythmic theory at the Jacques-Dalcroze Institute.

The *Credo* displays Martin's wonderful skills with word-painting: a gloriously luminous climax on *lumen de lumine*; following Christ's burial (*et se pulvis est*); the ecstatic canonic writing for *Et resurrexit*; and following *et vitam venturi saeculi* (the life of the world to come), a resounding *Amen*.

Sanctus: Above a gentle swaying cushion of harmony from the tenors and basses, the sopranos intone *Sanctus* with ever-increasing urgency. After a chanted setting of the *Benedictus*, this movement concludes with one of the work's few passages to be marked *fortissimo*. And that is where Martin concluded his 1922 *Mass*. However, in 1926 he took the work out and added a deeply moving *Agnus Dei* in which the two choirs are used essentially as separate entities, the second maintaining a steady, regular movement while the first, largely in unison, moves with the quasi-plainchant free-rhythmic flow heard in the *Kyrie*. Only with the final invocation of peace do both choirs join as one in a rich and moving conclusion to a work of unalloyed beauty.



St. George
Chamber
Singers

Paul Wiens, *conductor*
Roger Hale, *assistant conductor*
Laura Leavitt, *accompanist*

MISSION STATEMENT

Founded in 2015, the *St. George Chamber Singers* is comprised of choral artists committed to excellence in the performance of vocal chamber music. Singing with increasing levels of tonal richness, expressive intensity, and compelling collective artistry, the SGCS is setting new standards of choral virtuosity and musicianship in the Desert Southwest.

Soprano 1

*Rachel Cox
Lisa Farr
Suzanne Lewis
Shannon Rae

Soprano 2

Kathleen Brown
Natasha Johnson
Christin Olson
*Kathleen Ruiz
Mary Wilde

Alto 1

Malinda Bird
Karen Dick
Hilary Ferguson
Ann Hatch
*Linda Heikkila
Alicia Poppe

Alto 2

*Mindi Barker
Miranda Evans
Melissa Hinton
Rachel Holman
Melissa Kesterson
Kaylee Mason

Tenor 1

Jamison Cox
Gregory Knell
*Christopher Leonard
Andrew Powell

Tenor 2

MacKenzie Campbell
*Terrill J. Dick
Matthew Tenney
Bradin Wilhelmsen

Bass 1

Joseph Brooks
*Roger Hale
Bryndon Hatch
Marshall McConkie

Bass 2

Clark Gunnerson
Jared Hancock
Nathan Holman
*Clinton Jarvis
Robert Simmons

* Section Leader

For singers' bios,
SCAN QR CODE



Laura Barrus Leavitt, *Principal Accompanist*, has been accompanying soloists, ensembles, and choirs since she was 12 years old and teaching piano since she was 16. While earning her Bachelor of Music degree in Piano Pedagogy she studied piano with Richard Anderson and took accompanying classes from Reid Nibley, Irene Peery-Fox, Mack Wilberg, Jeffrey Shumway, and Paul Pollei. Laura accompanied the BYU Women's Chorus and in many private studios including those of Darrell Stubbs, Rebecca Wilcox Wilberg, Ewan Mitton, Paul Abegg, and Anny Mooy. She is currently a Staff Accompanist at Utah Tech University. She loves the collaboration with other musicians that accompanying embodies. She is thrilled to be a part of the St. George Chamber Singers. Laura and her husband, Lemuel, are the parents of 15 children, 37 grandchildren, and 6 great-grandchildren.



Paul Wiens, *conductor*, earned the Doctor of Musical Arts degree from the University of Iowa where he studied with Don V. Moses, sang as a member of the Atlanta Symphony Chamber Choir under the legendary Robert Shaw and taught at the University of Wisconsin-Madison with Robert Fountain. During his 44-year academic career, he conducted choirs at Fulton High School-Atlanta (3), Clayton State College-Georgia (6), Bethel College-Kansas (1), the University of Wisconsin-Madison (3) and Wheaton College-IL (31) where he is presently Professor Emeritus of Conducting. While a member of the Wheaton Conservatory of Music faculty from 1981-2012, he conducted the Concert Choir at 11 ACDA conventions: National (2), Central Division (6), State of Illinois (3). In 2012 he conducted Bach's *B-minor Mass* with the Concert Choir and the Metropolis Chamber Orchestra. Under his leadership as Artistic Director and Conductor, the West Suburban Choral Union presented major choral/orchestral masterworks at Wheaton College from 1983-2006. He served as Chorus Master for five Wheaton College Artist Series performances under the baton of John Nelson: Mendelssohn's *Elijah*, Britten's *War Requiem*, Handel's *Messiah*, Berlioz' *Requiem*, and Brahms *Requiem*.



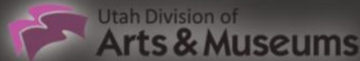
Ka-Wai Yu earned the Doctor of Musical Arts degree from the University of Illinois where he studied with cellist Brandon Vamos of the Grammy-winning Pacifica Quartet. He is currently Associate Professor of Music at Utah Tech University, where he teaches cello and string chamber music. He previously taught at Eastern Illinois University and Indiana Wesleyan University. He has served as adjudicator, held clinics, and guest-conducted at various institutions, youth orchestras, and music festivals in North America, Europe, and Asia. He is a former President of Utah's American String Teachers Association, Artistic Director of the Cello Society of Southern Utah and directs the annual Cello Festival of Southern Utah. Dr. Yu is currently the Principal Cellist of Southwest Symphony Orchestra. Vivid as a chamber musician, he is a founding member of the Zion Trio and the period-instrument ensemble Cosmopolitan Baroque. His recent solo performances include a recital at Städtische Musikschule Schwäbisch Gmünd in Germany, and concerto appearances with the BYU-Idaho Baroque Ensemble, Fresno State Symphony Orchestra, Orchestra of Southern Utah, Jacksonville Symphony Orchestra Illinois, Chamber Orchestra Kremlin, and Hong Kong Chamber Orchestra.

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Fall Concerts

St. George Chamber Singers

SUNDAY, NOVEMBER 3, 2024, 7P,
ST. GEORGE CATHOLIC CHURCH (DONATION)

FRIDAY, DECEMBER 6, 2024, 7P,
ST. GEORGE TABERNACLE (NO ADMISSION)

FRIDAY & SATURDAY, DECEMBER 13 & 14, 7:30P,
ECCLES CONCERT HALL (TICKETED)
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