

The logo for Orpheus Chamber Singers features the word "Orpheus" in a large, elegant, black cursive script. Below it, the words "CHAMBER SINGERS" are written in a smaller, black, all-caps sans-serif font.

Orpheus
CHAMBER SINGERS

J.D. BURNETT, Artistic Director

The background of the poster is a silhouette of a Gothic cathedral with multiple spires and a large rose window. A vibrant rainbow light streak, composed of red, orange, yellow, green, and blue bands, cuts across the middle of the image from left to right. The bottom of the poster has a dark blue gradient background.

GREAT INHERITANCE

SATURDAY, MAY 6, 2023 • ST. THOMAS AQUINAS CATHOLIC CHURCH, DALLAS
SUNDAY, MAY 7, 2023 • ST. STEPHEN PRESBYTERIAN CHURCH, FORT WORTH

GREAT INHERITANCE

J.D. BURNETT, CONDUCTOR

Dance Clarion Air
This sweet and merry month of may

Michael Tippett (1905-1998)
William Byrd (c. 1540-1623)



The Lord is Good

Kori Miller & Caitlin Wells Molechat, sopranos

Cecilia McDowall (b. 1951)



Ave verum corpus
Ave verum corpus Re-Imagined

William Byrd (1540-1623)
Roderick Williams (b. 1965)



Take Him, Earth, for Cherishing

Herbert Howells (1892-1983)

INTERMISSION

An Apostrophe to the Heavenly Hosts

Healey Willan (1880-1968)



Te lucis ante terminum I
Night Prayer

Thomas Tallis (1505-1585)
Alec Roth (b. 1948)

Te lucis ante terminum II

Kori Miller, soprano, Barrett Radziun, tenor, Cody Conway, bass

Thomas Tallis (1505-1585)



Nunc Dimittis

Elizabeth McGee, soprano & Garrett Kheshtinejad, tenor

Gustav Holst (1874-1934)



When that I was and a little tiny boy
When Daffodils begin to peer

Lauren Harrison, alto & Eric Lewis, tenor

Matthew Harris (b. 1956)



SOPRANO

Julie Liston Johnson
Rachel Jones
Elizabeth McGee
Jacki Miller
Kori Miller
Caitlin Wells Molechat

ALTO

Laura Bray
Hasoo Eun
Lauren Harrison
Sarah Harvey
Veronica Roan
Maiya Williams

TENOR

Eric Lewis
Travis Lowery
Garrett Kheshtinejad
Barrett Radziun
Spencer Simpson
Andrew Steffen

BASS

Jacob Augsten
Cody Conway
David Grogan
De'Evin Johnson
Hastings Reeves
Rodney Williams



Welcome to the final concert of Orpheus' 2022-23 season! Your presence here is what makes our work possible, completing the circle of live music experience. As I finish my first FULL season with Orpheus, I am grateful for the talent and generous spirit of our artists, and for the enthusiasm and deep listening of our audiences. This weekend's concerts are a gesture to the incredible music we have inherited from the British choral music tradition. We're pleased to offer these concerts in May for our Dallas and Ft. Worth audiences, and again in June in a dedicated performance for the Association of Anglican Musicians whose national conference is in Dallas this year. We hope you enjoy this sampling of the richness of English choral music.

J.D. Burnett
Artistic Director



Thank you for joining us for the final program of our 2022-2023 season! This has been an exciting year of growth for Orpheus, as we have expanded our reach to Fort Worth and will have produced a total of twelve concerts across the year. Please stay in touch with us through social media or email as the details for our 2023-2024 season will be announced soon!



We are so grateful for your ongoing support for and love of Orpheus, and look forward to seeing you again in the fall.

Ruth Ann Ritchie
Executive Director



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 Rehearsal Facilities: Harry Wooten & Royal Lane Baptist Church
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◆ Indicates applause markers.

No unauthorized recording or photography. Please silence all electronic devices.

Dance Clarion Air

Dance, clarion air,
Shine, stones on the shore,
swept in music by the ocean,
Shine, till all this island is a crown.

Michael Tippett (1905-1998)

This island, and these realms and territ'ries
Rememb'ring all that human is,
Sound with love and honour for a Queen.
O morning light enfold a morning throne.

~ *Christopher Fry (1907-2005)*

This sweet and merry month of may

This sweet and merry month of May,
While Nature wantons in her prime,
And birds do sing, and beasts do play
For pleasure of the joyful time,

William Byrd (c. 1540-1623)

I choose the first for holiday,
And greet Eliza with a rhyme:
O beauteous Queen of second Troy,
Take well in worth a simple toy.

~ *Thomas Watson (1555-1592)*

The Lord is Good

Jerusalem
The Lord is good unto them that wait for him,
to the soul that seeketh him.
It is good that a man should both hope
and quietly wait for the salvation of the Lord.
It is good for a man that he bear the yoke of his
youth.
For the Lord will not cast off for ever:
But though he cause grief,
yet will he have compassion
according to the multitude of his mercies.

Cecilia McDowall (b. 1951)

For he doth not afflict willingly nor grieve the
children of men.
*Jerusalem, Jerusalem, convertere ad
Dominum Deum tuum.*

{*Jerusalem, Jerusalem, return unto the
Lord your God.*}

~ *Lamentations of Jeremiah 3: 25-27, 31-33;
Hosea 14:1*

Ave verum corpus Ave Verum Re-Imagined

Ave verum corpus,
Natum de Maria virgine;
Vere passum immolatum
In crucis pro homine.
Cuius latus perforatum
Unda fluxit sanguine.
Esto nobis praegustatum
In mortis examine.
O dulcis, o pie,
O Jesu Fili Mariae,
Miserere mei. Amen.

**William Byrd (1540-1623)
Roderick Williams (b. 1965)**

Hail, true body,
Born of the virgin Mary;
Who has truly suffered, sacrificed
On the Cross for humanity.
Whose side was pierced,
Pouring out water and blood.
Be a foretaste for us
During our ordeal of death.
O sweet, o holy,
O Jesus Son of Mary,
Have mercy on me. Amen.

~ *attr. Pope Innocent VI (1282?-1362)*

Take Him, Earth, for Cherishing

Take him, earth, for cherishing,
to thy tender breast receive him.
Body of a man I bring thee,
noble even in its ruin.

Once was this a spirit's dwelling,
by the breath of God created.
High the heart that here was beating,
Christ the prince of all its living.

Guard him well, the dead I give thee,
not unmindful of his creature
shall he ask it: he who made it
symbol of his mystery.

Comes the hour God hath appointed
to fulfil the hope of men,
then must thou, in very fashion,
what I give, return again.

Herbert Howells (1892-1983)

Not though ancient time decaying
wear away these bones to sand,
ashes that a man might measure
in the hollow of his hand:

Not though wandering winds and idle,
drifting through the empty sky,
scatter dust was nerve and sinew,
it is given to man to die.

Once again the shining road
leads to ample Paradise;
open are the woods again,
that the serpent lost for men.

Take, O take him, mighty leader,
take again thy servant's soul.
Grave his name, and pour the fragrant
balm upon the icy stone.

*~ Aurelius Clemens Prudentius (348-413)
(trans. Helen Waddell)*

An Apostrophe to the Heavenly Hosts

Healey Willan (1880-1968)

Invoking the thrice threefold company of the Heavenly Hosts, sing we:
Fire unquenchable encircling the resplendent and life-giving Trinity,
Ye six-winged Seraphim, and ye, the many-eyed Cherubim
who soar aloft and are borne on pinions,
Hymning in answering ranks the Thrice Holy,
And ye, the Thrones, that unite with them in the first Hierarchy of Heaven,
Praise, O praise the King of Glory, and transform our praises
into the likeness of your heavenly song. Amen.

Ye who perform the one Eternal Will,
Ye orders of Dominions, Princedoms, Powers,
Conform our wills to His, the Strong, the Holy, the Unchanging Lord. Amen.

Ye ministering Angels, messengers of grace,
Virtues, who govern men,
And myriad hosts of Archangels and Angels, succour and defend us.
Hail, Michael, Prince of Heaven, and Vanquisher of Hell,
Hail, Gabriel, Bringer of the Evangel, Sword of GOD,
And Raphael, Spirit of Healing,
Hail, Ariel, Strength of GOD, and Uriel, His Light,
And Hail, ye countless hosts,
Praise with us the One Holy, the One Holy Strong, the One Holy Immortal. Amen.

Ye watchers and ye holy ones,
Bright Seraphs, Cherubim and Thrones,
Raise the glad strain - Alleluya!
Cry out Dominions, Princedoms, Powers,
Virtues, Archangels, Angels' choirs,
Alleluya, Alleluya, Alleluya, Alleluya, Alleluya!

*~ Compiled from Eastern Liturgies by Rev. H.G. Hiscocks and Dixon P. Wagner,
and a verse from a hymn by Athelstan Riley (1858-1945)*

Te lucis ante terminum I

Night Prayer

Te lucis ante terminum II

Te lucis ante terminum,
rerum Creator, poscimus,
ut solita clementia
sis præsul ad custodiam.
Procul recedant somnia
et noctium phantasmata;
hostemque nostrum comprime,
ne polluantur corpora.
Præsta, Pater omnipotens,
per Iesum Christum Dominum,
qui tecum in perpetuum
regnat cum Sancto Spiritu.
Amen.

Thomas Tallis (1505-1585)

Alec Roth (b. 1948)

Thomas Tallis (1505-1585)

To Thee before the end of day,
Creator of the world, we pray
That with Thy wonted favour, Thou
Wouldst be our guard and keeper now.
From all ill dreams defend our sight,
From fears and terrors of the night;
Withhold from us our ghostly foe,
That spot of sin we may not know.
O Father, that we ask be done,
Through Jesus Christ, Thine only Son,
Who, with the Holy Ghost and Thee,
Doth live and reign eternally.
Amen.

~ *Compline Hymn; Trans. J. M. Neale (1818-1866)*

Nunc Dimittis

Nunc dimittis servum tuum, Domine,
secundum verbum tuum in pace:
Quia viderunt oculi mei salutare tuum
Quod parasti ante faciem omnium populorum:
Lumen ad revelationem gentium,
et gloriam plebis tue Israel.

Gustav Holst (1874-1934)

Lord, now lettest thou thy servant depart in peace
according to thy word.
For mine eyes have seen thy salvation,
Which thou hast prepared before the face of all
people;
To be a light to lighten the Gentiles and to be the
glory of thy people Israel.

~ *Canticle of Simeon, Luke: 29-32*

When that I was and a little tiny boy

When that I was and a little tiny boy,
With hey, ho, the wind and the rain,
A foolish thing was but a toy,
For the rain it raineth every day.

But when I came to man's estate,
With hey, ho, the wind and the rain,
'Gainst knaves and thieves men shut
their gate,
For the rain it raineth every day.

But when I came, alas! to wive,
With hey, ho, the wind and the rain,
By swaggering could I never thrive,
For the rain it raineth every day.

Matthew Harris (b. 1956)

But when I came unto my beds,
With hey, ho, the wind and the rain,
With toss-pots still had drunken heads,
For the rain it raineth every day.

A great while ago the world begun,
With hey, ho, the wind and the rain,
But that's all one, our play is done,
And we'll strive to please you every day.

~ *William Shakespeare (1564-1616)*
Twelfth Night

When Daffodils begin to peer

When daffodils begin to peer,
With heigh! The doxy over the dale,
Why, then comes in the sweet o' the year;
For the red blood reigns in the winter's pale.

The white sheet bleaching on the hedge,
With heigh! the sweet birds, O, how they sing!
Doth set my pugging tooth on edge;
For a quart of ale is a dish for a king.

Matthew Harris (b. 1956)

The lark, that tirra-lyra chants,
With heigh! with heigh! the thrush and the jay,
Are summer songs for me and for my aunts,
While we lie tumbling in the hay.

~ *William Shakespeare (1564-1616)*
The Winter's Tale

Program notes by Cody Conway ~ Along with ten of England's most eminent composers, Michael Tippett was commissioned to compose a 'modern madrigal' commemorating the 1952 coronation of Queen Elizabeth II. The anthology, *A Garland for the Queen*, was modeled deliberately after the 1601 collection of madrigals composed in honor of Queen Elizabeth I, *The Triumphs of Oriana*. Alongside contributions by Vaughan Williams, Howells, and Finzi, Tippett's **Dance, Clarion Air** recaptures the rhythmic and contrapuntal vitality of its Renaissance counterparts. **This sweet and merry month of May** is one of William Byrd's best-known secular pieces. Pressured to compose the piece as a contribution to Thomas Watson's *Italian Madrigals Englished (1590)*, Byrd took the opportunity to flatter Queen Elizabeth (from whom he had earned great favor and a monopoly on all music printing in England). Like the Italian madrigal style he was meant to imitate, the piece is driven by imitative polyphony and quick metric changes. Byrd eventually brings all voices together after a pause to salute the "beauteous Queen of second Troy" (Queen Elizabeth; 'second Troy' being London).

Known for its haunting melodic lines and warm lyricism, Cecilia McDowall's choral music has been commissioned, performed, and recorded regularly by the world's finest ensembles, including the BBC Singers, The Sixteen, and Trinity College, Cambridge. **The Lord is Good** is an expansive setting of verses from the Book of Lamentations, featuring an interlacing and exotic soprano duet over a rich and sometimes highly dissonant choral backdrop.

Ave verum corpus exemplifies Byrd's ability to create unparalleled beauty within the simplest of textures. The motet for four voices uses moments of duets to beg for mercy ('miserere') with brief pangs of dissonance. Jamaican-Welsh composer and singer, Roderick Williams, has become an in-demand Baritone soloist and composer on the BBC Proms stage and across Great Britain. His **Ave verum corpus Re-Imagined** expands Byrd's texture into three choirs. Instead of masking dissonance, the choirs overlap one another in deliberate polytonal clusters. Later, six falling treble lines paint the image of the blood flowing from Christ's pierced side ('unda fluxit sanguine').

Herbert Howells was commissioned to write a piece *in memoriam* of President John F. Kennedy to be performed on the first anniversary of his death, November 22, 1964. **Take Him, Earth, for Cherishing** sweeps from body to spirit, the dialogue painted with chord shifts that almost lift you from your seat. Howells was known to be preoccupied with thoughts of death and the afterlife; he was best known for *Hymnus Paradisi*, composed as a means of healing from the death of his young son. "Take Him, Earth" also became so significant to the composer that it was performed at his own funeral twenty years later.

Anglo-Canadian composer, Healey Willan, described his provenance: "English by birth; Canadian by adoption; Irish by extraction; Scotch by absorption." His most acclaimed choral piece among hundreds, **An Apostrophe to the Heavenly Hosts** uses text drawn from translated Eastern Orthodox liturgies and is set for double chorus with brief 'mystic' choruses. Also like the Eastern Orthodox music tradition, the texture is extremely expansive, yet rather conservative in its harmonic language.

Te lucis ante terminum is a chant meant for the evening prayers of the Compline Service. Tallis' setting alternates between Gregorian chant and compact, simplified polyphony—a stark contrast to his illustriously broader music, but no less stirring. Alec Roth is best known in Great Britain for his operas, but has composed in an array of genres ranging from chamber music to Javanese gamelan. His setting of **Night Prayer** compliments the free-form nature of the same chant melody with imitative lines, an accompanying bass foundation, and soaring soprano descant.

Gustav Holst was born into a family of accomplished musicians and studied piano, harp, and organ with his father. He attended the Royal College of Music under the tutelage of Charles Stanford and Hubert Parry before befriending Ralph Vaughan Williams. Together, they began collecting and reviving English folk songs while Holst also studied Hindu literature, philosophy, and Sanskrit at University College, London. **Nunc Dimittis** was first performed in 1915 at Westminster Cathedral's Easter Sunday service. It was promptly forgotten until Holst's daughter recreated the lost score for its revival by the BBC Singers in 1974. The role of the *Nunc Dimittis* within the Anglican rite of Evensong has prompted settings by all the major English composers, though most interesting in Holst's setting is the dichotomy of styles: the prayer begins with a colorful and reflectively slow construction of a thirteenth chord before later developing into imitative, polychoral writing that reflects the composer's deep attachment to the music of the English Renaissance.

It would have been rare for an Elizabethan play to not contain at least one song. Shakespeare and other playwrights simply added new rhymes to existing tunes that would have been instantly familiar to the audience, though some historians believe Shakespeare may have composed a number of his own ballads. Nonetheless, his poetry has inspired countless composers for centuries. Matthew Harris's distinctive voice in his five books of Shakespeare songs is influenced by his love of rock and roll and jazz. The clown, Feste, closes *Twelfth Night* by singing **When that I was and a little tiny boy**. The keen yet playful text reminds us all life's festivities are only short-lived; indeed, "the rain it raineth every day." Harris begins this setting with Feste's very plain tenor narration before building to a grand assemblage of sixteen parts, appropriate for the finale of the play. **When daffodils begin to peer** opens Act III of *The Winter's Tale*. Autolycus welcomes springtime, "the sweet of the year," during which he can chase after women, engage in thievery, and drink ale.

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