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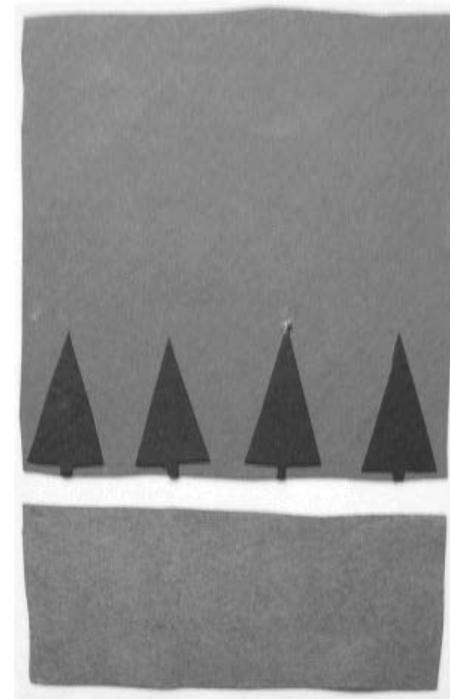
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we were catapulted  
into ecstasy.”*

*– Ariel, painter, designer*

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## CONDUCTOR



Artistic director and conductor **Rebecca Petra Naomi Seeman** is a Bay Area native. She is a member of the faculty in the Music Division of the Department of Performing Arts at the University of San Francisco, where she founded the classical ensembles program. At USF she conducts the University Choir and teaches courses in music history and music theory. Rebecca also holds an active voice studio at USF and in the San Francisco area. She has served as the director of the Chancel Choir at Saint Ignatius Church in San Francisco and has been a member of the faculty at the University of California, Santa Cruz, in addition to previous academic and church positions in Santa Cruz, Mountain View, and Iowa City, IA.

A strong proponent of Swedish choral music, Rebecca has written extensively on Swedish music for women's choir and the music of contemporary Swedish composer Karin Rehnqvist. She has also received a grant to study choral conducting under renowned Swedish conductor Eric Ericson. Her conducting teachers have included Nicole Paiement, Timothy Stalter, and William Hatcher. She holds bachelors and masters degrees from the University of California, Santa Cruz, and a Doctor of Musical Arts in choral conducting from the University of Iowa.



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## PROGRAM

*O frondens virga*

Hildegard von Bingen  
(1098–1179)

Gretchen Wallacker, mezzo soprano

*The Lamb*

John Tavener  
(b. 1944)

*Magnificat*

Arvo Pärt  
(b. 1935)

Josie Vertz, soprano

*Totus Tuus*

Henryk Górecki  
(1933–2010)

### *Intermission*

*Christmas Round*

Tavener

Joan Bell, soprano; Gretchen Wallacker, alto;  
Miles Kaplan, tenor; Michael Jordin, bass

*Today the Virgin*

Tavener

*Marian Songs*

Górecki

Matko niebieskiego Pana

Matko Najświętsza!

Hestia Lucchese, soprano; George-Ann Bowers, alto;  
Anton Krukowski, tenor; Michael Jordin, bass

Zdrowaś bądź, Maryja

Ach, jak smutne rozstanie

Ciebie na wieki wychwalać będziemy

*Three Lullabies*

Uśijże mi, uśnij  
Kołysze się kołysz

Stacy Tsukayama, soprano; Jocelyn Bergen, alto;  
Miles Kaplan, tenor; Gabriel Fuson, bass

Nie piej, kurku, nie piej

*Bogoroditse Djevo*

*Da Pacem Domine*

*A Hymn to the Mother of God*

Górecki

Pärt

Pärt

Tavener



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## NOTES ON THE COMPOSERS

All three of the twentieth-century composers presented on our program, Arvo Pärt, Henryk Górecki, and John Tavener, are modern masters who have turned to pre-Renaissance repertoire, particularly chant, to create personal musical languages that are both intimate and mystical. All three have also achieved popular success at a time when contemporary art music is often dismissed by the general public. Together, they represent the most prominent members of the “Spiritual Minimalist” school of composition, which uses simple musical devices to create complex and moving music with profoundly spiritual overtones.



We begin our program with a work by the original spiritual minimalist, **Hildegard von Bingen**. Hildegard (1098–1179) was a mystic, a scholar who wrote on several scientific and philosophical subjects, a sought-after counselor, an abbess who founded two monasteries, and a prolific composer of music. She is the first composer for whom a biography exists and to whom we can attribute specific works, and her music is notable for its florid, melismatic style.



**John Tavener** (b. 1944) has achieved wide popular success since he came to prominence in the late 1960s. He first received notice in 1968 for his oratorio *The Whale*, which was subsequently recorded on the Beatles’ Apple label. His early works demonstrate the use of avant-garde tonality and the influence of Stravinsky. Tavener is best known, however, for the works he produced in the second of his three musical periods, after converting to the Orthodox Church in 1977. In this second period, he adopted a style that has led to his inclusion in the “spiritual minimalism” school of composition, and a large portion of his output includes settings of sacred texts for choir. The a cappella choral work *Song for Athene*, performed at Princess Diana’s funeral in 1993, is among his best-known works from this second period, and the recording of his 2000 work *Lamentations and Praises* by the San Francisco based men’s choir Chanticleer won a Grammy in 2003. While Tavener still identifies as a member of the Orthodox Church, his spiritual interests have broadened,

and he now takes inspiration from all the world's great religions in his musical settings. He was knighted by Queen Elizabeth II in 2000.



Born and raised in Estonia, **Arvo Pärt** (b. 1935) came of age during the Soviet era, following Estonia's incorporation into the Soviet Union in 1940. Pärt's earlier works adopted the compositional techniques widely accepted by the Western academic institutions of the time; for example, his first works display the influence of Russian Neoclassical composers such as Shostakovich and Prokofiev. He then turned to Schönberg and the serial, or 12-tone, technique, becoming the first Estonian composer to do so. Not only did the Soviet government disapprove of his use of a Western composition style, however, but Pärt himself failed to find an emotional connection to serialism. His next period involved collage technique, in which he quoted other works to create a new work. In this period, he juxtaposed tonal phrases by composers such as Bach and Tchaikovsky with serial musical language. After this style also proved dissatisfying, Pärt took a three-year hiatus from composition, from 1968 to 1971, in order to study chant and early polyphony. In 1972, the year that he entered the Russian Orthodox Church, he produced a few pieces that incorporated the influence of medieval polyphony with Neoclassicism. Following that came another hiatus from composition, lasting until 1976. During this public silence, Pärt created the musical style for which he is now best known—*tintinnabuli*.

Pärt's tintinnabuli method involves the juxtaposition of a single major or minor triad (called the tintinnabuli voice) that is arpeggiated against a mostly stepwise melodic line with the tonal center as the focus (the melodic voice). While the tintinnabuli voice remains similar throughout his works in this style, the melodic voice differs from work to work according to the requirements of the text. The texture is usually homorhythmic and he does not change key or tempo, nor does he use chromaticism. Tintinnabuli refers to the pealing of bells, although the term was applied to the music after he had begun writing in this style. Pärt writes:

Tintinnabuli is an area I sometimes wander into when I am searching for answers—in my life, my music, my work. In my dark hours, I have the certain feeling that everything outside this one thing has no meaning. The complex

## ACKNOWLEDGMENTS

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Tavener's *A Hymn to the Mother of God* is for two six-part choruses (each one SAATBB) singing in canon at the distance of three very slow beats—a quarter note lasts more than a second, and there is no note shorter than a quarter note in the piece. The effect is of a slow moving, gently dissonant mass of sound. The piece moves from piano to molto forte three times; each time, including the last, it is followed by a long silence. The composer inscribes the piece “In memory of my Mother—Eternal memory!” Tavener writes in the score:

*A Hymn to the Mother of God* 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.

### *A Hymn to the Mother of God*

Text: Liturgy of St. Basil

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.

You, O woman full of grace,  
all creation rejoices.  
All praise be to You.



and many-faceted only confuses me, and I must search for unity. What is it, this one thing, and how do I find my way to it? Traces of this perfect thing appear in many guises—and everything that is unimportant falls away. Tintinnabuli is like this. The three notes of a triad are like bells. And that is why I call it tintinnabuli.

Silence is also an important element of the tintinnabuli style, as his works typically begin and end with silence.

I have discovered that it is enough when a single note is beautifully played. This one note, or a silent beat, or a moment of silence, comforts me. I work with very few elements—with one voice, with two voices. I build with the most primitive materials – with the triad, with one specific tonality.

Pärt's music might also be called “Neo-Gothic,” recognizing the influence of medieval composers such as Dufay and Ockeghem. For example, Pärt's use of pedal tone is similar to the medieval use of cantus firmus, in which a pre-existing melody is rhythmically lengthened, creating a base on which the other voices elaborate. Both medieval music and Pärt's scores create textural contrast by varying the number of vocal parts. Like medieval music, Pärt's music also avoids text painting, a style in which the music is meant to illustrate the meaning of the text and which arrived in the Renaissance period with composers such as Josquin and Palestrina. Instead, as in the medieval period, only the rhythmic structure of Pärt's music shifts to reflect the meaning of the texts, his melodic and harmonic language does not change. Finally, much of Pärt's unique style derives from medieval rhythmic and text setting technique. Text setting emphasizes the syllabic accents of a word by lengthening stressed syllables. In Pärt's music, this technique is drawn out to create sparse minimalist textures in which the use of long pitches and silence gives the work a sense of being suspended in time.

Pärt has chosen to compose mostly sacred choral works since working with the tintinnabuli style, usually setting standard Latin texts and sacred English texts rather than texts in his native Estonian language. The purity of his style results in a direct and honest sacred music that reflects his own personal convictions, and which has attracted a devoted international following of classical and non-classical music enthusiasts. Because he

was rarely granted permission to leave the Soviet Union to attend performances of his works, Pärt moved to Vienna in 1980 and then to Berlin in 1981. He now divides his time between Berlin and Tallinn, the capital of Estonia.



Like Arvo Pärt, the Polish composer **Henryk Górecki** (1933–2010) found early musical inspiration in the neoclassical music of Bartók and Stravinsky and the serial 12-tone music of Schönberg, Webern, and Boulez. In the late 1960s and early 1970s, however, his music began to reflect a more Romantic tonal color, as he began to utilize a more traditional harmonic language. This led to a simpler compositional palette, with a narrower collection of pitches and repetition of small motives—the compositional style known as minimalism.

A Roman Catholic, Górecki also began to reflect on emotional and religious subjects, causing his music to be grouped with that of Pärt and Tavener. Górecki's Third Symphony, subtitled the *Symphony of Sorrowful Songs* and dedicated to the victims of the Holocaust, secured fame and success for the composer. A recording of the work featuring the American soprano Dawn Upshaw has sold more than one million copies, and reached the top of classical record sales lists in the United States and the United Kingdom for several months.

In addition to being schooled in art music and music of the avant garde, Górecki was deeply influenced by Polish folk music. He collected books of folk music in his youth and spent time traveling in the Podhale region of Poland, where he became friendly with folk musicians, learned how to play the fiddle, and collected folk tunes. Some of these tunes made their way into Górecki's compositions and can be heard in his use of Polish folk music characteristics. Examples include a penchant for the Lydian mode (a major scale with a raised fourth scale-degree); the use of pedal tones; perfect fifths in the lower voices; Polish dance rhythms such as the mazurka; and tempo changes to reflect the text. Górecki both wrote folk-like melodies and utilized pre-existing folk songs as material. His *Three Lullabies* fall into the latter group of folk-inspired composition. Górecki felt that the folk music and church music of Poland were inextricably connected, and both serve as source material for his works, whether newly composed or re-workings of pre-existing church pieces. Accepting

ii  
D  
A pácem, Dómine, in di-é-bus nóstris :  
Give peace O Lord in (these) days of ours

qui- a non est á-li- us qui púgnet pro nóbis,  
for (there does) not exist another who would fight for us,

ni-si tu Dé-us nóster.  
except Thee O God of us

The basses sing in parallel organum against the altos. Whereas in the medieval period, the interval between the organum voices would have been a fourth or fifth, Pärt assigns the basses the interval of a tenth (an octave plus a third) below the altos. The sopranos and tenors sing in hocket—a medieval technique in which two or more melodic lines trade points of pitch and rest to create a seamless melody. The hocket between the soprano and tenor also creates the tintinnabuli voice, as they outline a D-minor triad. Lastly, most major cadences, or points of musical rests in the piece, are approached by what is known as a faux bourdon cadence, a technique popular with the medieval composer Machaut, in which the bass descends to the final chord singing the third tone of successive triads.

“Da pacem Domine” is the Votive antiphon for peace, said to be drawn from Sirach (Ecclesiasticus) 36:18. *Da pacem Domine* for a cappella choir is one of Pärt's two vocal settings of the text, and one of seven pieces of the same title and musical construction. The work was commissioned by the Baroque cellist Jordi Saval, and premiered by the Hilliard Ensemble in 2005.

### *Da Pacem Domine*

Text: Sirach 36:18

Da pacem, Domine, in diebus nostris    Give peace, O Lord, in our time  
Quia non est alius    Because there is no one else  
Qui pugnet pro nobis    Who will fight for us  
Nisi tu Deus noster.    If not You, our God.



Pärt's decision to set the Slavonic *Bogoróditse Djevo* rather than the Latin text of Ave Maria creates a very different manifestation of the *tintinnabuli* style than that heard in *Magnificat*. *Bogoróditse Djevo* reflects his Orthodox faith through repetition of simple musical cells, expanding and contracting according to the needs of the liturgical text.

“Ave Maria” (“Hail Mary”) is the salutation given by the Archangel Gabriel to the Virgin Mary at the Annunciation (Luke 1:28). The Church Slavonic equivalent is known as Богородице Дево, радуйся (translit. *Bogoroditse Devo, raduisya*) which translates as “Rejoice, O Virgin Theotokos” (“Theotokos” being Mother of God). *Bogoróditse Djevo* was commissioned by the King’s College Choir, Cambridge, for the occasion of a Festival of Nine Lessons and Carols, Christmas Eve, 1990.

### *Bogoróditse Djevo*

Text: Luke 1:28

Богородице Дево, радуйся,  
Благодатная Марие, Господь с Тобою;  
Благословена Ты в женах  
и благословен плод чрева Твоего,  
яко Спаса родила еси душ наших.

Bogoroditse Djevo, raduisya, Rejoice, O Virgin Theotokos,  
Blagodatnaya Mariye, Gospod s Mary full of grace, the Lord is with  
Toboyu. thee.

Blagoslovjenna Ty v zhenakh, Blessed art thou among women,  
i blagosloven plod chreva Tvoyego, and blessed is the fruit of thy womb,  
yako Spasa rodila esi dush nashikh. for thou hast borne the Savior of our  
souls.



In addition to the tintinnabuli technique, Pärt used a number of medieval and early Renaissance composition techniques to write *Da pacem Domine*. The piece is based on the Gregorian chant of the same name, sung by the altos:

an honorary doctorate from the Catholic University of America in Washington, D.C. in 1995, he said:

Each authentic work of art interprets the reality beyond sensory perception. It is born of silence, admiration, or the protest of an honest heart. It tries to bring closer the mystery of reality. So what constitutes the essence of art is found deep within each person. It is there where the aspiration to give meaning to one’s life is accompanied by the fleeting sense of beauty and the mysterious unison of things. Authentic and humble artists are perfectly well aware, no matter what kind of beauty characterizes their handiwork, that their paintings, sculptures or creations are nothing else but the reflection of God’s Beauty. No matter how strong the charm of their music and words, they know that their works are only a distant echo of God’s Word.... Those words are perfect: you can neither add to them nor take anything away. Just think deeply about the sense of those words.



## NOTES ON THE MUSIC

### TEXTS AND TRANSLATIONS

Hildegard’s “**O frondens virga**” is drawn from *Ordo Virtutum* (Rite of the Virtues). Written in 1151, *Ordo Virtutum* is the earliest known morality play by at least 100 years, and is the only medieval music drama with attributable music and text. *Ordo Virtutum* is about the struggle between the Virtues and the Devil for a human soul, or Anima. Musically, Hildegard illustrates the conflict between these forces with frequent use

of semi-tones throughout the florid melodic writing for which she is known.

### *O frondens virga*

Text: Hildegard

O Frondens virga	O leafy branch
In tua nobilitate stans	Standing in your nobility
Sicut aurora procedit:	As the dawn breaks forth:
Nunc gaude et letare	Now rejoice and be glad
Et nos debiles dignare	And deign to set us frail ones
A mala consuetudine liberare	Free from evil habits
Atque manum tuam porrige	And stretch forth your hand
Ad erigendum nos.	And lift us up.



Among Tavener's most frequently performed and recorded works is his short a cappella setting of William Blake's "**The Lamb**" from *The Songs of Innocence*, written on his nephew's birthday in 1985. This simple, homophonic piece is often performed as a Christmas piece. Tavener wrote in 2004:

*The Lamb* was written twenty-two years ago for my then 3-year old nephew, Simon. It was composed from seven notes in an afternoon. Blake's child-like vision perhaps explains *The Lamb's* great popularity in a world that is starved of this precious and sacred dimension in almost every aspect of life.

William Blake intended the poems in *The Songs of Innocence* to be sung, and probably composed melodies for each of the poems, but these are unfortunately lost. Tavener's setting plays with texture and tempo, but is intended to be sung "with extreme tenderness." It begins slowly with a unison statement of the melody in the sopranos, who are then answered in contrary motion by the altos. When the men enter homophonicly, the tempo slows as if to make room for the heaviness created by the additional voices.

### *Three Lullabies*

Text: Traditional

#### *1. Uśijże mi, uśnij*

Uśijże mi, uśnij	Go to sleep,
Albo mi, urośnij	Go to sleep and grow up.
Pożeiesz mi gęsi	You will take my geese
Do zielonej sośni.	To the green pine forest.

Kołysz mi się kołysz,	Rock the cradle,
Kolebeczko sama.	Rock yourself,
Bo jak ty mi uśniesz	For when you fall asleep,
Ja pójdę do siana.	I will stack the hay.

#### *2. Kołyszące się kołysz*

Kołyszące się kołysz	Rock, rock
Kolibko lipowa,	Lime wood cradle.
Niechże cię Pan Jezus	May Jesus protect you
Syneczku zachowa.	My son.

Kołyżże się kołysz	Rock, rock
Od ściany do ściany,	From wall to wall.
Uśnijże mi, uśnij,	Go to sleep, go to sleep
Syneczu kochany.	My darling son.

#### *3. Nie piej, kurku, nie piej*

Nie piej, kurku, nie piej,	Don't crow, cock, don't crow.
Nie budź mi Marysię.	Don't wake Mary.
Nocka była krótka,	The night was short,
Nie wyspała mi się.	She didn't get enough sleep.

Całą noc nie spała,	She did not sleep the whole night through.
Całą noc płakała.	She wept the whole night.
Lulajże, Marysiu,	Hushaby, Mary,
Lulaj, moja mała	Hushaby, my little one.



Pozwól że nam jeszcze spojrzeć na	Let us look at your holy image
Two oblicze święte!	once again!
Niechaj się oczy nasycą,	Delight our eyes, full of love for You.
Twą miłością przejęte.	
Nie odrzucaj z nas żadnego	Push none of us away
Od obrazu cudownego!	From your miraculous icon!
Chcemy-ć służyć statecznie	We wish to serve you always
Tu w tem życiu i wiecznie.	In this life and forever after.

### 5. Ciebie na wieki wychwalać będziemy

Ciebie na wieki wychwalać będziemy,	We shall sing your praises forever and ever
Królowa nieba, Maryja!	Mary, the Queen of Heaven!
W Twojej opiece niechaj zostajemy,	Shelter us in your protection,
Śliczna, bez zmayı Lilija!	Wonderful and Immaculate Lily!
Wdzięczna Estero, o Panienko Świeta;	O! Graceful Esther, Holy Virgin Mary!
Tyś przez Aniołów jest do nieba wzięta!	Conceived without sin!
Niepokalanie poczęta!	Taken up into Heaven by the angels!



The lullaby was at the core of Górecki's musical output throughout his life. He often chose texts that are based on lullabies, and a sense of gentle "rocking" between chords or pitches is a common characteristic of his music. Górecki found all of the lullabies in his *Three Lullabies* (1984) in Polish lullaby anthologies, and the first and third, "Uśnijze mi, uśnij" and "Nie piek, kurku, nie piej," are drawn from the lullaby collection *The Imp Is Walking on the Walls* (1958). The second, "Kotyszze się kotysz," is from a nineteenth-century collection of songs from the central Polish region of Mazowsze, the region in which the capital city of Warsaw lies. *Three Lullabies* received its premiere in 1991 in Denmark by the chamber choir Ars Nova, under the baton of Bo Holton.

### *The Lamb*

Text: *Songs of Innocence* by William Blake (1757–1827)

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, woolly, 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!



Pärt's *Magnificat* (1989) illustrates the influence of medieval music on the composer's style in a number of ways. The use of drone is a common device in the music of composers such as Dufay and Ockeghem. In works by these early composers, however, the drone typically occurs in a lower voice. Pärt chooses to give the drone to the soprano. He also sets the majority of the work in two- and three-part textures. Unlike his earlier tintinnabuli works, Pärt stresses the use of dissonance in *Magnificat*—often allowing phrases to end without resolution.

The Magnificat refers to the words Mary speaks to her cousin Elizabeth in response to Elizabeth's salutation *Ave Maria* (Hail Mary) in the Gospel according to Luke.

## *Magnificat*

Text: Luke I: 46–55

Translation: King James Version, 1611

Magnificat anima mea Dominum	My soul doth magnify the Lord,
Et exultavit spiritus meus in Deo salutari meo.	And my spirit hath rejoiced in God my Saviour.
Quia respexit humilitatem ancillæ suæ: ecce enim ex hoc beatam me dicent omnes generationes.	For he hath regarded the low estate of his handmaiden: for, behold, from henceforth all generations shall call me blessed.
Quia fecit mihi magna qui potens est, et sanctum nomen eius.	For he that is mighty hath done to me great things; and holy is his name.
Et misericordia eius a progenie in progenies timentibus eum.	And his mercy is on them that fear him from generation to generation.
Fecit potentiam in brachio suo, dispersit superbos mente cordis sui.	He hath shewed strength with his arm; he hath scattered the proud in the imagination of their hearts.
Deposuit potentes de sede et exaltavit humiles.	He hath put down the mighty from their seats, and exalted them of low degree.
Esurientes implevit bonis et divites dimisit inanes,	He hath filled the hungry with good things; and the rich he hath sent empty away.
Suscepit Israel puerum suum recordatus misericordiæ suæ,	He hath holpen his servant Israel, in remembrance of his mercy,
Sicut locutus est ad patres nostros, Abraham et semini eius in sæcula.	As he spake to our fathers, to Abraham, and to his seed forever.



Górecki wrote *Totus Tuus* in 1987 for Pope John Paul II's third pilgrimage to his native Poland. (His *Beatus Vir* was written for the Pope's first return to Poland in 1979.) The phrase *totus tuus* (wholly yours) was John Paul's apostolic motto, reflecting his deep devotion to the Virgin Mary. John Paul II wrote in his *Crossing the Threshold of Hope* (1994):

Totus tuus. This phrase is not only an expression of piety, or simply an expression of devotion. It is more. During the Second World War, while I was employed as a factory worker, I came to be attracted to Marian devotion. At first, it had seemed to me that I should distance myself a bit

I kiedy ziemskie życie uleci	And when we leave this worldly life,
Proś, niech nam Jezus w niebie zaświeci,	Ask Jesus to shine his heavenly light on us,
Byśmy Hosanna tam z Aniołami.	And let us sing Hosanna with the angels.
Śpiewali wiecznie: módl się za nami!	For ever and ever: pray for us!

### *3. Zdrowaś bądź, Maryja*

Zdrowaś bądź, Maryja,	Hail Mary,
Niebieska lilija,	Heavenly lily,
Panu Bogu miła,	Beloved by God,
Matko litościwa.	Mother of mercy.
Tyś jest nasza ucieczka,	You are our refuge,
Najświętsza Maryja!	Most Holy Mary!

Łaskiś pełna Pańskiej,	Full of divine grace,
Czystści anielskiej,	Virgin of Virgins,
Pannaś nad pannami,	Of angelic purity,
Świeta nad świętymi.	The most holy of all saints.
O Najświętsza Maryja,	Most Venerated Mary,
Módl się dziś za nami.	Pray for us today!

### *4. Ach, jak smutne rozstanie*

Ach, jak smutne rozstanie,	Queen of Heaven and Earth,
odchodząc z miejsca tego,	
O Królowo nieba, ziemi.	How sad it is to part and leave this
od obrazu Twojego.	place of your icon,
Jakże Cie opuścić mamy,	How are we to leave you,
Kiedy Cię szczerze kochamy,	We, who love you so much,
O Panienko jedyna,	O Virgin of Virgins,
Matko Boskiego Syna.	Mother of the Son of God.

Pókiśmy na Cię patrzyli,	As long as we looked at your image,
to nam serce pałało,	
Od miłości i radości	Our hearts were full of love and
weselać się gorzało.	happiness.
Teraz, gdy odejść musimy,	Now, when we have to go away,
Rzewnemi łzami płaczemy.	We weep bitterly.
O Maryja, Maryja!	O Mary, Mary!
Żal nam serce przebija.	Sorrow fills our hearts.

Wszystkie skarby, co są w niebie,  
Bóg wydał, Panno dla Ciebie:  
Jak bogata z słońca szata,  
Z gwiazd korona upleciona  
Na głowie.      All His heavenly treasures,  
God has given to you, Holy Virgin;  
Your robe made of the sun's rays  
And a crown woven with stars  
For your hand.

Miesiąć swe ogniste rogi,  
Sklonił pod Twe święte nogi;  
Gwiazdy wszystkie astysują,  
Bo Królowę w niebie czują  
Nad sobą.      The moon bows down its  
Silvery rays before your saintly feet;  
All the stars are your servants,  
For them you are their  
Queen of Heaven.

Przez Twą poważną przyczynę  
Niech nam Bóg odpuści winę.  
Uproś pokój, Panno święta,  
Boś bez zmyły jest poczęta,  
Maryjo!      Through your solemn pleading  
Let the Lord forgive us sinners.  
Pray for peace, Holy Virgin,  
Conceived without sin,  
Mary!

## 2. *Matko Najświętsza! Do Serca Twego*

Matko Najświętsza! Do Serca Twego,  
Mieczem boleści wskroś przeszycyego,  
Wołamy wszyscy z jękiem, ze łzami:  
Ucieczko grzesznych, módl się za nami!  
Most Holy Mother, to your heart,  
Pierced with the sword of grief,  
We turn with eyes full of tears;  
Refuge of sinners, pray for us!

Gdzie my, o Matko, ach, gdzie pójdziemy,  
I gdzie ratunku szukać będziemy?  
Twojego ludu nie gardź prośbami!  
Ucieczko grzesznych, módl się za nami!  
Where are we to go, Mother, oh where,  
Where are we to look for salvation?  
Do not decline our prayers!  
Refuge of sinners, pray for us!

Imię Twę, Marjo, litością słyń;      Your heart, Mary, is filled with mercy;  
Tyś nam pociechą w każdej godzinie,  
Gdyśmy ściśnieni bólu cierniami,  
Ucieczko grzesznych, módl się za nami!  
Our constant joy and consolation,  
In the hour of need and suffering,  
Refuge of sinners, pray for us!

A gdy otatnia łza z oka spłynie,  
O Matko święta, w onej godzinie  
Zamknij nam oczy Twemi rękami!  
Ucieczko grzesznych, módl się za nami!  
And at the end of our days, Mother of God,  
Wipe the last tear and close our eyes  
With your holy hands forever!  
Refuge of sinners, pray for us!

from the Marian devotion of my childhood, in order to focus more on Christ. Thanks to Saint Louis of Montfort, I came to understand that true devotion to the Mother of God is actually Christocentric, indeed, it is very profoundly rooted in the Mystery of the Blessed Trinity, and the mysteries of the Incarnation and Redemption.

Górecki sets the text, a short Latin prayer by poet Maria Boguslawska, in long phrases that are drawn from Polish chant. The harmonic structure is homophonic and deceptively simple, with subtle modulations built on enharmonic pitches. There is a constant repetition of short musical phrases, with each successive phrase becoming softer and slower.

### *Totus Tuus*

Text: Maria Boguslawska

Maria! Mary!  
Totus tuus sum, Maria, I am completely yours, Mary  
Mater nostri, Redemptoris, Mother of our Redeemer,  
Virgo Dei, virgo pia Virgin Mother of God, blessed virgin,  
Mater mundi Salvatoris. Mother of the world's Savior.  
Tutus tuus sum, Maria. I am completely yours, Mary!



Tavener's *A Christmas Round* is a dedication to the Greek Feast of St. Nektarios of Aegina. It can be performed by any number of voices or instruments, and can be sung in English or the original Greek.

### *A Christmas Round*

Ἡ παρθενος σημερον τον υπερουσιον τικτει

Ee parthenos seemeron ton Today the Virgin bears a child whose  
eeperoosion tiktee birth cannot be borne



Tavener's *Today the Virgin* (1989) is a setting of a text by Tavener's spiritual and professional mentor, Mother Thekla, the Abbess at Normanby in Yorkshire. The text serves as a conversation between Joseph and Mary, in

which Joseph shares his concern about the mysterious birth of Jesus and Mary responds in an attempt to assuage his fear. The dialogue is punctuated by a joyful choral refrain.

Tavener sets this text to a quick tempo in a celebratory manner, a departure from his typical approach to setting sacred texts. In the verses, he utilizes the medieval technique of giving one or more voices a drone pitch (this would have been an instrumental drone in the medieval period), above which the melody is sung in unison by one or more choral parts: sopranos sing Mary's texts, tenors sing Joseph's texts, and the upper three voices represent the narrator. Tavener also explores palindrome in a number of ways. The narrator's melody frames the work, with Joseph and Mary alternating in the center. In addition, the basses provide direct contrary motion to the melody in the sopranos and tenors. In another medieval compositional device, the alto sings at a perfect fifth below the soprano (and a fourth above the tenor), recalling the hollow open sonorities of parallel organum.

### *Today the Virgin*

Text: Mother Thekla, Abbess at Normanby, Yorkshire

Today the Virgin comes to the cave  
To give birth to the Word eternal:

*Refrain:* Rejoice, O world  
With the angels and the shepherds  
Give glory to the Child!  
Alleluia!

Mary my wife, O Mary my wife!  
What do I see?  
I took you blameless before the Lord  
From the priests of the temple  
What do I see?

*Refrain*

Joseph the Bridegroom, O Joseph the Bridegroom!  
Do not fear.  
God in his mercy has come down to earth,  
He takes flesh in my womb  
For all the world to see.

*Refrain*

Mary, my bride, O Mary my bride,  
What do I see?  
You, a virgin giving birth.  
Strange mystery!

*Refrain*

Joseph the bridegroom, O Joseph the bridegroom!  
Do not fear.  
God in his mercy has come down to earth,  
He takes flesh in my womb  
For all the world to see.

*Refrain*

Warned by the Angel we believe  
That Mary gives birth inexplicable  
To the infant, Christ, our God.

*Refrain*



Górecki's *Piesni Maryjne* (Marian Songs), Op. 54 are drawn from Jan Siedlecki's *The Church Songbook* (1878), the same source from which he borrowed material for his Third Symphony. His settings are faithful to the melodies and texts of the original, and they include many of the Polish music characteristics mentioned above, such as drone pitches and pedal tones, the use of perfect fifths in the lower voices, and the use of parallel thirds. *Marian Songs* received its premiere by the Polish Radio Choir under the direction of Włodzimierz Siedlik at the first Festival of Polish Music in Krakow in 1985.

### *Piesni Maryjne (Marian Songs)*

Texts: Jan Siedlecki

Translation: Krystyna Carter

#### *1. Matko niebieskiego Pana*

Matko niebieskiego Pana,	Mother of the heavenly Lord,
Śylicznaś i niepokalana;	Immaculate and of such beauty
Jakiej wieki czas daleki,	In the whole world
Czas niemały i świat cały	And through all times passed
Nie słyszał.	Never known!