

KHORIKOS

&

THE MARION CONSORT

present

ANTIPHONY

Saturday, September 17th, 2016 | 7:30 pm
The Shrine Church of St. Anthony, New York

KHORIKOS

Soprano

Rachel Boeglin
Gabbi Coenen
Noele Flowers
Mary Foster
Alyssa Manzi
Georgia Mills

Alto

Arielle Datz
Audrey Mae DeRocker
Christian Holslin
Maggie Koffler
Carah A. Naseem
Hannah Sheldon-Dean

Tenor

Justin Ballard
Dean Chryssovergis
Paul Doust
Alec Galambos
Jacinth Greywoode
Zack Jagers
Peter Murphy
Michael Noel
Zack Rosen

Bass

Gordon Bartow
John Clinton
Chris Cotter
Nick Einhorn
Adam Goins
Benjamin Martinson
Adam Stasiw
Brian Wong

Principal Conductor: Alec Galambos

Conductor: Justin Ballard

KHORIKOS is one of New York City's most distinguished a cappella ensembles, performing a wide range of music from medieval polyphony to contemporary sound sculpture. Founded by Jesse Peckham, the ensemble aims to reinvent the age-old art form of choral music by engaging in unique collaborations with artists of other genres, including film and dance, and by performing in traditional and nontraditional venues. KHORIKOS performances have been described as other-worldly, powerful, and cutting-edge. KHORIKOS is a project of Dorian Artists Corporation, a 501(c)(3) nonprofit organization.

Under the direction of Principal Conductor Alec Galambos, Khorikos's 2016-2017 season will include a collaboration with Piffaro: The Renaissance Band and feature new music from Kile Smith, Graham Lack, and choral composers worldwide. Through a number of intimate chamber performances and our SAROS: Cycles series, Khorikos will continue to juxtapose early and new music and invite audiences to explore the musical and emotional links between the likes of Tallis, Schutz, and Machaut and their living counterparts.

The Marion Consort

Amy Bearden, Alto
Jake Berglin, Tenor
Melissa Curtis, Soprano
Jeremy Landig, Bass
Stephanie Malmquist, Soprano
Diana Nevills, Soprano
Dan Schenk, Tenor
Kyle Shiver-Simpson, Bass
Dan Simpson, Bass
Travis Swinford, Tenor
Alexandria Vernasco, Alto

Amy Bearden: Artistic Director

The Marion Consort, under the artistic direction of Amy Bearden, is a Chicago choral ensemble specializing in music of the Medieval, Renaissance, and Baroque periods. Since forming in November of 2010, The Marion Consort has performed throughout the Chicagoland area as well as Milwaukee. They have been featured twice on both Milwaukee Public Radio's "Lake Effect" with Bonnie North and the Ars Antigua Presents podcast with Peter Van de Graff.

Recently the group has had the privilege of singing with Early Music at the Barn, collaborating with the Wicker Park Choral Singers, and performing at their alma mater, Millikin University. In February 2016, the group sang for the ACDA Central Conference in Chicago, IL. In the 2016-2017 season, the group will be collaborating with several groups including Khorikos, Northeastern Illinois University Choir, La Caccina Women's Ensemble, and Constellation Men's Ensemble.

As the premier Chicago choral ensemble for a cappella early music, The Marion Consort's mission is to preserve early music for its history and for its beauty. The Marion Consort is a registered 501(c)3 non profit organization. For the most update to date info, videos, and pictures like us on Facebook!

KHORIKOS and The Marion Consort Present

ANTIPHONY

Saturday, September 17, 2016
The Shrine Church of St. Anthony of Padua, New York, NY

Please refrain from applause until the end of each group of pieces.

The Marion Consort

Ave Maria	c. 1572	Tomás Luis de Victoria
Flos regalis virginalis	c. 1250	Anonymous
<hr/>		
Libera me, Domine	c. 900	Anonymous
Marie assumptio/Hujus chori/TENOR (MO 322) (from the Montpellier Codex)	c. 1300	Anonymous
O Lord the Maker of All Things	c. 1529-1591	William Mundy
<hr/>		
Quam tu pulchra es	c. 1390-1453	John Dunstable
Exultate Deo	1584	Giovanni Pierluigi da Palestrina
<hr/>		
Jesus, I Adore Thee	1991	Stephen Caracciolo

Continued on next page

KHORIKOS

Nunc Dimittis	2007	Andrew Smith
Io Son la Primavera	1986	William Hawley
Dopo la Vittoria	1996	Arvo Pärt

Combined Choirs

Three Motets	c. 1554-	Giovanni Gabrieli
1. O Domine Jesu Christe	1612	
2. Hodie completi sunt dies Pentecostes		
3. O Jesu mi dulcissime		
Madrigal, Op. 35	1883	Gabriel Fauré
Piano: Nick Einhorn		

Antiphony is a program of music for two choirs. Though Gabrieli's *Motets* are the only truly antiphonal works in the concert—written to showcase call-and-response between separate ensembles—our two groups will present music divided by hundreds of years and united by one artistic philosophy.

The program is organized as a large-scale “call-and-response” in itself, beginning with The Marion Consort's dynamic early set and followed by Khorikos' contemporary echo. The works written by living composers all share a reverence for the compositional tools of the past, and our two groups acknowledge that connective tissue by sharing similar vocal and interpretational techniques. In *Antiphony*, we hope to blur the technical distinctions between the varied musical idioms in these pieces and expose a common soul.

Any good music, presented humbly and honestly, should just connect, and that principal is reflected in how our two groups chose this repertoire: not because the music fits a specific paradigm, but because we love it.

—Alec and Amy

Ave Maria

Tomás Luis de Victoria

Tomás Luis de Victoria (1548 – 1611) was one of the most influential composers of the 16th century. An organist and musician as well as ordained priest, Victoria wrote exclusively sacred compositions. Although often associated with his Italian contemporaries, Victoria is one of the few Spanish composers of his time to find wide renown. Victoria's music serves as a window into the Spanish mysticism and religion of the day, one of a mystical communion with Christ; it ensured his place as a leader of the Counter-Reformation, or Catholic Revival, of the late 1500s.

Ave Maria, gratia plena,
Dominus tecum.
Benedicta tu in mulieribus,
et benedictus fructus ventris tui, Iesus.
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 at the hour of our death. Amen.

Flos regalis virginalis

Anonymous

Flos regalis virginalis is a conductus that comes from the vast collection of polyphonic music that originated at Notre Dame Cathedral in 13th century Paris. A conductus is a non-liturgical, devotional work for one to four voices. In general, they are settings of rhythmic poetry where all voices are equal and there is no distinct tenor chant, as there would be in a motet.

This conductus has repeated A and B sections. In the A section the voices move mostly together, defined in 3 parts. In contrast, the B section features each voice seamlessly taking the melody in turn.

Flos regalis virginalis
Chori dux egregia
Quam de lesse natam esse
Stirpe constat regia
Rosa fragrans,
Primula vernalis
Servos tuos libera de malis
Rex te salem ad regalem
Introduxit thalamum
Flos decoris et honoris
Precellentis balsamum
Tu glorie speculum
Solis umbraculum
Da famulis gaudium

The royal flower,
The glorious leader
of the virginal chorus,
Whom, they say,
Was born from Jesse's royal stem
O fragrant rose,
First bud of spring,
Free thy servants from evils.
The King has led Thee
Pure into the royal chamber,
O flower of elegance and honor,
Surpassing all fragrance,
Thou art a mirror of glory,
Shade for the sun,
Grant joys for thy servant.

Libera Me, Domine

Anonymous

The *Libera me, Domine* chant is a Responsory from the Office of the Dead. It is traditionally sung at the conclusion of the Requiem Mass. A Gregorian chant from the 9th century, the *Libera me* is an exquisitely beautiful and haunting melody.

Líbera me, Dómine, de morte aetérna,
in die illa treménda.
Quando cœli movéndi sunt et terra.
Dum véneris iudicáre saeculum per
ignem.
Tremens factus sum ego, et tímeo,
dum discússio vénerit, atque ventúra
ira.
Quando cœli movendi sunt et terra.
Dies illa, dies iræ, calamitátis et
misériæ,
dies magna et amára valde.
Dum véneris iudicáre saeculum per
ignem.
Réquiem aetérnam dona eis, Dómine:
et lux perpétua lúceat eis.

Deliver me, O Lord, from death eternal
on that fearful day.
When the heavens and the earth shall be
moved.
When thou shalt come to judge the world by
fire.
I am made to tremble, and I fear,
till the judgment be upon us, and the coming
wrath,
When the heavens and the earth shall be
moved.
That day, day of wrath, calamity and misery,
day of great and exceeding bitterness,
when thou shalt come to judge the world by
fire.
Rest eternal grant unto them, O Lord
and let light perpetual shine upon them.

Marie assumptio/Hujus chori/TENOR (MO 322)

Anonymous

The Montpellier Codex (Montpellier, Faculté de Médecine, H196) was believed to have been compiled in Paris circa 1250-1300 and was discovered in the mid-1800s by the musicologist Edmond de Coussemaker. It is the largest extant source of 13th century French polyphony. Although likely to have originated in Paris, it gets its name from its current location in the south of France. The Codex is divided into eight sections, each containing a different style of music.

Much of the Codex consists of Latin and French polyphonic motets where the tenor serves as the cantus firmus. Above the tenor line there are one, two, or three voices, which both comment on each other and relate back to the cantus firmus.

Marie assumptio
afficiat gaudio
filios ecclesie,
que honore regio
ae mundi dominio
decoratur hodie
ae glorie pari gradu filio
consortio celestis milicie.
Res miranda specie,
cunctorum suffragio,
omni laudetur die!

May the assumption of Mary
put joy in the hearts
of the children of the Church;
she is adorned today
with royal honor
and worldly dominion,
and with glory equal to the Son's
in the fellowship of the heavenly hosts.
A thing of marvelous beauty,
let it be praised every day
with everyone's assistance!

Motetus
Hujus chori suspice cantica
Salvatori[s] mater glorifica!
Tu, medica suavis peccatori
atque fori celestis sindica
nos amori regnantis applica
et abdica de inferiori
ut requie fruamur celica!

Motet
Accept the songs of this chorus,
O glorious mother of the Savior!
You, sweet physician of the sinner
and his advocate in the heavenly court,
recommend us to the Ruler's love
and disown us from the devil,
that we may enjoy heavenly peace!

O Lord the Maker of All Things

William Mundy

As with most early composers, little is known about British composer William Mundy's childhood. Born around 1529, the first known record of his name is as a chorister at Westminster Abbey in 1543. His father, Thomas Mundy, was sexton for St. Mary-at-Hill, a church with ties to the Chapel Royal at Hampton Court Palace in London. In 1563, Mundy was appointed Gentleman of the Chapel Royal and remained in that post until his death in 1591. Mundy's son John was also a composer and both father and son often signed music with their last name only, sometimes obscuring by which Mundy the music was composed.

O Lord, the maker of all thing,
We pray thee now in this evening
Us to defend through thy mercy
From all deceit of our enemy.
Let neither us deluded be,
Good Lord, with dream or fantasy;
Our hearts waking in thee thou keep
That we in sin fall not on sleep.
O Father, through thy blessed Son,
Grant us this our petition,
To whom, with the Holy Ghost always,
In heaven and earth be laud and praise.

Quam tu pulchra es

John Dunstable

John Dunstable (c.1390 – 1453) was a late Medieval English composer. Dunstable was part of the Burgundian School of Franco-Flemish composers, which included Dufay, Binchois, and Busnois. Dunstable spent a portion of his life in France in the service of John of Lancaster, 1st Duke of Bedford, Regent of France. With his English influence on the Burgundian School, his music was described by contemporaries as *la contenance angloise*, most likely referring to his reliance on triadic harmony and frequent use of the third interval.

Quam pulchra es et quam decora
carissima in deliciis
Statura tua assimilata est palmae
et ubera tua botris
caput tuum ut carmelus
collum tuum sicut turris eburnea
Veni dilecte mi; egrediamur in
agrum
et videamus si flores fructus
parturiunt
si floruerunt mala punica.
Ibi dabo tibi ubera mea.
Alleluia

How beautiful and fair you are,
my beloved,
most sweet in your delights.
Your stature is like a palm-tree,
and your breasts are like fruit.
Your head is like Mount Carmel
and your neck is like a tower of ivory.
Come, my beloved, let us go into the
fields
And see if the blossoms have born
fruit,
and if the pomegranates have flowered.
There will I give my abundance to you.
Alleluia

Exultate Deo

Giovanni Pierluigi da Palestrina

At a time when music was largely dominated by Franco-Flemish composers, Giovanni Pierluigi da Palestrina became the first Italian composer to rival Dufay and Des Prez in popularity, skill, and prolificity. In time, Palestrina would rise to be known as the “Prince of Music.”

By the late Renaissance period, composition had expanded far beyond monophonic chant or even two-part organum. 6, 7, or 8 part madrigals, works for double choir, and sacred music inspired by secular pieces had all become common. The Church was concerned by these trends, going so far as to consider, during the 1545-63 Council of Trent, a ban on secular text and even polyphony in general.

The legend goes that Palestrina’s Missa Papae Marcelli was presented to the Council as proof that polyphony could have intelligible text and was more than just confusing noise. Luckily, his appeal seemed to be successful, and perhaps thanks to Palestrina, polyphony flourished in the years that followed.

Exultate Deo, adjutori nostri
Jubilate Deo Jacob
Sumite psalmum, et date
tympanum
psalterium jucundum cum
cithara
Buccinate in neomenia tuba
in insigni die solemnitatis vestrae

Sing we merrily unto God our strength
make a cheerful noise unto the God of
Jacob
Take the psalm, bring hither the tabret,
the merry harp with the lute,
Blow the trumpet in the new-moon
even in the time appointed,
and upon our solemn feast-day

Jesus, I Adore Thee

Stephen Caracciolo

Stephen Caracciolo is a modern composer born in 1962. A nationally known conductor and composer who currently teaches at the University of Maryland, Baltimore County, Dr. Caracciolo holds a Bachelor of Music degree from Capital University Conservatory of Music, a Master of Music degree from Westminster Choir College, and a Doctor of Musical Arts degree from Indiana University’s Jacobs School of Music. He has served on the faculties of Denison University, Ohio University, and Roberts Wesleyan College. Dr. Caracciolo continues to compose in addition to serving as a clinician for various educational and professional organizations.

Dr. Caracciolo’s piece was chosen for tonight’s concert because although the arrangement was written in this century, it is based on a 13th century Benedictine Plainsong, Mode V. The text is by Thomas Aquinas (1227-1274).

Jesus, I adore Thee, Word of truth and grace,
Who in glory shineth light upon our race.
Christ, to Thee surrendered, my whole heart is bowed.
Alpha and Omega, thou true Son of God.

Taste and touch and vision to discern Thee, fail;
faith that comes by hearing pierces through the veil.
I believe whate’er the Son of God hath told.
What the truth hath spoken, that for truth I hold.

Word of God incarnate, Lord of life and light,
teach me how to love and worship Thee aright.
Holy Spirit, ever bide within my heart,
speaking Thy commandments, telling all Thou art.

Wondrous revelation, verity and grace.
Lo, in heaven’s glory I see Thee face to face.
Light of endless light whom heaven and earth adore,
fill me with Thy radiance, now and evermore

Nunc Dimittis

Andrew Smith

The *Nunc dimittis*, also known as the Song of Simeon, comes from a New Testament canticle in the Gospels According to Luke. Promised by the Holy Spirit that he would encounter the Messiah before dying, Simeon speaks these words of praise upon meeting the baby Jesus. With its themes of peace and fulfillment, the text is commonly used as part of evening services such as Vespers and Evensong.

Andrew Smith's rendition of this text was commissioned and first recorded by the choral ensemble New York Polyphony. It juxtaposes an inclination towards Medieval and Gregorian styles with a deliberately modern construction, namely the whole-tone scale. Throughout, the piece relies on the whole-tone scale much as early sacred music existed within the musical modes defined by the church, blending classical and contemporary elements to sublime effect.

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 tuae Israel.

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.

Io Son la Primavera

William Hawley

William Palmer Hawley was born in 1950 in Bronxville, New York. He began composing during his years at the Ithaca College School of Music and the California Institute of the Arts. Though reared in the more avant-garde schools of composition, Hawley's compositional style seeks to blend the emotional and spiritual elements of pre-20th century Western classical music with the technical advancements of the Modern period.

A setting of a poem by Renaissance poet Torquato Tasso, *Io Son la Primavera* was commissioned by American men's chorus Chanticleer and premiered in San Francisco's Herbst Theater in 1986. A modern madrigal for ten voices, this piece explores the age-old theme of new love in springtime.

Io son la Primavera,
Che lieta, o vaghe donne, a voi ritorno
Col mio bel manto adorno
Per vestir le campagne d'erbe e fiori
E svegliarvi nel cor novelli amori.

A me Zeffiro spira,
A me ride la terra e'l ciel sereno;
Volan di seno in seno
Gli Amoretti vezzosi a mille mille,
Chi armato di stral, di chi faville.

E voi ancor gioite,
Godete al mio venir tra risi e canti;
Amate i vostri amanti
Or che'l bel viso amato april v'infiora:
Primavera per voi non torna ognora.

I am Spring,
Who gladly, lovely women, returns to you
With my beautiful, embellished mantle
To dress the countryside in greenery and flowers
And to arouse in your hearts new loves.

For me Zephir sighs,
For me the earth laughs, as do the serene heavens;
From breast to breast fly
The charming Amoretti by the thousands,
Armed with arrows and with torches.

And you, again delighted,
Take pleasure in my coming
amidst laughing and song;
Love your lovers
Now, while April adorns lovely faces with flowers:
Spring for you will not return forever.

Dopo la Vittoria

Arvo Pärt

Arvo Pärt was born in 1935 in Paide, in the countryside of Estonia. He began his music studies at a young age at the Tallinn Music Middle School and later went on to study at the Tallinn Conservatory with Heino Eller. Highly influenced by the serialist style from his conservatory studies, Pärt spent the 1960s composing and exploring modern collage style. However, Pärt did not come into his well-known minimalist, “tintinnabuli” style until the mid-1970s.

Dopo la Vittoria was commissioned in 1996 by the city of Milan in order to commemorate the 1600th anniversary of the death of St. Ambrose. The text comes from the encyclopedia *A Historical Survey of Ecclesiastical Singers and Songs*, which in turn recounts an anecdote from a biography of St. Ambrose. The piece, an Italian language cantata, was premiered at the Basilica di San Simpliciano Milano by the Swedish Radio Choir.

Original Italian text:

Dopo la vittoria definitiva sugli Ariani, Sant’ Ambrogio compose un inno solenne di ringraziamento:
“Te Deum laudamus”;
da allora questo canto viene ripetuto in occasione di cerimonie solenni di ringraziamento.

Trascorsi due anni, quando davanti al consesso dei potenti di Milano venne battezzato Agostino, quelle strofe di ringraziamento furono cantate dagli officianti e dai battezzati e quindi entrarono a far parte da quel momento del cerimoniale religioso.

L’antico e ignoto biografo di Agostino scrive:
“Sant’ Ambrogio allora con voce lieta loda la Santissima Trinità e indusse lo stesso Agostino a proclamare la sua fede nella gloria di Dio.”
Lodando e ringraziando il Signore Sant’ Ambrogio diceva:
“Lodiamo Te, o Signore, in Te crediamo, o Signore.”

Agostino proseguiva: “A Te, Padre Eterno, tutta la terra rende gloria.”
“A Te cantano gli angeli e tutte le potenze dei cieli.”

Così entrambi cantarono l’intero inno di gloria alla Santissima Trinità. Sant’ Ambrogio diceva il primo verso e Agostino cantava quello seguente. L’ultimo verso venne proclamato da Agostino: “In Te, o Signore, ho posto la mia speranza e mai dovrò dolermene. Amen.”

... da allora questo canto viene ripetuto in occasione di cerimonie solenni di ringraziamento.

English translation:

After the complete victory over the Arians, Saint Ambrose created the solemn praise:
“We praise you, Lord.”
This hymn is being performed until today on every festive Thanksgiving and Praising of the Lord.

It was two years later, when all faithful were assembled in Milano to witness the baptism of Saint Augustine, that this hymn of Praise was sung to the Baptised and Baptising and from this time on formed part of the great body of church chants.

An unknown early biographer of Augustine writes:
“On the occasion of Augustine’s conversion, the blessed Ambrose praised the Holy Trinity with joyful singing and encouraged Augustine to confess his faith in honour of God.

“Ambrose blessed and praised the Lord and said:
‘We praise you, my Lord, we confess in you, oh Lord.’

“Augustine added: ‘You, Eternal Father, the whole world praises. All the angels and powers in Heaven praise you forever.’

“Thus, in constant interplay, they sang the Hymn in honour of the Holy Trinity. Ambrose sang the first verse, Augustine the next. And Ambrose concluded the last verse thus: ‘In you, my Lord, I set my hope, so that I will be eternally saved. Amen.’”
...This hymn is being performed until today on every festive Thanksgiving and Praising of the Lord.

Three Motets

Giovanni Gabrieli

Born in Venice in the 1550s, Giovanni Gabrieli was one of the most celebrated composers of sacred vocal and instrumental music of his time. Gabrieli's work bridged the gap between the musical styles of the Renaissance and Baroque eras and was particularly well-known for the distinctive sound associated with St. Mark's Cathedral in Venice, for which Gabrieli served as principal organist for several decades. His innovations as both a performer and composer made him an important influence on the development of music in the seventeenth century.

St. Mark's Cathedral was known in part for its unusual architecture: it featured two choir lofts facing each other. This design contributed to the development of the Venetian compositional style, in which multiple choirs or groups of instruments perform simultaneously, each challenging and intensifying the others.

These Three Motets feature eight parts written for two full choirs. By turns mysterious, mischievous, and exultant, the voices interweave to create an intricate texture that grows more complex and lively with each movement.

1. O Domine Jesu Christe

O Domine Jesu Christe,
adoro te in cruce vulneratum
felle et aceto potatum:
deprecor te ut tua vulnera
sint remedium animae meae

Lord Jesus Christ,
I worship you, who was wounded on
the cross
and given gall and vinegar to drink:
I pray that your wounds
may be a remedy for my soul.

2. Hodie completi sunt dies Pentecostes

Hodie completi sunt dies Pentecostes, alleluia:
hodie Spiritus Sanctus in igne discipulis apparuit,
et tribuit eis charismatum dona:
misit eos in universum mundum prædicare, et testificari:
Qui crediderit et baptizatus fuerit, salvus erit, alleluia.

Today the days of Pentecost are fulfilled, alleluia:
Today the Holy Spirit appeared in fire to the disciples,
and gave unto them the gift of grace:
He hath sent them into all the world to foretell and bear witness:
that whosoever believeth and is baptized shall be saved, alleluia.

3. O Jesu mi dulcissime

O Jesu mi dulcissime, adoro te in stabulo commorantem.	Oh Jesus, my sweetest, I worship you, living in the stable.
O puer dilectissime, adoro te in praesepio jacentem.	Oh most beloved child, I worship you, lying in the manger.

O Christe, rex piissime, adoremus te in faeno cubantem, in coelo fulgentem.	Oh Christ, holiest of kings, we worship you, sleeping in the hay, shining in the heavens.
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O mira Dei pietas, O singularis caritas, Christus datus est, Jesus natus est, datus est a Patre, natus est de virgine matre.	Oh, marvellous holiness of God, most unique kindness, the Christ is given, Jesus is born, given by the father, born of a virgin mother.
---	--

O divina ergo proles, te colimus hic homines ut veneremur caelites.	Oh, progeny thus divine, we venerate you here as mortals, that we may revere you as immortals.
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Madrigal, Op. 35

Gabriel Fauré

Born in the south of France in 1845, Gabriel Fauré received his musical education at the École Niedermeyer, a school dedicated to training church organists and choirmasters. He worked primarily as an organist until his fifties, when he became a professor and, eventually, head of the Paris Conservatoire, which greatly increased his stature as a composer. As the school's head, Fauré modernized and broadened its curriculum to include Renaissance polyphony, Italian opera buffa, German lied, and Debussy and Wagner. His compositions reflect a similarly wide-ranging set of influences and serve as a link between nineteenth-century Romanticism and twentieth-century Modernism. Fauré was well-known for his lyrical vocal writing, particularly in his art songs and his Requiem (1886).

Madrigal, for four voices with piano accompaniment, was written in 1883. Fauré dedicated the piece to André Messager, a fellow composer and close friend who was about to be married. Messager had been a student of Fauré's in the early 1870s, and the two were roommates for several years prior to Fauré's own marriage earlier in 1883. The piece's text is taken from a section of poet Armand Silvestre's *La Chanson des Heures* (Song of the Hours) entitled "Madrigaux dans le goût ancien" ("Madrigals in the old-fashioned style"). It depicts a dialogue between young men and women, which Fauré sets in the lower and upper voices, respectively. The two groups accuse each other of failing to reciprocate love when it is presented to them, before eventually resigning themselves to their shared problem of "loving those who flee us" and "fleeing those who love us" as the piece completes its shift from D minor to D major.

Given the subject matter, the dedication to Messager on the eve of his wedding may have been a playful joke on Fauré's part. Fauré played the organ at Messager's wedding and would set several more Silvestre poems to music in ensuing years.

Les Jeunes Gens:
Inhumaines qui, sans merci,
Vous raillez de notre souci,
Aimez! Aimez quand on vous aime!

Les Jeunes Filles:
Ingrats qui ne vous doutez pas
Des rêves éclos sur vos pas,
Aimez! Aimez quand on vous aime!

Les Jeunes Gens:
Sachez, ô cruelles Beautés,
Que les jours d'aimer sont comptés.
Aimez! aimez quand on vous aime!

Les Jeunes Filles:
Sachez, amoureux inconstants,
Que le bien d'aimer n'a qu'un temps.
Aimez! aimez quand on vous aime!

Ensemble:
Un même destin nous poursuit
Et notre folie est la même:
C'est celle d'aimer qui nous fuit,
C'est celle de fuir qui nous aime!

The Young Men:
Inhuman women who, without mercy,
Make fun of our turmoil,
Love! Love when you are loved!

The Young Women:
Ungrateful men who do not suspect
The dreams you arouse in your wake,
Love! Love when you are loved!

The Young Men:
Mark well, O cruel beauties,
That the days of love are numbered.
Love! Love when you are loved!

The Young Women:
Mark well, inconstant lovers
That love has but a single season.
Love! Love when you are loved!

Together:
The same fate pursues us both
And our folly is the same:
That of loving those who flee us,
That of fleeing those who love us!

Biographies

Justin Ballard (Conductor–KHORIKOS) is a vocalist and conductor based in New York City. Justin began vocal studies at age thirteen, and two years later he was selected as an elite vocalist in the Governor's School for the Arts Program. He received his Bachelor of Music in Vocal Performance from the University of Kentucky, where he performed lead roles in *Le Nozze di Figaro*, *Madama Butterfly*, and *The Little Prince*. He has also performed lead roles in the Broadway musicals *Children of Eden*, *Damn Yankees*, *Carousel*, *1776*, and *Annie Get Your Gun*. He has been working in New York City as an operatic and choral singer since July 2006. May 2008 marked his conducting debut with KHORIKOS, and October 2008 was his European conducting debut, when KHORIKOS toured the Czech Republic and Germany.

Amy Bearden (Artistic Director–Marion Consort) holds a masters degree in Early Music Voice from the Early Music Institute of Indiana University in Bloomington, Indiana. There, she studied voice with Paul Elliott, a renowned tenor and founding member of the Hilliard Ensemble.

At Indiana, Amy focused on Medieval and Renaissance music studying both history and performance. In Chicago, Amy is the Artistic Director and Founder of The Marion Consort, a premier early music ensemble. In addition to Marion, Amy sings with the William Ferris Chorale and is a sought after choral artist. Amy also holds a Bachelors degree in Music Education from Millikin University in Decatur, Illinois. Currently, Amy teaches K-8 General Music in the McKinley Park neighborhood of Chicago.

Alec Galambos (Principal Conductor–KHORIKOS) is a New York City-based composer and conductor for film, games, multimedia, and concert projects. After growing up on a steady diet of piano and choral music, he studied composition at Emory University and then moved to New York to pursue a MM degree in Composition and Film Scoring at NYU. Galambos has since recorded scores and incidental music for independent features, documentaries, shorts, and animations, and has contributed music and sound design to nationwide advertising campaigns and video games. His love for choral music has led him to create original works for KHORIKOS and the Greenwich Village Chamber Singers, as well as more than a hundred vocal arrangements for ensembles across the country, ranging in scope from barbershop quartet to 250-singer choral army. His music has somehow ended up at a Film Festival in Croatia, at New York's Merkin and Carnegie Halls and Galapagos Art Space, and on a baseball field with Maestro Itzhak Perlman conducting. Alec has performed and conducted with KHORIKOS since 2010 and has been the group's principal conductor since the beginning of 2016.

Jesse Mark Peckham (Artistic Director/Founder–KHORIKOS) has emerged as one of the most versatile and accomplished conductors of his generation. At the age of 18, he began an extensive career in the Czech Republic, going on to conduct many prestigious orchestras, including the Bohuslav Martinu, Moravian Philharmonic, and the Ceská Kormoni Philharmonic. Maestro Peckham founded KHORIKOS in 2005 and Dorian Artists Corporation in 2007. Since then, he has crafted KHORIKOS into one of New York's premiere choral ensembles, which has not only taken New York City by storm with performances Carnegie Hall, Lincoln Center's Alice Tully and Avery Fisher Halls, and many other venues throughout the boroughs but has also made waves in international arts communities.

KHORIKOS would principally like to thank Father Mario and the generosity of The Shrine Church of St. Anthony of Padua for our continued residence in this beautiful space.

Thanks as well to Erik Dodenhoff for recording this performance, and to Arielle Datz, Nick Einhorn, Jacinth Greywoode, and Hannah Sheldon-Dean for their work putting together the program for tonight's concert. Thanks in particular to Carah A. Naseem, Administrative Director of KHORIKOS, for her tireless work organizing this concert and all of our group's ongoing efforts.

Finally, special thanks go to Artistic Director Jesse Mark Peckham and the Dorian Artists Corporation and its board of directors for their continued support.

You can visit us online at www.khorikos.com, on Facebook at KHORIKOS Music, and on Twitter @khorikos. For booking information, contact booking@dorianartists.com.

All KHORIKOS concert tickets are sold for a \$20 suggested donation. We depend on your generous support in order to keep our self-produced concerts alive! Please consider making a tax-deductible donation to KHORIKOS/Dorian Artists Corp. today.

Please make any checks out to Dorian Artists Corp.

Thank you for coming and supporting KHORIKOS!

Upcoming Concerts

KHORIKOS and The Marion Consort present Antiphony

Saturday, October 15, 2016 7:30PM
St. Mark's Episcopal Church
Evanston, IL

Sunday, October 16, 2016 4:00PM
Christ Church UCC
Milwaukee, WI

KHORIKOS and Piffaro, The Renaissance Band present Kile Smith's Vespers

Saturday, November 19, 2016 7:00PM
The Church of St. Luke in the Fields
New York, NY

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2016