

KHORIKOS

presents



SAROS

A Journey of Days in One Night

Saturday, April 21, 2018 7:30 PM

The Shrine Church of St. Anthony of Padua, NYC

KHORIKOS

Soprano

Rachel Boeglin
Gabbi Coenen
Noele Flowers
Mary Foster
Alessandra Levy-Brickman
Alyssa Manzi
Georgia Mills

Tenor

Justin Ballard
Dean Chryssovergis
Zack Jagers
Peter Murphy
Michael Noel
Pedro Sequera
Lázsló Seress

Alto

Arielle Datz
Audrey Mae DeRocker
Erika Ji
Maggie Koffler
Carah A. Naseem
Hannah Sheldon-Dean

Bass

Gordon Bartow
Alexander Boostrom
Chris Cotter
Paul Doust
Benjamin Martinson
Kai Okada
Adam Stasiw
Brian Wong

Principal Conductor: Alec Galambos

KHORIKOS Presents SAROS Cycles: A Journey of Days in One Night

Saturday, April 21, 2018

The Shrine Church of St. Anthony of Padua, New York, NY

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

Dame, de qui toute ma joie vient from <i>Remède de Fortune</i> <i>Quartet: Rachel Boeglin, Carah A. Naseem, Justin Ballard, Benjamin Martinson</i>	1300-1377	Guillame de Machaut
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Vultum tuum deprecabuntur	1450-1521	Josquin des Prez
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Sancta Dei genitrix	1450-1521	Josquin des Prez
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Lament from <i>The Hour-Glass</i>	1914-1962	Irving Fine
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Intemerata Virgo <i>Quartet: Mary Foster, Carah A. Naseem, Lázsló Seress, Chris Cotter</i>	1450-1521	Josquin des Prez
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O Maria, nullam tam gravam <i>Quartet: Mary Foster, Maggie Koffler, Audrey Mae DeRocker, Chris Cotter</i>	1450-1521	Josquin des Prez
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Tristis est anima mea	1899-1963	Francis Poulenc
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Mente tota tibi supplicamus	1450-1521	Josquin des Prez
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Ora pro nobis	1450-1521	Josquin des Prez
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brief intermission

Snídaní Panny Marie from <i>Four Songs About Mary</i>	1890-1959	Bohuslav Martinů
The Song from <i>Unremembered</i>	b. 1973	Sarah Kirkland Snider arr. Alec Galambos
León from <i>Path of Miracles</i>	b. 1971	Joby Talbot
Miserere nostri	1505-1585	Thomas Tallis

Vocal music has been an emotional outlet for longer than we can possibly know, and the choral repertoire is a great source of art that reveals the extreme ends of our emotional spectrums. KHORIKOS revels in music that is both uncompromisingly dark and unabashedly joyful, and tonight is no exception: this is a program about what we're like at our most desperate.

Machaut's secular ballade is a formal paragon for its time, and a particularly playful example of the composer's graceful musical and poetic language. This is a love song and, like the pieces to follow in the first half of the program, a one-sided conversation. In its role as part of the larger work *Remède de Fortune*, "Dame, de qui toute ma joie vient" is defined by optimism and intended as an emotional bulwark against what's to come.

Josquin des Prez' six *Vultum tuum deprecabuntur* motets are a tale of grief and inadequacy, told with the legendary composer's unique and deeply expressive musical voice. KHORIKOS is performing a fresh transcription of these rare motets, originally written for the Milan Cathedral during Josquin's younger years and reinterpreted tonight with an effort to balance the harmonic traditions of the time against Josquin's proclivity for unconventional choices. In contrast to Machaut's fixed form, Josquin's free-flowing polyphony embraces imitation and call-and-response techniques and a variety of textures, only loosely bound to the formal constraints of the time and often defying expectations. These broad vocal lines, alternately solemn and virtuosic, give the singers space to explore a handful of musical ideas that recur dramatically throughout the cycle. The choir inhabits a tragic character: desperate for forgiveness but lacking in agency, they employ a variety of appeals, embarking on a tour of begging techniques in the hope that one of them will stick.

Fine's "Lament," invoking Ovid's Echo and Narcissus myth, and Poulenc's "Tristis est anima mea" are powerful, personal accounts of pain, both directed at a captive audience. These pieces respond to Josquin's nuance with bold, severe gestures, punctuated with moments of staggering humility. By skipping ahead hundreds of years in the western musical tradition, we find music that, like Josquin's, questions the creative conventions of its time, in this case by stretching functional tonality to fit the emotional story told by the text.

In Czech composer Bohuslav Martinů's "Snídaní Panny Marie," we "wait for the sun to come out of the clouds" while witnessing a conversation that defies our traditional narratives about these figures (and also feels a bit like an argument.) Martinů renders a stark and dynamic back-and-forth that befits a retelling of a folk tale.

Feeling equally close to home, Sarah Kirkland Snider's "The Song" "recalls strange and beautiful happenings experienced during a childhood in rural Massachusetts." This excerpt from *Unremembered* was, like the rest of the cycle, originally scored for seven voices and chamber orchestra; our rendition intends to relay the beautiful counterpoint as-is and also recreate the textural essence of the orchestra with voices alone. The whole cycle reflects on "memory, innocence, and the haunted grandeur of the natural world" but "The Song" on its own carries both unstable dissonances and a fundamental hopefulness.

Joby Talbot's *Path of Miracles* refers to the medieval pilgrimage to Santiago de Compostella in Spain, and "León" to one of the magnificent stops along the way, as seen from the perspective of the pilgrim. We "wake to the road" as the piece begins, encountering material that could have been monotonous or arduous if not for the shifts in dynamics, harmonies, and tempos that carry the choir relentlessly forward. This is a personal journey, expressed in seventeen interweaving vocal lines; there are dense and unequivocally epic moments immediately followed by intimate, introspective revelations. Originally written for seventeen voices but sung tonight by all of KHORIKOS, the vast vocal ranges and expansive homophony in "León" set it apart from—and provide perspective on—the rest of our program. As the road ends, the soprano ostinato still shines brilliantly overhead as in the beginning.

Finally, Tallis' "Miserere nostri," with its exposed lines and humble brevity, is the first piece in the program to ask for no service or deed but mercy.

These pieces are connected across centuries by their creative use of the collective choral voice and by a clear intention to communicate. As with many of our programs, we continue to come across music that could have been burdened by its cultural or chronological context, but that instead says something instantly relatable and latches on to our most basic human experiences and emotions. Music is our connective tissue, and can help us look for hope.

Thank you so much for supporting KHORIKOS and letting us share this incredible music with you.

–Alec Galambos

Dame, de qui toute ma joie vient

Guillame de Machaut

Dame, de qui toute ma joie vient,
Je ne vous puis trop amer, ne chierir,
N'assés loër, si com il apartient,
Servir, doubter, honnourer, n'obeïr;
Car le gracieus espoir,
Douce dame, que j'ay de vous vëoir,
Me fait cent fois plus de bien et de joie,
Qu'en cent mille ans desservir ne porroie.

Cils dous espoirs en vie me soustient
Et me norrist en amoureux desir,
Et dedens moy met tout ce qui couvient
Pour conforter mon cuer et resjoïr;

– from *Remède de Fortune*, Guillame de Machaut

Lady, from whom comes all my joy,
I cannot love you too much, nor cherish you,
Nor praise you enough, serve you,
Fear, honour nor obey enough as belongs to you;
For the gracious hope,
Sweet lady, which I have of seeing you
Makes me a hundred times better and happier
Than I could deserve in a hundred thousand years.

These sweet hopes sustain me in my life
And feed me with love's desire,
And place within me all that helps
To comfort my heart and make it joyful;

Vultum tuum deprecabuntur

Josquin des Prez

Vultum tuum deprecabuntur
omnes divites plebis,
quia in te sola, Virgine Maria,
omnis spes posita est.

Every rich man among the people
shall pray to your image
because in you alone, Virgin Mary,
all hope is placed.

Sancta Dei genitrix

Josquin des Prez

Sancta Dei genitrix,
Virgo semper Maria.
De cuius utero processit
Salvator noster
et redemptio mundi.
Deprecare Filium,
ut exaudire dignetur
deprecationem nostram.

Holy mother of God,
Mary, ever virgin,
From whose womb came forth
Our saviour
And the redemption of the world.
Pray to your Son
That he may deign to hear
Our prayer.

Slow, slow, fresh fount, keep time with my salt tears;
Yet slower, yet, O faintly, gentle springs:
List to the heavy part the music bears,
Woe weeps out her division, when she sings.
Droop, herbs and flowers,
Fall grief in showers;
Our beauties are not ours:
O, I could still,
Like melting snow upon some craggy hill,
Drop, drop, drop, drop,
Since nature's pride is, now, a withered daffodil.

– from *Cynthia's Revels*, Ben Jonson

Intemerata Virgo

O intemerata Virgo,
quae Redemptorem Israel
peperisti,
et post partum
virgo permansisti.
Dei genitrix,
intercede pro nobis
et ne despicias
preces nostras
quia ore indigno
nomen sanctum tuum invocavimus.
O gloriosa domina,
pro nobis Christum exora.

Josquin des Prez

O spotless Virgin
Who gave birth
to the Redeemer of Israel
And after his birth
Remained a virgin.
Mother of God,
Intercede for us
And do not look down
on our prayers
Because we call on your holy name
With our unworthy mouths.
O glorious lady,
Pray to Christ for us.

O Maria, nullam tam gravem

Josquin des Prez

O Maria,
nullam tam gravem
possumus habere culpam
pro qua apud tuum Filium
non possis impetrare
veniam.
Nihilque est impossibile
apud tuum Filium,
quem genuisti
de tuo sacro corpore,
Mater misericordiae.

O Mary,
no such heavy
guilt can we have
That you cannot
beg forgiveness
from your Son for it.
Nothing is impossible
For your Son
Whom you bore
From your holy body,
Mother of mercy.

Tristis est anima mea

Francis Poulenc

Tristis est anima mea
usque ad mortem:
sustinete hic et vigilate mecum.
Nunc videbitis turbam
quæ circumdabit me.
Vos fugam capietis,
et ego vadam immolari pro vobis.

Sorrowful is my soul
even unto death.
Stay here, and watch with me.
Now you shall see the mob
that will surround me.
You shall take flight,
and I shall go to be sacrificed for you.

Mente tota tibi supplicamus

Mente tota tibi supplicamus,
ut sicut Filio tuo Domino nostro
Jesu Christo
aliquando displicuimus,
modo viceversa
immutatis moribus
per te usque in finem
ei complaceamus.
Preces nostras, virgo mirabilis,
ideo ne despicias
quia ore indigno
nomen sanctum tuum
invocare praesumimus.
Sancta Maria, ora pro nobis.
Sancta Dei genetrix, ora pro nobis.
Sancta virgo virginum,
intercede pro nobis.

Josquin des Prez

With our whole mind we beg you,
that, as your Son our Lord
Jesus Christ
we have sometimes displeased,
in the opposite manner
and with unchanging habits
may we through you
be pleasing to him for ever.
Accordingly, wondrous virgin,
do not despise our prayers
because with unworthy mouth
we presume to call upon
your holy name.
Holy Mary, pray for us.
Holy mother of God, pray for us.
Holy virgin of virgins,
intercede for us.

Ora pro nobis

Ora pro nobis,
Virgo sine termino,
de qua lumen ortum
est in tenebris rectis corde
Exaudi nos in tribulatione nostra
et veniam impetra
pro peccatis nostris
a Patre et Filio et Spiritu sancto.
Amen.

Josquin des Prez

Pray for us,
Virgin eternal,
By whom light rises in the darkness
for the right in heart,
Hear us in our trial
And plead for forgiveness
for our sins
From Father, Son and Holy Spirit.
Amen.

Snídání Panny Marie

A teče vodička, vodička studená, vní se umývala Panenka Maria.
Dyž se umyla, na břeh vstoupila, syna porodila,
Mé milé děťátko, co jísti budeme, přes hory půjdeme.
Má milá matičko nestarejte se nic, já půjdu na ryby do vody studené,
Mé milé děťátko, jak bys na ryby šlo, není hodinečka, co ses narodilo.
Jeli tam dva pánové. oba zemanové, potkali děťátko, ono růžu neslo,
Mé milé děťátko, kdes růžu utrhlo, není hodinečka, co ses narodilo,
pojed'te, pánové, pojed'te vy se mnou, postavte koníčky pod lindu zelenou.
Ony budou čekat jarního vobroku, tak jak my čekáme slu níčka z voblaků.

– Traditional Moravian folk song

Our Lady's Breakfast

Water, cold water runs, Virgin Mary was washing in it.
When she washed herself, she stepped out on the shore and she bore a son.
My dear little child, what will we eat, we will cross the mountains.
My dear mother, don't you worry, I will go fishing in a cold water
My dear little child, how can you go fishing, you were born just an hour ago.
Two gentleman rode by, both of them lairds, they met the little child carrying a rose.
My dear little child, where have you picked the rose, you were born just an hour ago.
Come with me, gentlemen, put your horses under a green linden tree.
They will wait for spring oats, as we wait for the sun to come out from clouds.

– Translated from the Czech by Lucie Poláková

The Song

Sarah Kirkland Snider
arr. Alec Galambos

No Go No

The throat of the bird would sing

Don't you hear it too?

The field was echoing

No So Low

The flying, slicing wing.

It says that there is beauty

Inside your suffering

Go Go Go

The feathered head will turn

And look away, though now the song

Will live inside your room

– Nathaniel Bellows

THE SONG (from UNREMEMBERED)

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Miserere Nostri

Thomas Tallis

Miserere nostri, Domine.

Lord have mercy.

León

*Li soleus qui en moi luist est mes deduis,
Et Dieus est mon conduis.*

We have walked

In Jakobsland:

Over river and sheep track,

By hospice and hermit's cave.

We sleep on the earth and dream of the road,

We wake to the road and we walk.

Wind from the hills

Dry as the road,

Sun overhead,

Too bright for the eye.

Li soleus qui en moi luist est mes deduis,

Et Dieus est mon conduis.

Rumours of grace on the road,

Of wonders:

The miracles of Villasilirga,

The Virgin in the apple tree.

The Apostle on horseback –

A journey of days in one night.

God knows we have walked

In Jakobsland:

Through the Gothic Fields,

From Castrogeriz to Calzadilla,

Calzadilla to Sahagun,

Each day the same road, the same sun.

Quam dilecta tabernacula tua,

Dominum virtutem.

Here is a miracle.

That we are here is a miracle.

Here daylight gives an image of

The heaven promised by His love.

Beate, qui habitant in domo tua, Domine;

In saecula saeculorum laudabant te.

We pause, as at the heart of a sun

That dazzles and does not burn.

– Robert Dickinson

Joby Talbot

*The sun that shines
within me is my joy,
and God is my guide.*
– Anon. 13th cen.

*How admirable are thy
tabernacles, O Lord of
Hosts. – Psalm 84*

*Blessed are they that
dwell in thy house; they
will praise thee unto
ages of ages.*
– Psalm 84

KHORIKOS is one of New York City's most distinguished vocal ensembles. KHORIKOS presents unique programming that puts invigorating interpretations of early vocal music in conversation with works by today's most dynamic composers. We seek to weave together musical languages and themes that span centuries, and to deliver an unprecedented level of artistry and expressive focus. We offer a fresh take on an age-old art form. KHORIKOS is a project of Dorian Artists Corporation, a 501(c)(3) organization.

The remainder of our 2018 season will include our National Sawdust debut on August 23 with Wolverine New Music, featuring new choral works by Daniel Zlatkin and Gala Flagello and appearances by Jeff Siegfried, Sean Meyers, and the Vanguard Reed Quintet. On November 3, KHORIKOS will be premiering a set of all new works by some exciting voices in contemporary choral music. Stay tuned for more information and save the date! Finally, we will be returning in December with another iteration of our Caritas holiday program, this year featuring Benjamin Britten's *Ceremony of Carols*.

Alec Galambos (Principal Conductor) 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.

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

Thanks as well to Dean Chryssovergis for recording and technical assistance, and to Hannah Sheldon-Dean for her work putting together the program for tonight's concert. Thanks, as always, to Zack Jagers for expert linguistic support in all of our singers' diction! Special thanks to Lucie Poláková for her translation of "Snídaní Panny Marie" and to Marcos Cuevas and Andrew Stein-Zeller for their help in obtaining scores and permissions for "León" and "The Song."

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

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 today. Please make any checks out to Dorian Artists Corp.

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

Thank you for coming and supporting KHORIKOS!

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