



St. Cecilia Chamber Choir

Linda Blanchard, Conductor • Sean Fleming, Accompanist

Seven Centuries of A Cappella

featuring works by
Allegri • P.D.Q. Bach
Cornysh • Elgar • Gjeilo
Palestrina • Purcell • Pärt
Rachmaninoff • Rheinberger
Schütz • Toch

Friday
April 29, 7:30 p.m.

Sunday
May 1, 4:00 p.m.

St. Patrick Church, Newcastle

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A Case Study in Geothermal

In 2013, Tod Brown, a retired physics teacher, attended a “Geo-Night” seminar hosted by MCES. He and his wife, Merrilee, had been looking to cut energy expenses for their circa 1875 farmhouse, located in a rural setting complete with farm pond. According to Brown, the cost of fuel totaled \$4,668 for the year. In addition, they were using an average of 15,700 kilowatt-hours of electricity annually without air conditioning.



The Browns hired an energy auditor to provide suggestions on how to tighten up the home. Based on the auditor’s information, MCES determined the appropriate size and design of a new geothermal system that would replace the Browns’ existing furnace. MCES swapped out the furnace for a two-and-a-half-ton water-to-air unit. Outside, MCES utilized the Browns’ farm pond by installing a 3-ton Pond/Lake Loop System. The vertical unit connected easily to the existing relatively new ductwork. The geoexchange system was up and running by late summer.

Inaccurate Audit.... “Our mistake was to accept the auditor’s report as accurate information,” says Bill Morgner, MCES President. “As it turned out, it was not accurate, so even though the insulation contractor performed everything as specified, when winter came, we learned that our *little GEO that could* ...actually **couldn’t**....not even with backup.” In the spring of 2014, Bill Morgner made a company decision to remove the existing heat pump and replace it with a four-ton unit at his company’s expense. In the summer of 2014, as promised, Mid-Coast Energy exchanged the units. According to Morgner, the only expense the Browns absorbed for the new larger geo unit, was the cost of changing the ductwork necessary to accommodate the horizontal heat pump—a cost they would have incurred anyway, had the system been properly sized initially. Aside from that, Morgner says “we picked up the tab.”

February of 2015 was Maine’s coldest on record. Despite the record-breaking heating season, the Brown’s geothermal system performed flawlessly. In fact, the much larger unit proved to use less electric in a colder winter. Homeowner Tod Brown reported a 72% improvement in performance and a savings of \$3,446 over the baseline. Brown noted that “we can’t thank Mid-Coast Energy Systems enough for the time and effort they spent on making our system work as it should, despite the fact that it wasn’t their fault from the beginning.” Read the case study in its entirety at midcoastenergysystems.com. For more information on Geothermal Heating & Cooling, please call MCES at 563-5147 or stop by the showroom to see geothermal in action.



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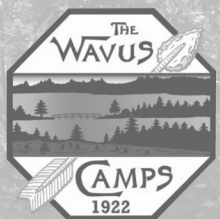


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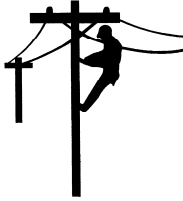
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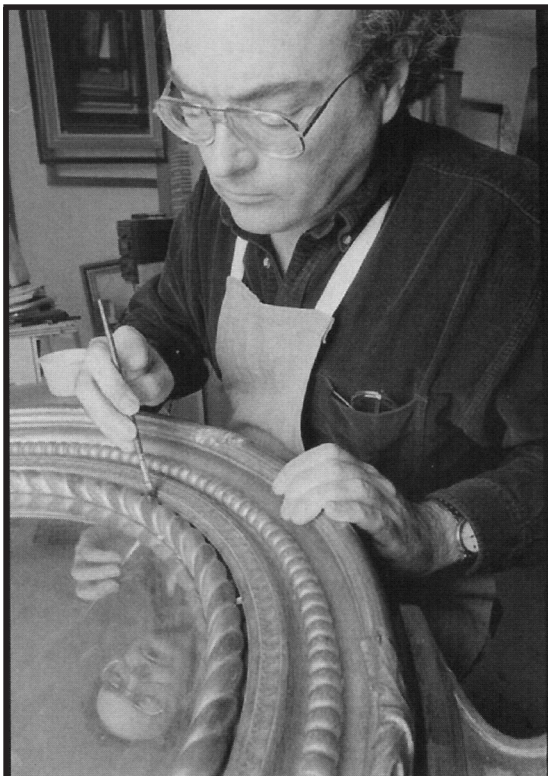
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Seven Centuries of *A Cappella*

Prelude	Ola Gjeilo b. 1978
Exultate Deo	Giovanni Pierluigi da Palestrina (1525-1594)
Miserere Mei, Deus	Gregorio Allegri (1582-1652)
	Helen Newell, Cally Aldrich, Sidney Harvey, and Richard Bates, soloists
Herr, wenn ich nur dich habe	Heinrich Schütz (1585-1672)
Abendlied	Joseph Rheinberger (1839-1901)
My Love Dwelt in a Northern Land	Edward Elgar (1857-1934)
Quick! We have but a second	Sir Charles Villiers Stanford (1852-1924)

Intermission

Contrition	Mary Benner, Soprano	Gjeilo
Hear my prayer, O Lord		Henry Purcell (1659-1695)
Bogoróditse Djévo ["Богородице Дево"]		Sergei Rachmaninoff (1873-1943)
Bogoróditse Djévo ["Богородице Дево"]		Arvo Pärt b. 1935
Ah, Robin	John Ward, Steve Ward, Del Merritt, and Danny Evarts, soloists	William Cornysh (1465-1523)
The Art of the Ground Round		P.D.Q. Bach (1807-1742)
Loving Is as Easy		
Please, Kind Sir		
Jane, My Jane	Del Merritt, David Myers, Jr., and Sean Fleming, soloists	
	Richard Francis, Discontinuo	
The Tragedy of Macbeth		Ron Drotos b. 1964
Geographical Fugue		Ernst Toch (1887-1964)

Mark Fredericks, Percussion

St. Cecilia Chamber Choir

Director

Linda Blanchard

Accompanist

Sean Fleming

Sopranos

Cally Aldrich
Maya Bailey*
Mary Benner
Ann Creamer
Kriss Hunold
Helen Newell*
Lili Pugh
Phoebe Pugh*
Anna Shaw

Altos

Cheryl Dilts
Sidney Harvey
Cayleigh Hearth*
Cathy Johnson
Molly Pitcher
Nadine Raley
Susan Russell
Georgi Thompson

Tenors

Richard Bates
Mark Freese
Del Merritt
David Myers, Jr.
John Ward
Steve Ward

Basses

David Blanchard
Tommy Davis
Danny Evarts
Sean Fleming
Richard Francis
Kit Hayden
David Wright

*Student Member



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Linda Blanchard
Sean Fleming
David Wright

Music Director **Linda Blanchard** earned her MA in Choral Conducting from University of Michigan School of Music, Ann Arbor, and her BA in Music from Bowdoin College. She is recipient of the Susan Winchell Burnett Music Prize, the Abraham Goldberg Prize for theatrical directing and the St. Botolph Emerging Artist Award. She studied orchestral conducting with Gustav Meier and Zae Munn, and choral conducting with Theodore Morrison, Jerry Blackstone, and Robert Greenlee. Ms. Blanchard is founding director of St. Cecilia Chamber Choir, directs the Sheepscoot Valley Chorus and is Director of Choirs at St. Andrew's Episcopal Church, Newcastle. She has worked as a festival adjudicator and clinician, directed the Bowdoin College Chamber Choir, University of Michigan Residential College Choirs and Orpheus



Singers, worked in Maine and Michigan as a church organist and choir director, taught junior high and high school chorus in Maine, taught voice at Bowdoin College, and worked extensively as a musical theater director.

Sean Fleming performs regularly with the Bowdoin Chorus, Coastal Chorale, Down East Singers, Lincoln Academy Lincolnaires, Lincoln Festival Chorus, Maine Friends of Music, St. Cecilia Chamber Choir, Sheepscoot Valley Chorus, and Tapestry Singers. He is the assistant director of Midcoast Community Chorus, and is also the music director for the Hearts Ever Young Chorus. He regularly accompanies many high school and junior high festivals. He has worked with Ann Arbor Camerata, Bowdoin Chamber Choir, Bowdoin Summer Music Festival Chorus, Colby College Chorale, Maine Pro Musica, Oratorio Chorale, Renaissance Voices, University of Michigan Gilbert and Sullivan Society, University of Southern Maine Chorale, University of Southern Maine Chamber Singers, and Vox Nova Chamber Choir.

Sean has directed or accompanied over sixty-five musical theater productions nationwide. Most recently he was the music director for "Fiddler on the Roof", "Godspell", and "Sunday in the Park with George" with Heartwood Regional Theater Company, and "Shrek", "Aida", and "Little Shop of Horrors" at The Waldo Theater. An organ recitalist who has performed throughout the United States, Sean studied organ and piano with Ray Cornils, John Doney, Michael Lindsey, and Gerald McGee. For the past nineteen years he has served as organist at St. Andrew's Episcopal Church in Newcastle.

He was the recipient of a 2009 St. Botolph Club Foundation grant award for achievements in music.

Texts and Program Notes

Exsultate, jubilate

Exsultate, jubilate,
O vos animae beatae
exsultate, jubilate,
dulcia cantica canendo;
cantui vestro respondendo
psallant aethera cum me.

Fulget amica dies,
jam fugere et nubila et procellae;
exortus est justis
inexpectata quies.

Undique obscura regnabat nox,
surgite tandem
laeti qui timuistis adhuc,
et jucundi aurorae fortunatae.
frondes dextera plena et lilia date.

Tu virginum corona,
tu nobis pacem dona,
tu consolare affectus,
unde suspirat cor.
Alleluja.

—unknown origin, 18th c.

Exsultate Deo

Exsultate Deo adjutori nostro;
jubilate Deo Jacob.

Sumite psalmum, et date tympanum;
psalterium jucundum cum cithara.
Buccinate in neomenia tuba,
in insigni die solemnitatis vestrae:

Rejoice, be glad,
O you blessed souls,
Rejoice, be glad,
Singing sweet songs;
In response to your singing
Let the heavens sing forth with me.

The friendly day shines forth,
both clouds and storms have fled now;
for the righteous there has arisen
An unexpected calm.

Dark night reigned everywhere [before];
Arise, finally,
you who feared till now,
and joyful for this lucky dawn
give garlands and lilies with
full right hand.

You, o crown of virgins,
grant us peace,
console our feelings,
from which our hearts sigh.
Alleluia.

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 up the trumpet in the new-moon
even in the time appointed,
and upon our solemn feast-day.

—Psalm 81:1-4. Translation, 1662 Book of Common Prayer

Miserere Mei, Deus

The *Miserere* is written for two choirs, one of five and one of four voices, and is an example of Renaissance polyphony surviving to the present day. One of the choirs sings a simple version of the original *Miserere* chant; the other, spatially separated, sings an ornamented commentary on this.

The Tenebrae service where the *Miserere* would be sung normally began at dusk, hence the name (*tenebrae* is Latin for “shadows” or “darkness”). During the ritual, candles would be extinguished one by one, save for the last candle which remained alight and was then hidden. Allegri envisioned the setting of the *Miserere* to be the final act within the first lesson of the Tenebrae service.

At some point, it became forbidden to transcribe the music, and it was allowed to be performed only at those particular services at the Sistine Chapel, thus adding to the mystery surrounding the piece. Writing it down or performing it elsewhere was punishable by excommunication.

According to the popular story (backed up by family letters), the fourteen-year-old Mozart was visiting Rome, when he first heard the piece during the Wednesday service. Later that day, he wrote it down entirely from memory, returning to the Chapel that Friday to make minor corrections. Less than three months after hearing the song and transcribing it, Mozart had gained fame for the work and was summoned to Rome by Pope Clement XIV, only instead of excommunicating the boy, the Pope showered praises on him for his feat of musical genius and awarded him the Chivalric Order of the Golden Spur.

—from Wikipedia, under the Creative Commons Attribution-ShareAlike License. <http://creativecommons.org/licenses/by-sa/3.0/>

Miserere Mei, Deus

Miserere mei, Deus, secundum magnam misericordiam tuam;
Have mercy upon me, O God, after thy great goodness:

et secundum multitudinem miserationum tuarum, dele iniquitatem meam.
according to the multitude of thy mercies do away mine offences.

Amplius lava me ab iniquitate mea: et a peccato meo munda me.
Wash me thoroughly from my wickedness: and cleanse me from my sin.

Quoniam iniquitatem meam ego cognosco,
et peccatum meum contra me est semper.
For I acknowledge my faults: and my sin is ever before me.

Audi tui meo dabis gaudium et laetitiam: et exsultabunt ossa humiliata.
*Thou shalt make me hear of joy and gladness:
that the bones which Thou hast broken may rejoice.*

Averte faciem tuam a peccatis meis: et omnes iniquitates meas dele.
Turn Thy face from my sins: and put out all my misdeeds.

Cor mundum crea in me, Deus: et spiritum rectum innova in visceribus meis.
Make me a clean heart, O God: and renew a right spirit within me.

Ne proicias me a facie tua: et spiritum sanctum tuum ne auferas a me.
Cast me not away from Thy presence: and take not Thy Holy Spirit from me.

Quoniam si voluisses sacrificium, dedissem utique; holocaustis non delectaberis.
For thou desirest no sacrifice, else would I give it thee: but thou delightest not in burnt-offerings.

Sacrificium Deo spiritus contritatus; cor contritum et humiliatum,
Deus, non despicias.
*The sacrifice of God is a troubled spirit: a broken and contrite heart,
O God, shalt thou not despise.*

Benigne fac, Domine, in bona voluntate tua Sion,
ut aedificentur muri Jerusalem.
O be favourable and gracious unto Sion: build thou the walls of Jerusalem.

Tunc acceptabis sacrificium justitiae, oblationes et holocausta;
*Then shalt thou be pleased with the sacrifice of righteousness,
with the burnt-offerings and oblations:*

tunc imponent super altare tuum vitulos.
then shall they offer young bullocks upon thine altar.

—Psalm 51. Translation, 1662 *Book of Common Prayer*

Herr, wenn ich nur dich habe

Herr, wenn ich nur dich habe,

Lord, if I have only you,

so frage ich nichts nach Himmel und Erde.

I ask for nothing in heaven and earth.

Wenn mir gleich Leib und Seele verschmachtet,

When my body and soul alike languish,

so bist du doch, Gott,

even so, you are God.

allezeit meines Herzens Trost und mein Teil.

Always my heart's consolation and my portion.

—Psalm 73:25-26. Translation, Blanchard

Abendlied

Blieb' bei uns, denn es will Abend warden;

Bide with us, for evening shadows darken,

Und der Tag hat sich geneiget, sich geneiget,

And the day will soon be over, soon be over,

O bleib' bei uns, denn es will Abend earden.

O bide with us, for evening shadows darken.

—Luke 24:29. Translation by John Rutter (b. 1945)

My Love Dwelt in a Northern Land

My love dwelt in a Northern land.

A dim tower in a forest green

Was his and far away the sand

And gray wash of the waves were seen

The woven forest boughs between:

And through the Northern summer night

The sunset slowly died away,

And herds of strange deer, silver-white,

Came gleaming through the forest gray,

And fled like ghosts before the day.

And oft that month we watched the moon

Wax great and white o'er wood and lawn

And wane, with waning of the June,

Till, like a brand for battle drawn,

She fell, and flamed in a wild dawn.

I know not if the forest green
Still girdles round that castle gray.
I know not if, the boughs between,
The white deer vanish ere the day:
The grass above my love is green,
His heart is colder than the clay.

—Andrew Lang (1844-1912)

Quick! We Have but a Second

Quick! We have but a second,
Fill round the cup while you may
For Time, the churl, hath beckon'd
And we must away, away!

Grasp the pleasure that's flying
For Oh! not Orpheus' strain
Could keep sweet hours from dying
Or charm them to life again.

Then, quick! We have but a second,
Fill round the cup while you may
For Time, the churl, hath beckon'd
And we must away, away!

See the glass, how it flushes
Like some young Hebe's lip,
And half meets thine, and blushes
That thou should'st delay to sip.

Shame, oh, shame unto thee
If e'er thou see'st that day
When a cup or a lip shall woo thee
And turn untouch'd away.

Then quick! We have but a second,
Fill round the cup while you may,
For Time, the churl, hath beckon'd
And we must away, away!

—Thomas Moore (1759-1852)

Ola Gjeilo

Ola Gjeilo (pronounced Yay-lo) was born in Norway in 1978, and moved to the United States in 2001 to begin his composition studies at the Juilliard School in New York City. He is currently composer-in-residence with Voces8. A full-time concert music composer based in New York City, Ola is also very interested in film, and his music often draws inspiration from

movies and cinematic music. His *Prelude* is a joyful work inspired by Scandinavian folk music. Of *Contrition*, the composer writes:

Contrition is one of my most personal, and in some ways private, pieces. I usually don't reflect my own life or private experiences and emotions in my music, I ideally want it to transcend my own personality and be more universal in nature. I guess I feel like my music should be bigger than me, bigger than my everyday concerns as a human being, concerns that may seem incredibly important in the moment, but in the grand scheme of things really doesn't amount to much, compared to the great mystery of life and the universe.

As the last line from George Herbert's poem *Perseverance*, which I use in this piece, goes; '*Thou art my rock, thou art my rest.*' Whether you call it God, Soul, Nature, or something else; it feels like without it, I am nothing.

—from the composer's website. <http://olagjeilo.com/>

Contrition

Domine, exaudi orationem meam,
et clamor meus ad te perveniat,
ne avertas faciem tuam a me

O Lord, hear my prayer,
and let my cry come to thee;
turn not away thy face from me.

Thou art my rock, thou art my rest.

—Excerpts from Psalm 101, in Latin, and a line of English text from George Herbert's poem *Perseverance* (1593-1633).

Hear My Prayer, O Lord

Hear my prayer, O Lord, and let my crying come unto thee.

—Psalm 102:1. Translation from 1662 *Book of Common Prayer*

Arvo Pärt

Arvo Pärt (1935) is an Estonian composer of classical and sacred music. Since the late 1970s, Pärt has worked in a minimalist style that employs his self-invented compositional technique, tintinnabuli. His music is in part inspired by Gregorian chant. Pärt is often identified with the school of minimalism and, more specifically, that of mystic minimalism or holy minimalism. He is considered a pioneer of the latter style, along with contemporaries Henryk Górecki and John Tavener. Although his fame initially rested on instrumental works such as *Tabula Rasa* and *Spiegel im Spiegel*, his *choral* works have also come to be widely appreciated.

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Bogoróditse Djévo

Bogoróditse Djévo, raduisya,
Rejoice, O Virgin Theotokos, [the one who gives birth to God]

Blagodatnaya Mariye, Gospod s Toboyu.
Mary full of grace, the Lord is with Thee.

Blagoslovenna 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.

—Traditional Christian prayer, based on the greeting of the archangel Gabriel to the Virgin Mary in the Gospel of Luke.

Ah, Robin

Ah, Robin, gentle, Robin,
Tell me how thy leman doth
and thou shalt know of mine.
My lady is unkind I wis,
Alack why is she so?
She lov'th another better than me,
and yet she will say no.

Ah, Robin, gentle, Robin,
Tell me how thy leman doth
and thou shalt know of mine.
I cannot think such doubleness
for I find women true,
In faith my lady lov'th me well
she will change for no new.

Ah, Robin, gentle, Robin,
Tell me how thy leman doth
and thou shalt know of mine.

—Sir Thomas Wyatt (1503-1542)

The Art of the Ground Round

**Loving Is as Easy
Please, Kind Sir
Jane, My Jane**

[Texts omitted in order to preserve the joke. Wait and see!]

—Peter Schickele (b. 1935)

The Tragedy of MacBeth

One night Macbeth went for a walk.
It was scary being out after dark.
Then he met these three, three witches a-brewin' up a plot
that would be his undoin'.
'Fore he knew it, he was in over his head.
Tangled in a web better off dead.

Lady Macbeth was plotting too.
Saw a chance and she knew just what to do.
So she told Macbeth to screw courage to the sticking place,
"Be king cause you deserve it."
'Fore she knew it, she was crying "Out damned spot!"
Things got much too hot, like it or not.

Macbeth believed he could not die.
No man or woman born could take his life.
But to his chagrin, Macduff was born Caesarean
and ended all his mayhem.
That's what happens when you listen to advice
Given by three witches and your wife!
(Double, double, toil and trouble. Hey Macbeth, beware!
What's done cannot be undone.)

—Ron Lucas, 20th c.

Geographical Fugue

Trinidad!
And the big Mississippi
and the town Honolulu
and the lake Titicaca,
the Popocatepetl is not in Canada,
rather in Mexico, Mexico, Mexico!
Canada, Málaga, Rimini, Brindisi
Canada, Málaga, Rimini, Brindisi
Yes, Tibet, Tibet, Tibet, Tibet,
Nagasaki! Yokohama!
Nagasaki! Yokohama!

—original German by Ernst Toch. English version: John Cage (1912-1992)
and Henry Cowell (1897-1965)

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The Mission of the St. Cecilia Chamber Choir is:

To present outstanding performances of the very **best choral repertoire**;

To provide challenging musical **opportunities for gifted local youth**;

To support our community with **outreach programs**; and

To **support Maine composers** through the commissioning of new music.

Since the Choir's inception, **twenty-two gifted young students** have sung with us, many continuing to study music in college and beyond. In recent years the Choir has twice provided scholarship grants to young members of the Choir going on to college.

Community outreach concerts have benefited the Damariscotta Baptist Church Steeple Fund, the Great Salt Bay School lunch program, Skidompha Library, Round Top Center for the Arts, the Kennedy Leadership Center at Kieve, the historic Old German Church in Waldoboro, the historic St. John's Church in Dresden, and the Waldo Theater.

To date, we have performed **eighteen new works by Maine composers**, twelve of which were especially composed for the Choir.

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A detailed black and white illustration of a dining table set for a meal. The table is covered with a patterned tablecloth and features several dishes, including what appears to be a roast, a bowl of soup, and a plate of bread. A pitcher and a vase with flowers are also on the table. The illustration is framed by a simple border.

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