



ST. CECILIA CHAMBER CHOIR

LINDA BLANCHARD, *Director*

DURUFLÉ REQUIEM, Opus 9

JAZMIN DERICE, *mezzo-soprano*
JOHN DAVID ADAMS, *bass-baritone*
SEAN FLEMING, *organ & piano*
and chamber orchestra

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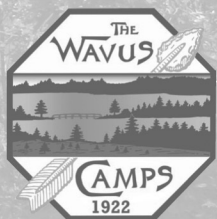


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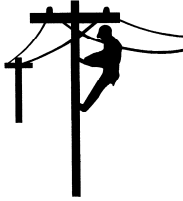
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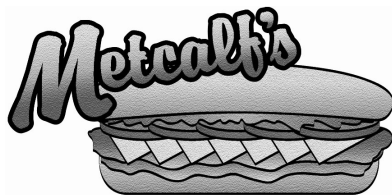
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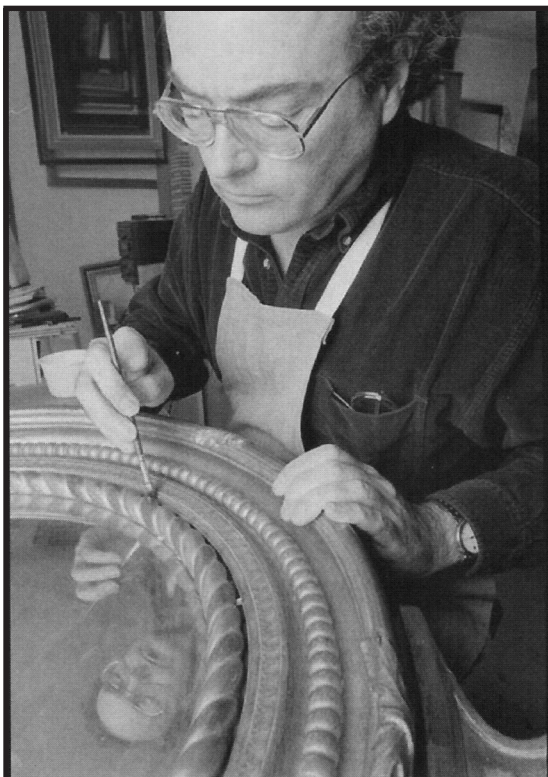
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Program

Requiem, Op. 9

Maurice Duruflé
(1902-1986)

- I. Introit
- II. Kyrie
- III. Domine Jesu Christe
- IV. Sanctus
- V. Pie Jesu
- VI. Agnus Dei
- VII. Lux aeterna
- VIII. Libera me
- IX. In Paradisum

Jazmin DeRice, Mezzo-Soprano
John David Adams, Baritone

~ Intermission ~

El Grillo

Josquin Desprez
(ca. 1450-1521)

Mille Regretz

Josquin

O Give Thanks Unto The Lord, Z. 33

Henry Purcell
(1659-1695)

Jazmin DeRice, Mezzo-Soprano
John David Adams, Baritone

Small Group:

Cally Aldrich, Maya Bailey, Helen Newell
Cheryl Dilts, Cathy Johnson, Molly Pitcher, Anna
Shaw, Richard Bates, Stephen Wallace, John Ward
Tommy Davis, Andrew Sherrill, David Wright

Der Greis

Franz Joseph Haydn
(1732-1809)

Geistliches Lied, Op. 30

Johannes Brahms
(1833-1897)

“I Bröllopgården,” from Ett Bondbröllop

August Söderman
(1832-1876)

Hymn to the Waters

Choral Hymns from the Rig Veda, Third Group

Gustav Holst

(1874-1934)

God is Gone Up

Gerald Finzi

(1901-1956)

Orchestra

Violin: Dean Stein, concertmaster,
Michael Albert, Shaina Graff, Madeline Kapp MacDonald

Viola: Evan Cuddy, Rocco Havelaar

Cello: Shannon Allen, Richard Francis

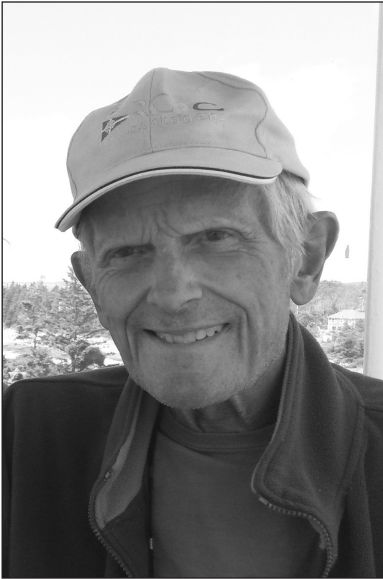
Bass: Chuck McGregor

Harp: Suki Flanagan

Organ and Piano: Sean Fleming

Trumpet: Alan Kaschub, Martin Naas, Peter Stuart

Timpani: Mark Fredericks



The performance today is dedicated to the life and memory of Christopher "Kit" Hayden, long time member of the Bass section and Secretary of the Board of Directors.

"I said to my soul, be still, and let the dark come upon you which shall be the darkness of God. As, in a theatre, the lights are extinguished, for the scene to be changed."

-- T.S. Eliot's "East Coker" from
Four Quartets

December 08, 1938 - March 14, 2017

Texts and Translations

Introit

Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion,
et tibi reddetur
votum in Jerusalem;
exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.

Eternal rest
give to them, O Lord, and
let perpetual light shine upon them.
A hymn, God, becometh Thee in Zion,
and a vow shall be paid to Thee
in Jerusalem;
O Lord, hear my prayer,
all flesh shall come to Thee.
Eternal rest
give to them, O Lord,
and let perpetual light shine upon them.

Kyrie

Kyrie eleison,
Christe eleison.
Kyrie eleison.

Lord have mercy on us,
Christ have mercy on us.
Lord have mercy on us.

Domine Jesu Christe

Domine Jesu Christe, rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.

Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.

Sed signifer sanctus Michael
repraesentet eas in lucem sanctam,
quam olim Abrahae promisisti
et semini ejus.

Hostias et preces tibi, Domine,
laudis offerimus.
Tu suscipe pro animabus illis,
quarum hodie memoriam facimus,
fac eas, Domine,
de morte transire ad vitam
quam olim Abrahae promisisti
et semini ejus.

O Lord Jesus Christ, King of glory,
deliver the souls of all the faithful
departed from the pains of hell
and from the deep pit;
Deliver them from the lion's mouth
that hell engulf them not,
nor they fall into darkness.

But Michael, the holy standard bearer,
bring them into the holy light,
which Thou once didst promise to
Abraham and his seed.

We offer Thee, O Lord
Sacrifices and prayers of praise;
do Thou accept them for those souls
whom we this day commemorate;
grant them, O Lord,
to pass from death to the life
which Thou once didst promise to
Abraham and his seed.

Sanctus

Sanctus Dominus Deus Sabaoth,
pleni sunt coeli
et terra gloria tua.
Hosanna in excelsis!
Benedictus, qui venit
in nomine Domini.
Hosanna in excelsis!

Holy, Lord God of hosts.
The heavens and the earth
are full of Thy glory.
Hosanna in the highest.
Blessed is He Who cometh
in the name of the Lord.
Hosanna in the highest.

Pie Jesu

Pie Jesu Domine,
dona eis requiem sempiternam.

Gentle Lord Jesus,
grant them eternal rest.

Agnus Dei

Agnus Dei, qui tollis
peccata mundi,
dona eis requiem sempiternam.

Lamb of God, who takest away
the sins of the world:
grant them eternal rest.

Lux aeterna

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.

May light eternal shine upon them, Lord,
with Thy saints forever,
For Thou art kind.
Eternal rest
give to them, O Lord,
and let perpetual light shine upon them.

Libera me

Libera me, Domine,
de morte aeterna,
in die illa tremenda,
quando coeli movendi sunt et terra.
Dum veneris judicare
saeculum per ignem.
Tremens factus sum ego et timeo,
dum discussio venerit
atque ventura ira.
calamitatis et miseriae,
Libera me, Domine,
de morte aeterna,
in die illa tremenda,
quando coeli movendi sunt et terra.

Free me, Lord,
from eternal death
upon that terrible day
when heaven and earth shall be moved,
when thou comest to judge
the world with fire.
I am afraid and trembling,
on account of the coming judgment
and wrath.
of disaster and misery,
Free me, Lord,
from eternal death
upon that terrible day
when heaven and earth shall be moved,

Dum veneris iudicare
saeculum per ignem.
dies magna et amara valde.
Requiem aeternam dona eis, Domine:
et lux perpetua
luceat eis.

In Paradisum

In Paradisum deducant Angeli;
in tuo adventu
suscipiant te Martyres
et perducant te
in civitatem sanctam Jerusalem.

Chorus Angelorum te suscipit
et cum Lazaro quondam paupere
aeternam habebas requiem.

when thou comest to judge
the world with fire
a great and very bitter day.
Grant them eternal rest, O Lord,
and may everlasting light
shine upon them.

May the angels lead you into Paradise;
at thy coming
may the martyrs receive thee
and bring thee
into the holy city Jerusalem.

May the chorus of angels receive thee
and with Lazarus, once a beggar,
may thou have eternal rest

El Grillo

El grillo è buon cantore
Che tiene longo verso.
Dalle beve grillo canta.

Ma non fa come gli altri uccelli
Come li han cantato un poco,
Van de fatto in altro loco
Sempre el grillo sta pur saldo,
Quando la maggior el caldo
Alhor canta sol per amore.

Mille Regretz

Mille regretz de vous abandonner
Et d'eslonger vostre fache amoureuse,
J'ai si grand deuil
et peine douloureuse
qu'on me verra vite mourir.

The Cricket

The cricket is a good singer
He can sing very long
He sings all the time.

But he isn't like the other birds.
If they've sung a little bit,
They go somewhere else
The cricket remains where he is.
When the heat is very fierce
Then he sings only for love.

A Thousand Regrets

A thousand regrets at deserting you
and leaving behind your loving face,
I feel so much sadness
and such painful distress,
that it seems to me my days
will soon dwindle away.

O Give Thanks Unto The Lord

O give thanks unto the Lord, for he is gracious: and his mercy endureth for ever.
Who can express the noble acts of the Lord: or shew forth all his praise?

Remember me, O Lord, according to the favour that thou bearest unto thy people: O visit me with thy salvation;

That I may see the felicity of thy chosen: and rejoice in the gladness of thy people, and give thanks with thine inheritance.

Blessed be the Lord God of Israel from everlasting and world without end: and let all the people say, Amen.

— Psalm 106: 1-2, 4-5, 46

Der Greis

Hin ist alle meine Kraft!
Alt und schwach bin ich;
Wenig nur erquicket mich
Scherz und Rebensaft!

Hin ist alle meine Zier!
Meiner Wangen Roth
Ist hinweggeflohn! Der Tod
Klopft an meine Thür!

Unerschreckt mach' ich ihm auf;
Himmel, habe Dank:
Ein harmonischer Gesang
War mein Lebenslauf!

— Johann Wilhelm Ludwig Gleim (1719 - 1803)

Geistliches Lied

Laß dich nur nichts nicht dauren
mit Trauren,
sei stille,
wie Gott es fügt,
so sei vergnügt mein Wille!

Was willst du heute sorgen
auf morgen?
Der Eine
steht allem für,
der gibt auch dir
das Deine.

The Old Man

All my strength is gone!
I am old and weak;
I am refreshed by a little
joke and wine!

Gone are all my good looks!
The rose of my cheeks
has escaped! Death
knocks at my door!

I open it, unawares;
Heaven, have thanks:
A harmonious song
has been my life!

Sacred Song

Do not let yourself be depressed
By sadness;
Be calm,
However God may dispose,
Be content with it, my will!

Why worry today
About tomorrow?
There is One
Who controls everything;
He will give you
Your share too.

Sei nur in allem Handel
ohn Wandel,
steh feste,
was Gott beschleußt,
das ist und heißt
das Beste. Amen.

I Bröllopsgården

Ut-i bondens stuga
dansen skall stå,
Ho-la, o-hoh-la,
Speleman på tunnan
spelar minst för två,
Ho-la, o-hoh-la,
Jäntorna de hoppa
kring så lätt på tå,
Hoh-la la la la la,
Sne gla gärna bort
till brudekransen.

Lägg fiolen under hakan
och dra till.
Rätt på alla fyra stränga'
nu en drill,
Så att ingen här på benen
kan stå still;
Hej, hej, hej, hej, hej!
Då blir det lust och liv i dansen.

Starköl ska' vi dricka,
tills vi böra hicka!
Tunnan ska vi tömma,
ingenting vi gömma!
stampa takten, pojkar!
Så skall dansen gå!

Öl och brännvin
stora muggar nu vi ska' få
Gubbarna de ligga,
snarka i hvar vrå
Stånkan tom bredvid
i halmen rullar.
Töserna de skina
liksom rosor på äng.

Be constant in everything
You undertake;
Stand firm;
What God ordains
Is and is known to be
best. Amen.

In the Bridal Yard

Outside the farmer's cottage,
the dance will be held
Ho-la, o-hoh-la
fiddler on the barrel
play a simple song for two,
Ho-la, o-hoh-la
The lasses hop around
so lightly on their toes,
Ho-la, o-hoh-la
Sneak happy glances
at the bridal crown.

Lay the fiddle under the chin
and draw the bow.
Direct across all four strings,
now a trill.
So that no one here on legs
can stand still;
Hey, hey, hey, hey, hey!
There there will be joy and life in the dance.

Strong beer shall we drink,
until we start to hiccup!
The barrel we will empty,
nothing left behind!
Stamp the rhythm, boys!
So shall the dance go!

Beer and brandy,
large mugs we'll have,
Old men lie,
snoring every nook and cranny,
tankards empty,
among the straw rolls.
The girls, they shine
like roses in the meadow.

Tomma kaffekoppen
mellan hvarja sväng,
fågna sig med hvete bullar.
Töserna de skina
liksom röda rosor på äng,
fågna sig med gula hvete bullar.

Pojkarna de dricka,
gubbarna de hicka!
Gummorna de nicka,
flickorna sig skicka!
Stampa takten, pojkar,
stampa takten, pojkar!
Så skall dansen gå!

Empty coffee cups
between every twirl,
rejoice with wheat buns.
The girls they shine
like red roses in the meadow,
rejoice with golden wheat buns.

The boys, they drink,
old men, they hiccup!
Old women, they nod,
the girls go 'round!
Stamp the rhythm, boys,
Stamp the rhythm, boys.
So shall the dance!

— Richard Gustafsson (1868). Translation by Danny Evarts

Hymn to the Waters

Flowing from the firmament forth to the ocean,
Healing all in earth and air, never halting.
Indra, Lord of Heav'n formed their courses,
Indra's mighty laws can never be broken.
Cleansing waters flow ye on, hasten and help us.

Lo, in the waters, dwelleth One,
Knower of all on earth and sea,
Whose dread command no man may shun,
Varuna, sovran Lord is He.

Onward, ye waters, onward hie,
Dance in the bright beams of the sun,
Obey the ruler of the sky
Who dug the path for you to run.
Flowing from the firmament...

— Holst, based on the Rig Veda

God is Gone Up

God is gone up with a triumphant shout:
The Lord with sounding trumpets' melodies:
Sing praise, sing praise, sing praise, sing praises out,
Unto our King sing praise seraphic-wise!
Lift up your heads, ye lasting doors, they sing,
And let the King of Glory enter in.

Methinks I see Heaven's sparkling courtiers fly
In flakes of glory down, him to attend,
And hear heart-cramping notes of melody
Surround his chariot as it did ascend:
Mixing their music, making ev'ry string
More to enravish, as they this tune sing.

God is gone up ...

— Edward Taylor (1646?-1729)

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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.

Program Notes

French composer Maurice Duruflé set the familiar *Requiem* text to music for choir, orchestra, and two soloists, building on Gregorian chant as the melodic basis throughout the luxurious composition. Known as a meticulous composer with only 14 published works, Duruflé penned this piece as a departure from the fire and wrath of other Requiem settings, instead illuminating forgiveness, peace and hope.

For the second half of the program, the Choir will make its way through some choral highlights of each century, beginning with two chansons by Josquin Desprez.

El Grillo (The Cricket) is a fun piece which contains some early examples of text painting; matching the music to the text.

Mille Regretz will follow, a beautiful chanson often attributed to Josquin: “A thousand regrets at deserting you and leaving behind your loving face.” This piece was a favorite of King Charles I of Spain, and became so popular that composers such as Susato, Gombert, Cristóbal de Morales, and others wrote settings of the tune and text.

In his short life, Henry Purcell left behind a stunning collection of works, and is considered by many to be England’s greatest Baroque composer. While he was employed by the court of James II, Purcell wrote a setting of Psalm 106 for chorus, strings, and continuo, *O give thanks unto the Lord, Z 33*. This piece alternates soloists (sung in our concert by a small group from the choir) with passages for full chorus, and includes a florid duet between bass and alto soloists.

Written in 1796, *Der Greis* was one of Joseph Haydn’s thirteen part songs. These songs were notable in that they were written (in Haydn’s words) “con amore”—without an external stimulus. Haydn later used part of the melody of *Der Greis* as part of his D minor quartet, opus 103, and had the opening words of the song engraved on his visiting card.

Geistliches Lied was written by Brahms as part of a weekly counterpoint exchange with his teacher, the violinist Joseph Joachim. The counterpoint in the work is technical tour de force, but also a demonstration of the expression of which Brahms was capable in his choral settings. Many passages in their word-painting hearken to Brahms’ towering masterpiece, *Ein deutsches Requiem*.

A piece for male chorus, *Ett Bondbröllop* (The Peasant Wedding), by the Swedish composer August Söderman, a piece from Gustav Holst’s *Rig Veda* settings for women’s chorus and harp.

Hymn to the Waters, and a setting of Gerald Finzi’s *God Is Gone Up* with chamber orchestra, will round out the program.

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 Sheepscot 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, Sheepscot Valley Chorus, and Tapestry Singers. He is the assistant director of Midcoast Community Chorus, and is 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 and orchestral conductor for "Fiddler on the Roof," "Godspell," "Jekyll and Hyde," "The Legend of Jim Cullen," and "Sunday in the Park with George" with Heartwood Regional Theater Company, "Shrek," "Aida," and "Little Shop of Horrors" at The Waldo Theater, and "The Music Man" with the Watts Hall Community Players.

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 twenty-two 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 in recognition of his achievements in music.

Jazmin DeRice, mezzo soprano, is a Maine-based musician and performer. Known for her intensity on stage and eclectic musical influences, DeRice's approach to the classical genre can be considered left of center. Raised in a rural



town with minimal exposure to classical music, it is her prerogative to make classical music accessible and relevant to people of all walks of life. Recently, DeRice moved back to Maine from NYC where she worked closely with many young conductors and artistic directors. Recent performances include "Genevieve" in Floating Opera NY's production of Pelleas et Melisande, "Dryad" in Ariadne auf Naxos with Utopia Opera, and "Nancy" in Albert Herring with Bronx Opera. DeRice has been featured as a soloist for oratorio and concerts throughout New York City, New Jersey and Maine and has received many awards throughout

her career including the Lilian Nordica Award. While opera and art song have been a strong focal point for DeRice the past decade, she has not lost ties with her original musical roots. Recent and upcoming projects include writing and performing with musicians in the Portland area in styles ranging from metal to funk to spontaneous song.

<https://www.bates.edu/music/jazmin-derice/>

John David Adams began voice studies while growing up in the musically-rich greater Boston area. He went on to study voice and opera at Hartt School of Music, and the San Francisco Conservatory of Music. His voice teachers



have included Leopold Simoneau, William Metcalf, Dr. Edwin Barlow, Eric Howe, and Malcolm Smith.

He established his professional music career on the West Coast where he lived and performed as a soloist and in ensembles for many years. He later returned to New England where, now based in Maine, he enjoys a full schedule of performing engagements and teaching.

Mr. Adams has appeared with instrumental and choral ensembles across the country, including the San Francisco Symphony and Chorus, Berkeley Symphony, Berkeley Lyric Opera Orchestra, Marin Chamber

Orchestra, Midcoast Symphony Orchestra, North Shore Philharmonic Orchestra, Southern Maine Symphony Orchestra, New England Wind Symphony, Arlington Philharmonic, Maine Music Society, Maine Pro Musica, Oratorio Chorale, Androscoggin Chorale, Nashua Choral Society, Bowdoin Chorus, St. Mary Schola, Chorus Pro Musica, Masterworks Chorale, Choral Art, Longfellow Chorus, St. Cecilia Chamber Choir, as well as the Blue Hill Bach, White Mountain Bach, and Portland Early Music festivals.

He is equally praised for portrayals in diverse opera and musical stage roles, from Handel to Sondheim, in productions by Opera Boston, San Francisco Lyric Opera, Granite State Opera, PORTopera, Berkeley Opera, Apollo Opera, and New England Light Opera, to name a few.

In recital, he has appeared in programs sponsored by Opera Down East, Longwood Opera, Vanderkay Summer Music Series, Boothbay Opera House, Rangeley Friends of the Arts, and Lincoln Arts Festival.

In addition to his solo career, he has performed with professional vocal ensembles, including as a AGMA member of the San Francisco Symphony Chorus (with three Grammy award-winning recordings), the Sanford Dole Ensemble, San Francisco Bach Choir, and San Francisco Chamber Singers in California; as well as being a founding member of Aureole Chamber Ensemble and Vox Nova Chamber Choir in Maine.

He maintains a private voice studio as well as being on the voice faculty at Bay Chamber Music School in Rockport, Maine.

—www.johndavidadams.com

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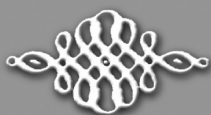
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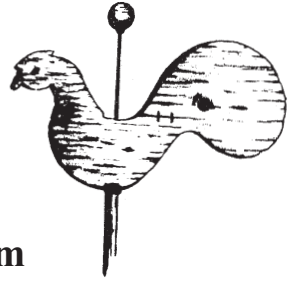


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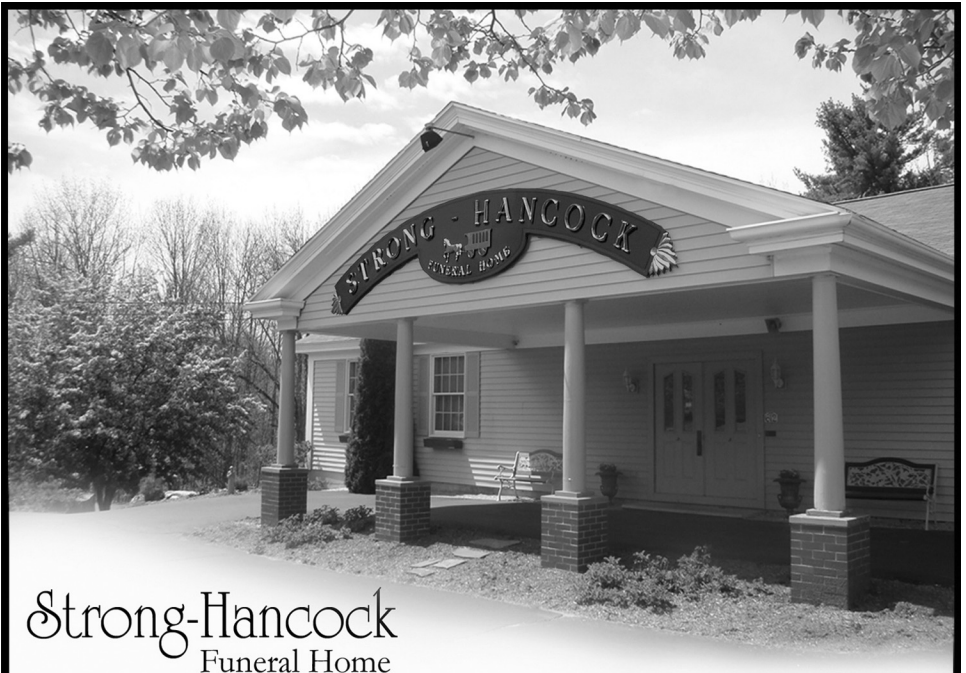


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