



# *Sing Phoenix! Choral Festival*

## *The music of Morten Lauridsen*

*Choir & Chamber Orchestra*  
*Morten Lauridsen, guest of honor*

**Saturday, October 20<sup>th</sup>, 2018**  
**7:00 PM**

**Church of the Beatitudes United Church of Christ**  
555 West Glendale Avenue • Phoenix, Arizona 85021 • 602-264-1221  
[www.beatitudeschurch.org](http://www.beatitudeschurch.org)

# Program

O Come, Let Us Sing Unto the Lord (1970)

I Will Lift Up Mine Eyes (1970)

Mountain View Presbyterian Church & Church of the Beatitudes Combined Choirs  
Jackie Huber, director; David Zych, collaborative pianist

Sure On This Shining Night (2005)

O Magnum Mysterium (1994)

North Valley Chorale  
Eleanor Johnson, director; David Zych, collaborative pianist

Les Chansons des Roses (1993)

- I. En une seule fleur
- II. Contre qui, rose
- III. De ton rêve trop plein

The Saint Barnabas Singers  
Paul Lee, director

Ave Maria (1997)

Madrigali (1987)

- I. Ov'è, lass', il bel viso?
- III. Amor, io sento l'alma

Solis Camerata  
Dr. Kira Rugen, director

\*\*There will be a 15-minute intermission\*\*

# Lux Aeterna (1997)

I. Introitus

II. In Te, Domine, Speravi

III. O Nata Lux

IV. Veni, Sancte Spiritus

V. Agnus Dei – Lux Aeterna

Mass Choir & Chamber Orchestra

Stephen Schermitzler, conductor

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Please silence all noise-making devices and refrain from the use of flash photography and video recording during the performance.

Out of respect for the performers, **please hold your applause during all song cycles** until the conclusion of the final movement.

This performance is being professionally audio recorded by Clarke Rigsby. Thank you for your cooperation.

Please join us for a free reception in Nelson Hall immediately following tonight's performance.

## Chamber Orchestra

### **Violin 1**

Spencer Ekenes\*

Hisami Iijima

Dana Zhou

Taylor Morris

Sharon Stolper

### **Violin 2**

Vladimir Gebe\*

Bonnie Teplik

Jennifer Rhodes

Allen Ames

Alexandra Jacques

### **Viola**

Ann Thompson\*

Janet Quiroz

Dwight Lear

Carolyn Snyder

Yen-Fang Chen

### **Cello**

Mary DiBartolo\*

Jennifer Cox

Ruth Wenger

Wei Guo

### **Double Bass**

Claudia Botterweg

Zachary Bush

### **Woodwinds**

Nancy Sowers, *flute*

Kristi Hanno, *clarinet*

Jennifer Wheeler, *oboe*

Kristilyn Woods, *bassoon*

### **Brass**

Karen Teplik, *french horn*

Gail Rittenhouse, *french horn*

Seth Bartschi, *bass trombone*

\*denotes principal

# Sing Phoenix! Mass Choir

## **Soprano 1**

Elizabeth Aldridge+  
Donna Bizzo  
Emily Dietz●  
Katrina Dignum  
Jessica Doney\*  
Laura Feghali  
Meigan First  
Kat Fitzgerald●  
Ruthann Fox  
Bailey Gefroh  
Jana Gorodishter  
Betty Harter\*  
Lies'l Hill~  
Emily Hobrock●  
Estella Holmes  
Liora Hyman  
Mary Ann Iagulli+  
Candice Ibanez  
Ashley Jones  
Kiersten Jungbluth°  
Jane Ludlow+  
Diane Merle\*  
Annamarie Miller  
Ashlyn Munoz-Bentley●  
Michelle Nettle+  
Monna Payne  
Jenny Paz\*  
Julie Rose+  
Sarah Smith+°~  
Katherine Stone\*  
Katherine Stremel  
Madelyn Wampler  
Jeanette Winzeler+  
Kirsten Wolpert  
Marilyn Wong\*

## **Soprano 2**

Joanie Allen  
Deborah Bullins  
Maia Carlson  
Alyssa Cline●  
Patricia Dumovic+  
Cara Faulkner~  
Carmel Groenwald~  
Melanie Supan Groseta  
Elizabeth Henry●  
Barbara Hoehne+  
Sharon Hostetler\*

Judy Howe\*  
Jackie Huber\*  
Kristen LaRue-Sandler  
Julia Legler  
Jenn Newman°  
Carolyn Nyland+  
Janet Parke  
Dominica Peterson  
Anna Prassa+  
Carol Rosales  
Meghan Skillen+  
Viviana Tarango  
Connie Trujillo°  
Valarie Vousden+  
Bridget White+  
Miracle Williams●  
Beverly Zduniak+

## **Alto 1**

Suzanne Black\*  
Ann Boal\*  
Joyce Brossart+  
Dawn Busby\*  
Cassandra Cardeñas~\*  
Katelyn Cissell+  
Kathryn Clark  
Lindsay Decoste~  
Sarah Della●  
Melissa Flake  
Lauren Fourt●  
Jennifer Gibson+  
Suzanne Gillham  
Katherine Gleason+  
Gretchen Hatley\*  
Beth Kingsley Hawkins  
Leandra Hays  
Jamie Joynt  
Bonnie Kasten  
Kiera Martin●  
Ayla McKinley●  
Sonja McNeal\*  
Fern Miller+  
Marianne Murzyn  
Summer Benton Nickerson  
Kelilah Owens  
Susie Phillips  
Michelle Serries+  
Lynne Sessions\*  
Paula Shepard

Amberly Smith+  
Kristen Sorensen°

## **Alto 2**

Tammy Aragaki\*  
Lisa Autrey  
Mary Chard  
Denise Clough\*  
Angela Deen+  
Barbara DeGroff  
Rita Dickinson  
Katie Gant  
Jazmin Garven●  
Maddie Green●  
Ginni Gregg  
Darlys Herman  
Marion Hostetler\*  
Angelica Jones  
Cathy Kim\*  
Patricia Mariella  
Claudia Navarette+  
Margaret Neno+  
Ilaine Packman  
Claire Penneau~°  
Sherri Shea\*  
Janus Torres  
Zuri Vazquez●  
Laurie West°  
Linda Williamson+  
Juliana Witt●

## **Tenor 1**

Steve Dietz\*  
Morris Hatley\*  
Lynn Jech  
Joe Johnson+  
Bruce Kosaveach\*  
Vince Lane+  
Logan Leavitt  
Shawn Merle\*  
Dan Russ  
Michael Salazar°  
Josiah Sanchez  
Jerry Sowers\*  
Tommy Strawser~  
Kristian Torres~  
Anthony Wooldridge●  
**Tenor 2**  
Erik Arriola  
Joel Auernheimer

Alex Lawson●  
Peter Lourie+  
Isaac Madrid●  
Joel Maher°  
Josh McAvoy●  
William McNeal\*  
Joel Morehouse~  
Kyle Ransom~°  
Andrew Sandry●  
Brian White

## **Bass 1**

Elliot Alexander●  
Devin Barad°  
Ron Cammel  
Jerrod Collins●  
Jon Decious●  
H. Ross Hawkins  
Chris Johnsten  
Samuel Moyle●  
Craig Payne~  
Tom Peterson~  
Andrew Sievers\*  
Bud Sessions\*  
Gary Thomson+  
Kent Trostel  
Rudy Trujillo°

## **Bass 2**

Mike Adams\*  
Kalfan Alatallah●  
Peter Decker  
Trip Demaree\*  
Ralph Dumovic+  
Mark Griffith\*  
John Halliburton  
Christopher Herrera+~  
Rhett Holmes●  
Charley Hudson+  
Graham Johnson+  
Gervais Neno+  
Jim Newman°  
Jim Nicol+  
John Prosek+  
Russell Seaton~  
Frank Skinner\*  
Ramondo Stallings\*  
Nathaniel Trout●

\*Mountain View Presbyterian Church & Church of the Beatitudes Choirs

+North Valley Chorale

°The Saint Barnabas Singers

~Solis Camerata

●Arizona Christian University – Firestorm Chorale

# About the Composer

The music of Morten Lauridsen occupies a permanent place in the standard vocal repertoire of the twenty-first century. His eight vocal cycles (*Lux Aeterna*, *Les Chansons des Roses*, *Madrigali: Six 'FireSongs' on Italian Renaissance Poems*, *A Winter Come*, *Cuatro Canciones*, *A Backyard Universe*, *Nocturnes and Mid-Winter Songs on Poems by Robert Graves*), instrumental works, art songs, and series of motets (including *O Magnum Mysterium*) are performed throughout the world and have been recorded on over two hundred CDs, including several that received Grammy nominations.

Mr. Lauridsen (b. 1943) served as Composer-in-Residence of the Los Angeles Master Chorale from 1995-2001 and is currently Distinguished Professor of Composition at the University of Southern California Thornton School of Music and Honorary Artistic President of INTERKULTUR/World Choir Games. He has held residencies at over one hundred universities and is the recipient of five honorary doctorates and the ASCAP Foundation "Life in Music" Award. A prize-winning documentary by Michael Stillwater, *Shining Night – A Portrait of Composer Morten Lauridsen*, was released in 2012 ([songwithoutborders.net](http://songwithoutborders.net)).

In 2006 Lauridsen was named an "American Choral Master" by the National Endowment for the Arts and, in 2007, he was awarded the National Medal of Arts, the highest artistic award in the United States, by the President in a White House ceremony "for his composition of radiant choral works combining musical beauty, power, and spiritual depth that have thrilled audiences worldwide."

A native of Portland, Oregon, Morten Lauridsen worked as a Forest Service fire-fighter and lookout on a remote tower near Mt. St. Helens before attending Whitman College and USC. He now divides his time between Los Angeles and his summer cabins in the San Juan Islands of Washington State. More information is at [www.mortenlauridsen.net](http://www.mortenlauridsen.net).

## Program Notes

### **O Come, Let Us Sing Unto the Lord & I Will Lift Up Mine Eyes**

O come, let us sing unto the Lord;  
Let us make a joyful noise to the rock of our salvation.  
Let us come before his presence with thanksgiving,  
And make a joyful noise unto him with psalms.  
For the Lord is a great God, and a great king above all gods.  
In his hand are the deep places of the earth:  
The strength of the hills is also his.  
O come, let us worship and bow down:  
Let us kneel before the Lord our Maker.  
For he is our God; and we are the people of his pasture, and the sheep of his hand.

I will lift up mine eyes unto the hills, from whence cometh my help.  
My help cometh from the Lord, which made heaven and earth.  
He will not suffer thy foot to be moved: He that keepeth thee will not slumber.  
Behold, he that keepeth Israel shall neither slumber nor sleep.  
The Lord is thy keeper; the Lord is thy shade upon thy right hand.  
The sun shall not smite thee by day, nor the moon by night.  
The Lord shall preserve thee from all evil; he shall preserve thy soul.  
The Lord shall preserve thy going out and thy coming in  
From this time forth, and even forevermore.

*“These two anthems to Psalm texts are examples of Lauridsen’s style in embryo, as it were, for both were written while the composer was just twenty-seven years old. Both anthems evince the contrapuntal mastery that has proved an enduring feature of the composer’s technique. Complex chord structures and elaborate canonic procedures give *O Come, Let Us Sing Unto the Lord* a sense of inexorable forward momentum. The coruscating organ part further enhances the prevailing mood of joy that pervades this anthem. The pure and austere lines of *I Will Lift Up Mine Eyes*, an *a cappella* setting of Psalm 121, evoke ancient organum and the imitative devices of Medieval polyphony.”* – from notes by Byron Adams, 2007

### **Sure On This Shining Night**

Sure on this shining night of star made shadows round,  
Kindness must watch for me this side the ground.  
The late year lies down the north. All is healed, all is health.  
High summer holds the earth. Hearts all whole.  
Sure on this shining night, I weep for wonder,  
Wand’ring far alone of shadows on the stars.

This timeless text from James Agee's book *Permit Me Voyage* has been famously set to music twice: once for solo voice by Samuel Barber, and the version you hear tonight composed by Morten Lauridsen. This setting is part of a set of three *Nocturnes*, with each song utilizing text deriving from poets of different nationalities. The songs are linked by the shared themes of night, earth's natural beauty, and heaven's celestial splendor, and they feature several of Mr. Lauridsen's trademark harmonies of seconds and ninths. This setting is well-known for its long, beautiful melodic lines, which can be attributed to a sense of beauty and commonality drawn from the depth of Rodgers & Hammerstein's musical theatre literature.

## O Magnum Mysterium

*O magnum myseterium  
et admirabile sacramentum,  
ut animalia viderent Dominum natum,  
jacentem in praesepio!  
Beata Virgo, cujus viscera meruerunt  
portare Dominum Christum. Alleluia!*

O great mystery  
and wonderful sacrament,  
that animals should see the new-born Lord,  
lying in a manger!  
Blessed is the Virgin whose womb  
Was worthy to bear Christ the Lord. Alleluia!

*O Magnum Mysterium* is a Nativity poem, not a biblical text. The origins of the poem are debated to be some point between the seventh and eleventh centuries, when the poem became incorporated into Catholic liturgy as one of the nine Responsories for Matins on Christmas Day. Lauridsen's setting incorporates religiosity and history through using High Renaissance, Olde English, and chant influences, including the plentiful use of parallel triads in first inversion which helps the work "float". The G# on the word "Virgo" is the only note used from outside of the D Major scale; the effect shines a spotlight on the word, highlighting Mary's sorrow for the eventual murder of her son.

## Les Chansons des Roses

### 1. En une seule fleur

*C'est pourtant nous qui t'avons propose  
de remplir ton calice.  
Enchantée de cet artifice,  
ton abundance l'avait osé.  
Tu étais assez riche, pour devenir  
cent fois toi même en une seule fleur;  
c'est l'état de celui qui aime ...  
Mais tu n'a pas pensé ailleurs.*

It is we, perhaps, who proposed  
that you replenish your bloom.  
Enchanted by this charade,  
your abundance dared.  
You were rich enough to fulfill yourself  
a hundred times over in a single flower;  
Such is the state of one who loves ...  
But you never did think otherwise.

## 2. Contre qui, rose

*Contre qui, rose,  
avez-vous adopté ces épines?  
Votre joie trop fine  
vous a-t-elle force  
de devenir cette chose armée?  
Mais de qui vous protège  
cette arme exagérée?  
Combien d'ennemis vous ai-je enlevés  
qui ne la craignent point!  
Au contraire, d'été en automne  
vous blessez les soins  
qu'on vous donne.*

Against whom, rose,  
have you assumed these thorns?  
Is it your too-fragile joy,  
that has forced you  
to become this armed thing?  
But from whom does it protect you,  
This exaggerated defense?  
How many enemies have I lifted from you  
who did not fear it at all?  
On the contrary, from summer into autumn,  
you wound the affection  
that is given you.

## 3. De ton rêve trop plein

*De ton rêve trop plein,  
fleur en dedans nombreuse,  
mouillée comme une pleureuse,  
tu te penches sur le matin.  
Tes douces forces qui dorment,  
dans un désir incertain,  
développent ces tendres forms  
entre joues et seins.*

Overflowing with your dream,  
flower of many petals,  
wet as one who weeps,  
you bow towards the morning.  
Your gentle strength that sleeps  
in uncertain desire,  
unfolds these tender forms  
between cheek and bosom.

*“Les chansons des roses* are so intimate as to suggest an introspective self-communing. Lauridsen has remarked how certain lines in Rilke’s verse attracted him immediately and how in *Contre qui, rose* he was particularly touched by this poet’s expression of ‘the state of giving love and not receiving it back’. Like the German poet, the American composer has tapped a profound source of inspiration by contemplating the evanescent beauty of a rose. In his perceptive volume [Reading Rilke: Reflections on the Problems of Translation](#), William H. Gass aptly describes how images of this flower pervade this sensitive poet’s oeuvre: ‘Roses climb his life as if he were their trellis.’ So, too, in his *Les chansons des roses*, Lauridsen translates the poet’s love for roses into rapturous music that entwines its way throughout the trellis of the listener’s memory.” – from notes by Byron Adams, 2007

## Ave Maria

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

“*Ave Maria*, one of Lauridsen's growing series of a *cappella* motets on well-known Latin texts, received its world premiere performance by the Los Angeles Master Chorale, conducted by Paul Salamunovich. The composer wrote, ‘This serene setting was specially composed as a 70th birthday gift to Maestro Salamunovich, who continues to enrich us all through his magnificent and enduring contributions to the art of choral music.’ The changing moods of the text's two verses are reflected in a pair of strong and evocative themes, and in polyphonic textures enriched with divisio to eight or more parts, and peppered with the composer's trademark gentle dissonances.” -- Peter Rutenburg, RCM Records

## Madrigali

### 1. Ov'è, lass', il bel viso?

*Ov'è, lass', il bel viso? Ecco, eì s'asconde.  
Oimè, dov'il mio sol? Lasso, che velo  
S'è post'inanti et rend'oscur'il cielo?  
Oimè ch'io il chiamo et veggio; eì non risponde.  
Dhe se mai sieno a tue vele seconde  
Aure, dolce mio ben, se cangi pelo  
Et loco tardi, et se 'l signor di Delo  
Gratia et valor nel tuo bel sen' asconde,  
Ascolta i miei sospiri et da' lor loco  
Di volger in amor l'ingiusto sdegno,  
Et vinca tua pietade il duro sempio.  
Vedi qual m'arde et mi consuma fuoco;  
Qual fie scusa miglior, qual maggior segno  
Ch'io son di viva fede et d'amor tempio!*

Alas, where is the beautiful face? Behold, it hides.  
Woe is me, where is my sun? Alas, what veil  
Drapes itself and renders the heavens dark?  
Woe is me, that I call and see it; it doesn't respond.  
Oh, if your sails have auspicious winds,  
My dearest sweet, and if you change your hair  
And features late, if the Lord of Delos  
Hides grace and valour in your beautiful bosom,  
Hear my sighs and give them place  
To turn unjust disdain into love,  
And may your pity conquer hardships.  
See how I burn and how I am consumed by fire;  
What better reason, what greater sign  
Than I, a temple of faithful life and love!

### 3. Amor, Io Sento L'alma

*Amor, io sento l'alma  
Tornar nel foco ov'io  
Fui lieto et più che mai d'arder desio.  
Io ardo e 'n chiara fiamma  
Nutrisco il miser core;  
Et quanto più s'infiamma,  
Tanto più cresce amore,  
Perch'ogni mio dolore  
Nasce dal fuoco ov'io  
Fui lieto et più che mai d'arder desio.*

Oh love, I feel my soul  
Return to the fire where I rejoiced  
And more than ever desire to burn.  
I burn, and in bright flames,  
I feed my miserable heart;  
The more it flames,  
The more my loving grows,  
For all my sorrows  
Are born of the fire where I rejoiced  
And more than ever desire to burn.

“Claudio Monteverdi and Carlo Gesualdo da Venosa, the two greatest exponents of the Italian madrigal of the High Renaissance, gave Morten Lauridsen the inspiration for his *Madrigali*. Attracted by the Italian madrigalists' vivid treatment of the pain and passion of love, achieved by means of rapid-fire word-painting, mercurial harmonic shifts and startling rhythmic changes, he incorporates a number of their stylistic features into his own compositional idiom in a dramatic choral cycle that is recognizably in the tradition of the great Italians, but is still definitively Lauridsenian. [The cycle] begins with a dramatic declamation based on one chord – Lauridsen calls it the 'fire chord' (B flat minor plus a dissonant C) – in which the title question is almost shouted by the choir in urgent repetition. The 'fire chord' is the harmonic heart of the cycle, to which the music returns again and again, with a lover's obsession.” – Mandy Macdonald

## Lux Aeterna

### 1. Introitus

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

Rest eternal grant to them, O Lord,  
and let perpetual light shine upon them.  
A hymn befits thee, O God in Zion,  
and to thee a vow shall be fulfilled in Jerusalem;  
Hear my prayer,  
for unto thee all flesh shall come.  
Rest eternal grant to them, O Lord,  
and let perpetual light shine upon them.

## II. In Te, Domine, Speravi

*Tu ad liberandum suscepturus hominem  
non horruisti Virginis uterum.*

*Tu devicto mortis aculeo,  
aperuisti credentibus regna coelorum.*

*Exortum est in tenebris lumen rectis.*

*Miserere nostri, Domine,  
miserere nostri.*

*Fiat Misericordia tua, Domine, super nos  
quemadmodum speravimus in te.*

*In te, Domine, speravi:  
non confundar in aeternum.*

To deliver us, you became human,  
and did not disdain the Virgin's womb.  
Having blunted the sting of death,  
You opened the kingdom of heaven to all believers.  
A light has risen in the darkness for the upright.

Have mercy upon us, O Lord,  
have mercy upon us.

Let thy mercy be upon us, O Lord,  
as we have trusted in thee.

In thee, O Lord, I have trusted:  
let me never be confounded.

## III. O Nata Lux

*O nata lux de lumine,  
Jesu redemptory saeculi,  
dignare Clemens supplicum  
laudes preces que sumere.*

*Qui carne quondam contegi  
dignatus es pro perditis.  
nos membra confer effici,  
tui beati corporis.*

O born light of light,  
Jesus, redeemer of the world,  
mercifully deem worthy and accept  
the praises and prayers of your supplicants.  
Thou who once deigned to be clothed in flesh  
for the sake of the lost ones,  
grant us to be made members  
of your holy body.

## IV. Veni, Sancte Spiritus

*Veni, Sancte Spiritus,  
et emitte coelitus  
lucis tuae radium.*

*Veni, pater pauperum,  
veni, dator munerum,  
veni, lumen cordium.*

*Consolator optime,  
dulcis hospes animae,  
dulce refrigerium.  
In labore requies,*

Come, Holy Spirit,  
send forth from heaven  
the ray of thy light.  
Come, Father of the poor,  
come, giver of gifts,  
come, light of hearts.

Thou best of Consolers,  
sweet guest of the soul,  
sweet refreshment.  
In labor, thou art rest,

*in aestu temperies,  
in fletu solatium.*

*O lux beatissima,  
reple cordis intima  
tuorum fidelium.  
Sine tuo numine,  
nihil est in homine,  
nihil est innoxium.*

*Lava quod est sordidum,  
riga quod est aridum,  
sana quod est saucium.  
flecte quod est rigidum,  
fove quod est frigidum,  
rege quod est devium.*

*Da tuis fidelibus,  
in te confidentibus,  
sacrum septenarium.  
Da virtutis meritum,  
da salutis exitum,  
da perenne gaudium.*

## **V. Agnus Dei – Lux Aeterna**

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

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

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

in heat, the tempering,  
in grief, the consolation.

O Light most blessed,  
fill the inmost heart  
of all thy faithful.  
Without your grace,  
there is nothing in us,  
nothing that is not harmful.

Cleanse what is sordid,  
moisten what is arid,  
heal what is hurt.  
flex what is rigid,  
fire what is frigid,  
correct what goes astray.

Grant to thy faithful,  
those trusting in thee,  
thy sacred seven-fold gifts.  
Grant the reward of virtue,  
grant the deliverance of salvation,  
grant everlasting joy.

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

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

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

*Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum;  
quia pius es.*

May light eternal shine upon them, O Lord,  
in the company of thy Saints forever and ever;  
for thou art merciful.

*Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.  
Alleluia. Amen.*

Rest eternal grant to them, O Lord,  
and let perpetual light shine upon them.  
Alleluia. Amen.

## A Word from the Composer: *Lux Aeterna*

The *Lux Aeterna* for chorus and chamber orchestra or organ was composed for the Los Angeles Master Chorale and its Maestro Paul Salamunovich, who premiered the work at the Dorothy Chandler Pavilion on April 13, 1997. Each of the five connected movements in this choral cycle contains references to ‘Light’ assembled from various sacred Latin texts. I composed *Lux Aeterna* in response to my Mother’s final illness and found great personal comfort and solace in setting to music these timeless and wondrous words about Light, a universal symbol of illumination at all levels – spiritual, artistic, and intellectual.

In each of my eight vocal cycles, I have designed the musical materials to complement the style and content of the texts. For the *Lux Aeterna*, I chose as my point of departure the sacred music of the late Renaissance, especially that of Josquin des Prez, to create a quiet, direct, and introspective meditation on Light, using primarily the consonant harmonies, intricate counterpoint, formal procedures, and chant-like melodic lines of that era.

The work opens and closes with the beginning and ending of the Requiem Mass, with the central three movements drawn respectively from the *Te Deum*, *O Nata Lux*, and *Veni, Sancte Spiritus*. The opening *Introitus* introduces several themes that recur later in the work and includes an extended canon on “et lux perpetua.” *In Te, Domine, Speravi* contains, among other musical elements, the cantus firmus “Herzliebster Jesu” (from the *Nuremberg Songbook*, 1677) and a lengthy inverted canon on “fiat Misericordia.” *O Nata Lux* and *Veni, Sancte Spiritus* are paired songs, the former an *a cappella* motet at the center of the work and the latter a spirited, jubilant canticle. A quiet setting of the *Agnus Dei* precedes the final *Lux Aeterna*, which reprises the opening section of the *Introitus* and concludes with a joyful and celebratory *Alleluia*. I would like to express my gratitude to organist James Paul Buonemani of St. James’ Episcopal Church, Los Angeles, for his invaluable assistance in realizing the organ score.

Over the years, I have received dozens of letters about *Lux Aeterna*, often from those experiencing deep sorrow. One listener wrote that “*Lux Aeterna* has become a rock in my sea of grief” that he turns to each day to gain strength and solace. It is my hope that this quiet meditation on Light will enrich and enlighten the lives of both performers and listeners in some way. – Morten Lauridsen

# About the *Sing Phoenix!* Choral Festival

Now in its third year, the *Sing Phoenix!* Choral Festival is dedicated to providing quality classical performance experiences to musicians of the greater Phoenix area and beyond. Singers of high school age and above are encouraged to strengthen their reading and performance skills through the exploration of well-known works of contemporary composers. Each year, the choral festival highlights the music of prolific composers of our time, exploring works that are gaining momentum and receiving critical acclaim in the choral world. This year, Morten Lauridsen has served as the guest of honor for all of the festival's proceedings, hosting several choral masterclasses, engaging in dialogue about his background and compositions, and fielding questions about a documentary on his life and work. All festival performances are accompanied by some of the finest instrumentalists in Arizona, empowering Valley musicians to provide greater influence on the fine arts world in their own communities.

## Support

The *Sing Phoenix!* Choral Festival is the primary musical outreach program of Church of the Beatitudes. With recent cuts to the National Endowment for the Arts and other music programs nationwide, there is no better time to both show our support for these vital choral activities and, in doing so, celebrate their effects on our society and throughout the world. Please consider making a contribution to this festival, helping to sustain the value of fine arts in our communities.

**Donations can be made by cash or check to Church of the Beatitudes, or online at:**

**[www.beatitudeschurch.org/spcf18-donate](http://www.beatitudeschurch.org/spcf18-donate).** Church of the Beatitudes is a Qualifying Charitable Organization, eligible for tax-refundable donations through the Arizona Tax Credit Program. For more information, visit [www.azcredits.org](http://www.azcredits.org).

Thank you for your support!

## Special Thanks

**Church of the Beatitudes facility** for use of their marvelous space, and for providing food and fellowship;

**Morten Lauridsen** for all of his music & artistry; rehearsing singers, dialoguing with audiences, and performing in tonight's concert;

**Church of the Beatitudes Staff** for festival coordination, marketing, tickets, behind-the-scenes management, programs, and more;

**Charity Gleason-Davis, Gayle Lawson, & Volunteers** for organizational help, festival management, and for keeping singers fed;

**Anonymous Sponsors** for donations of gifts and time that have increased the impact of this event on the community;

**Directors Jackie Huber, Eleanor Johnson, Paul Lee, and Dr. Kira Rugen and their choirs** for their participation and enthusiasm;

**Pianists David Zych & Charles Szczepanek** for their collaborative expertise throughout the weekend's events;

***Sing Phoenix!* Chamber Orchestra** for their musical & artistic contributions;

**Clarke Rigsby & George Frattarelli** for the audio recording and photography of tonight's performance;

**Barbershop Harmony Society & Phoenix Boys Choir** for use of their choral risers;

**Andrea Gudey & Cameron Denn** for their technical assistance;

And finally, to **all lovers of classical music and choral singing**, for promoting this event, attending this concert, and showing your enthusiastic support in all the ways you do. We simply can't have events like these without you!