

40 YEARS



HYMN TO THE DAWN

ETHEREA VOCAL ENSEMBLE
Derek Greten-Harrison, artistic director

Grace Cloutier, harp
Alan Murchie, organ and piano



HYMN TO THE DAWN

GUSTAV HOLST

1-4. *Choral Hymns from the Rig Veda* H99, Op. 26, No. 3

5-6. *Two Eastern Pictures* H112

SERGEI PROKOFIEV

7. *Prelude*, Op. 12, No. 7

AMY BEACH

8-10. *Three Shakespeare Choruses*, Op. 39 – WORLD PREMIERE RECORDING

JOSEF RHEINBERGER

11. *Wie lieblich sind deine Wohnungen*, Op. 35

12-17. *Sechs Gesänge*, Op. 131 – WORLD PREMIERE COMPLETE RECORDING

FELIX MENDELSSOHN:

Drei Motetten, Op. 39

18. *Veni Domine*

19-20. *Laudate pueri*

21-24. *Surrexit pastor bonus*

GIOACHINO ROSSINI

25-27. *Trois choeurs religieux*

WORLD PREMIERE RECORDING OF THE ORIGINAL FRENCH VERSION

ETHEREA VOCAL ENSEMBLE • DEREK GRETEN-HARRISON, ARTISTIC DIRECTOR

Arianne Abela, *soprano* • Estelí Gomez, *soprano* • Derek Greten-Harrison, *countertenor*

Allison Holst-Grubbe, *soprano* • Heather Petrie, *contralto* • Jessica Petrus, *soprano*

Amanda Sidebottom, *soprano* • Rebekah Westphal, *alto*

GRACE CLOUTIER, *harp* • ALAN MURCHIE, *organ and piano*



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HYMN TO THE DAWN

Etherea Vocal Ensemble

Grace Cloutier, harp

Alan Murchie, organ and piano

Gustav Holst (1874-1934)

Choral Hymns from the Rig Veda H99, Op. 26, No. 3 (1909-10)

1. Hymn to the Dawn (3:00)
2. Hymn to the Waters (2:00)
3. Hymn to Vena (5:07)
4. Hymn of the Travellers (2:26)

Two Eastern Pictures H112 (1911)

5. Spring (2:06)
6. Summer (3:08)

Sergei Prokofiev (1891-1953)

7. *Prelude*, Op. 12, No. 7 (1913) (2:22)

Amy Beach (1867-1944)

Three Shakespeare Choruses, Op. 39 (1897)

8. Over hill, over dale (1:49)
9. Come unto these yellow sands (2:10)
10. Through the house give glimmering light (2:59)
Jessica Petrus and Amanda Sidebottom, soprano
Derek Greten-Harrison, countertenor
Heather Petrie, contralto

Josef Rheinberger (1839-1901)

11. *Wie lieblich sind deine Wohnungen*, Op. 35 (1865) (5:01)

Sechs Gesänge, Op. 131 (1882)

12. Ein Bild am Pfade (3:39)
13. Die alte Tanne (2:20)
14. Die Gebirgsbach (1:34)
15. Im Erdenraum (3:01)
16. Märchenzauber (1:57)
17. Gute Nacht (3:49)

Estelí Gomez and Amanda Sidebottom, soprano
Derek Greten-Harrison, countertenor
Heather Petrie, contralto

Felix Mendelssohn (1809-1847)

Drei Motetten, Op. 39

Noah Horn, conductor

18. *I. Veni Domine* (1830, rev. 1837-8) (4:02)
Amanda Sidebottom, soprano

II. Laudate pueri (1837)

19. Chorus (3:06)
20. Trio (2:42)
Estelí Gomez and Amanda Sidebottom, soprano
Derek Greten-Harrison, countertenor

III. Surrexit pastor bonus (1830)

21. Chorus (2:21)
Arianne Abela and Allison Holst-Grubbe, soprano
Rebekah Westphal, alto
Heather Petrie, contralto
22. Duet (2:06)
Jessica Petrus and Arianne Abela, soprano
23. Solo (:35)
Heather Petrie, contralto
24. Chorus (2:24)

Gioachino Rossini (1792-1868)

Trois choeurs religieux (1844)

25. La foi (4:02)
26. L'espérance (4:23)
27. La charité (5:39)
Estelí Gomez and Jessica Petrus, soprano

Total Playing Time: 79:50



Etherea Vocal Ensemble



Recording *Wie lieblich* in Marquand Chapel



Recording Mendelssohn in Christ Church



Wrapping up recording Rheinberger's *Sechs Gesänge*

www.ethereavocalensemble.com

Etherea wishes to thank the following for their kind assistance during the production of this recording:

Christ Church, New Haven, Connecticut
Noah Horn
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Engineer and Project Consultant: Mateusz Zechowski/StudioTeo

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All other tracks recorded in Marquand Chapel, Yale Divinity School: March 23, 24, 30, 31, June 1, and August 13, 2012

Microphones: Schoeps, Royer Labs, Earthworks, and Neumann

Preamps and Converter: Millennia Media and Apogee

On this recording, Grace Cloutier plays a Lyon & Healy 85 CG.

Organ: Lively-Fulcher (2005), Christ Church, New Haven

Piano: Steinway Model B (1901)

Photos: Mateusz Zechowski and Derek Greten-Harrison (recording sessions), Matthew Fried (Etherea, Derek Greten-Harrison, and Alan Murchie portraits), John Healy (Grace Cloutier portrait)

NOTES ON THE PROGRAM

While **Gustav Holst** (1874-1934) wrote (and arranged) a fair quantity of Christian sacred music, he was not a conventionally religious person. A man of more ecumenical persuasion, he found spiritual meaning and value in the philosophies and scriptures of several other faiths: most notably Hindu beliefs and the associated Sanskrit literature. After developing this interest in 1895, his first creative urge was to compose choral settings of texts from the *Rig Veda*: the most important of the Hindu scriptures. Upon finding that existing translations were unsuitable for musical treatment, Holst undertook the study of Sanskrit in order to read the original ancient texts for himself and translate them to suit his musical purposes.

The eventual fruits of this consuming interest – besides two operas, a symphonic poem, a large-scale choral work, and a set of hymns for solo voice and piano – were four sets of *Choral Hymns from the Rig Veda*, Op. 26 (written between 1907 and 1912). The third set, with its four pieces for female chorus and harp, is heard here – along with a separate work for the same forces: *Two Eastern Pictures* (H. 112, 1911). The remaining three sets of the *Choral Hymns* call for different vocal configurations (male, female or mixed chorus) with orchestral accompaniment. All of these remarkable works were performed with some regularity during Holst's lifetime, but have since fallen into obscurity; their rare quality and exotic appeal make them ripe for re-discovery.

Many of Holst's later works were comparatively abstruse

and inaccessible, but the works of his so-called "Sanskrit period" are mostly sweet, charming and very lovely, with mystical, distinctly eastern flavors – though any sensitive listener will soon recognize the essential "Englishness" of the music. "Hymn to the Dawn," the album's title piece, sets the tone for the entire set, with its exquisite harmonic layering and sense of awe-stricken reverence. The radiant, long-breathed vocal lines seem to evoke a pattern of overlapping sonic sunbeams as they fill the early morning sky. In "Hymn to the Waters," harp and voices conspire to evoke an exuberant and dancelike musical image of sparkling, flowing waters, with distinctly folksy English overtones. "Hymn to Vena," the set's most substantial piece, offers solemn contrast – with soft and nebulous choral sound-clouds that morph into a majestic, slowly marching hymn of praise. "Hymn of the Travellers" is perhaps the most exotically Eastern-sounding and prayer-like of the set, suggesting the steady forward motion of an ancient caravan (of pilgrims, perhaps?) as it gradually disappears into the distance.

Two Eastern Pictures offers like moods, with its pair of pieces tailored to the characteristic qualities of the seasons they represent. "Spring" conveys a bright sense of freshness and natural rebirth, complete with metaphoric allusions to love. "Summer" paints a more sensual tone-picture, with its evocation of a languorous summer night – complete with perfumed, bangle-bedecked maidens.

Sergei Prokofiev (1891-1953) composed his *Ten Pieces for Piano*, Op. 12, between 1906 and 1913; the set contains

some of his best-known shorter piano works. The score indicates that the set's seventh piece, the rippling *Prelude*, is for either piano or harp. The music is bright, buoyant, and sparkling; the flowing, downward-cascading figurations of its outer sections seem to evoke babbling brooks and gentle, sun-dappled waterfalls. The central section is somewhat less delicate, projecting a sense of impish playfulness.

A similar (though stylistically different) sense of mischievous elfin whimsy pervades the a cappella *Three Shakespeare Choruses*, Op. 39, by **Amy Beach** (1867-1944), America's first widely acclaimed female composer – renowned for her richly intuitive and unapologetically romantic streak. She wrote them in 1897 while she was still known as Mrs. H. H. A. Beach, no doubt to placate her husband: a socially prominent Boston physician. Believing that a woman's place is in the home, he restricted her performing activities, despite her reputation as a brilliant pianist – though he still allowed her to compose. She didn't revert to her own name, Amy Marcy Cheney Beach, until after her husband's death in 1911.

Shakespeare's plays – particularly those dealing with supernatural fantasy-themes – remain some of the most popular textural sources for choral composers everywhere. And so it is with these three pieces, in which the texts of the set's first and third pieces are drawn from *A Midsummer Night's Dream*; the words of the second are from *The Tempest*. "Over hill, over dale" is a buoyant choral tumble, in which the fairy characters (including Puck) seem to be blithely flitting across the surreal landscape. The gentler "Come unto these yellow sands" is a lovely setting of Ariel's siren-song as the invisible sprite welcomes the ship-

wrecked Ferdinand to Prospero's magical island. In the lovely, gently dancing "Through the house give glimmering light," the royal fairy couple seems to be happily confirming their positive influence over the outcome of the play's concluding marriage banquet.

Josef Rheinberger (1839-1901) was probably the only composer of note to hail from the tiny nation of Liechtenstein, though he spent most of his life in Munich – where he was an acclaimed organist, conductor, conservatory professor and composer. While his magnificent organ works have kept his name alive since his passing, Rheinberger's considerable output in most other classical genres has, until recently, remained obscure. In particular, many top choirs have lately rediscovered his extensive body of both sacred and secular choral music, restoring his reputation as a major figure in both the German sacred vocal and part-song traditions. His conservative style – like that of his contemporary (and friend) Johannes Brahms – stood in firm opposition to the (then) *avant-garde* approaches of Wagner and Liszt. But his exceptional melodic and harmonic gifts, as well as his senses of musical cohesion and beauty, have combined to gain him many new admirers in our time.

Original works for female chorus were rather rare until fairly late in the Romantic period: except in girls' schools and convents, women's predominantly domestic roles (and societal restrictions) made it difficult for them to form choirs, or – for that matter – to perform most other kinds of music besides opera or oratorios. In fact, Brahms was the first composer to create an appreciable body of trebles-only choral music, most of which was written during his

Leipzig years for the ladies' choir he founded there in 1859. Following in his footsteps, Rheinberger further expanded the spare repertoire with a pair of masses, two secular song cycles and several single pieces, both secular and sacred.

Perhaps the best known of such single sacred pieces is *Wie lieblich sind deine Wohnungen* (How lovely is thy dwelling-place), Op. 35 (1865): a truly heavenly setting of a Psalm 84 paraphrase. Its lush, gently ecstatic lines extol the celestial beauties of paradise, with the intricate harp accompaniment "instrumental" in setting the quietly joyous mood.

While the six a cappella pieces of *Sechs Gesänge* (Six songs), Op. 131 (1882) are nominally secular and true to the German Romantic part-song tradition, there are sacred overtones – particularly in "Ein Bild am Pfad" (An image along the path), a sweetly reverential piece recounting the poet's impressions upon encountering a shrine to the Holy Virgin along a pathway. "Die alte Tanne" (The old fir-tree) is more solemn and reflective as it recounts the worldly events that the tree has "witnessed" and ends with the tree as a symbol of eternal rest. Bubbly and refreshing contrast comes with "Die Gebirgsbach" (The mountain stream), its lighthearted spirit evoking a blithe impression of youth. "Im Erdenraum" (In earthly spaces) expresses the healing power of the night in dreamy, reverential fashion – with a particularly acute sense of yearning: a key theme of the Romantic era. "Märchenzauber" (Fairy-tale magic) achieves a wondering and nostalgic mood, as the poet recalls the cozy childhood comfort of nestling with purring kittens indoors as his grandmother tells fairy tales on a snowy winter night. "Gute Nacht" (Goodnight) – another gentle, quasi-

sacred piece – combines striking natural imagery with spiritual thoughts as the night falls.

With a few notable exceptions, the smaller-scale choral compositions of **Felix Mendelssohn** (1809-1847) – like those of Rheinberger – have been unfairly neglected until recent decades, languishing in the shadow of his grand oratorios (*St. Paul* and *Elijah*). Mendelssohn was born Jewish, though his immediate family converted to the Lutheran faith (more for social than religious reasons) while he was still a small boy. It is thus rather ironic that he grew up to become his generation's most influential German composer of sacred music for the Protestant liturgy – which, by the early 1800's, had lost touch with its vital Baroque-era roots. While he wrote a few short sacred pieces in the 1830s, he despaired of ever contributing to the musically spare church practices of his day. However, by the end of that decade, reforms were under way that (among other aspects) prescribed an expanded liturgical role for music. When the arts-loving Friedrich Wilhelm IV took the Prussian throne in 1840, he promptly appointed Mendelssohn as his court's Music Director. With oversight over the Berlin Cathedral's music, he produced an appreciable body of motets and other sacred pieces that stand as some of his most profound music.

Anticipating this resurgence of sacred Protestant music, Mendelssohn published his *Drei Motetten*, Op. 39, for treble voices and organ, in 1838 – consisting of two pieces (one revised) dating from 1830, plus another from 1837. His inspiration for setting them for women's voices was his 1830 visit to Rome, where he heard the sublime singing of the French nuns at the Church of Trinità Dei

Monti. *Veni Domine* (Come, Lord; 1830, revised 1837-8) begins with a bleak, downward vocal line that leads into a solemn chorus crowned with a touching solo soprano line; the music and text combine to convey a fervent plea to the Lord for mercy within a context of penitential abasement. The opening Chorus of the two-section *Laudate pueri* (Praise, children of God; 1837) is a fervent hymn of heartfelt praise, laced with florid, quasi-canonic patterns that reveal Mendelssohn's supreme polyphonic skills. The following Trio is softer and simpler, but no less sincere – offering spiritual reinforcement of the previous section. The final *Surrexit pastor bonus* (The good shepherd is risen; 1830) is another multi-section motet; it recounts the biblical story of Christ's resurrection. The introductory Chorus announces the good news in simple, yet radiant musical language. The following Duet reflects the agitation and alarm of the two Marys upon finding the tomb empty and their urgent plea to the angel to tell them where they may find Jesus. The regal-sounding solo contralto (the angel) then solemnly confirms the resurrection and directs them to Galilee. The concluding Chorus echoes the angel's words, but now in bright and jubilant tones, with a marvelous final fugue that again shows off the composer's hallmark contrapuntal wizardry.

Gioachino Rossini (1792-1868), his era's most wildly successful composer of operas, suddenly stopped composing them in 1829 at the age of 38 – no doubt burned out after more than twenty hectic years during which he had churned out 38 operas. But he didn't forsake composition entirely, producing his wonderful *Stabat Mater* in 1832 – plus a number of other mostly sacred compositions, including (in 1844) the *Trois choeurs religieux*, for

women's chorus and piano. The 14 books of his so-called *Sins of Old Age* came much later, though some of their content may well have been written in the years of relative seclusion immediately following his retirement from the world of opera.

The first two choruses, “La foi” (faith) and “L'espérance” (hope) derive from SATB movements in Rossini's 1817 work, *Edipo Coloneo*: his incidental music to an Italian rendering of Sophocles' tragedy. In 1844, Rossini revised the material for women's chorus and piano, and added a third chorus, “La charité” (charity); French texts were also inserted at this time. The work received its premiere in this version on November 20, 1844, in Paris. Ricordi subsequently published a version in Italian, substituting a shortened and musically different version of the first chorus (“La foi” / “La fede”), though it is unknown who made the changes or why. Etherea's is the premiere recording of the original version of “La foi,” and the first complete recording of the set in French. All three choruses – reflecting essentially positive points of Christian belief and virtue – are rendered in Rossini's hallmark breezy Italianate style, with mostly happy melodies, moments of dramatic contrast, and a predominantly dancelike feel. What these delightful pieces may lack in profundity is more than made up for with their upbeat sacred sentiment, beauteous charm and surpassing sweetness.

— Lindsay Koob

TEXTS AND TRANSLATIONS

Gustav Holst: *Hymns from the Rig Veda*
(translated from Sanskrit by Gustav Holst)

Hymn to the Dawn

Hear our hymn O Goddess,
Rich in wealth and wisdom,
Ever young yet ancient,
True to Law Eternal.

Wak'ner of the songbirds,
Ensign of th'Eternal,
Draw thou near O Fair One,
In thy radiant Chariot.

Bring to her your off ring;
Humbly bow before her,
Raise your songs of welcome,
As she comes in splendour.

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.

Hymn to Vena

Vena comes, born of light,
He drives the many colour'd clouds onward.
Here, where the sunlight and the waters mingle
Our songs float up and caress the new-born infant.

The child of cloud and mist appeareth on the ridge
of the sky,
He shines on the summit of creation.
The hosts proclaim the glory of our common Father.

He hath come to the bosom of his beloved.
Smiling on him,
She beareth him to highest heav'n.

With yearning heart
On thee we gaze, O gold-wing'd messenger of mighty Gods.

Wise men see him in their libations
As the sacrifice mounts to the eternal heights, mingling
with our solemn chant.

He stands erect in highest heav'n,
Clad in noble raiment,
Arm'd with shining weapons,
Hurling light to the farthest region,
Rejoicing in his radiant splendour.

Hymn of the Travellers

Go thou on before us,
Guide us on our way,
Mighty One.
Make our journey pleasant,
Never let us stray.
Wonder-worker hearken,
Come in thy splendor, come in thy mighty pow'r.

Trample on the wicked,
All who would oppose,
Mighty One.
Drive away the robber,
Drive away our foes.
Wonder-worker hearken,
Come in thy splendor, come in thy mighty pow'r.

As we journey onward,
Songs to thee we raise,
Mighty One.
Thou didst aid our fathers,
Guard us all our days.
Wonder-worker hearken,
Come in thy splendor, come in thy mighty pow'r.

Feed us and inspire us,
Keep us in thy care,
Mighty One.
Lead us past pursuers
Unto meadows fair.
Wonder-worker hearken,
Come in thy splendor, come in thy mighty pow'r.

Gustav Holst: *Two Eastern Pictures*
(Kalidasa, translated from Sanskrit by Gustav Holst)

Spring

Spring the warrior hither comes,
Bow-string formed by rows of bees
And his darts tipped with buds
Wound our hearts with sweet love-longing.

Now the trees put forth their flowers,
On the lakes the lilies fair
Show their heads midst the waves
Melting hearts with sweet love-longing.

What fair maid can vie with Spring?
What sweet voice the cuckoo's song?
Or smiling teeth the jasmine's hue?
Or rosy lips the op'ning flowers?

Bending down with blushing buds,
Flaming mango branches wave
To and fro with the breeze
Filling hearts with sweet love-longing.

And within the lotus flower
Dwells her love, the murm'ring bee
Who with kiss and embrace
Satisfies her sweet love-longing.

Summer

The fierce glaring day is gone.
Gente night hath spread her mantle cool and refreshing,
lit by rays of a thousand stars and by the golden moon.

The moon shineth on yon roof.
Here lie maidens, crowned with jasmine, clad in silk
raiment,
on their ankles are rings that tinkle sweetly as they move.

Wafted by jewel covered fans, sweetest perfume floats
o'er each breast.
Song and harp unite with warbling birds to rouse from
sleep the god of love.

Josef Rheinberger: *Wie lieblich sind deine Wohnungen*

Wie lieblich sind deine Wohnungen, o Herr!
Es sehnt sich meine Seele
nach dem Vorhof des Herrn.
Mein Herz frohlockt in dem lebendigen Gotte.
Denn der Sperling findet sein Haus,

Amy Beach: *Three Shakespeare Songs*

Over hill, over dale

Over hill, over dale
Thorough bush, thorough brier
Over park, over pale
Thorough flood, thorough fire
I do wander everywhere,
Swifter than the moon's sphere;
And I serve the fairy Queen,
To dew her orbs upon the green.
The cowslips tall her pensioners be;
In their gold coats spots you see,
Those be rubies, fairy favours,
In those freckles live their savours:
I must go seek some dew-drops here,
And hang a pearl in ev'ry cowslip's ear.

Come unto these yellow sands

Come unto these yellow sands,
And then take hands,
Curtsied when you have and kissed
The wild waves whist,
Foot it featly here and there;
And sweet sprites the burthen bear.

Through the house give glimmering light

Through the house give glimmering light,
By the dead and drowsy fire;
Ev'ry elf and fairy sprite
Hop as light as bird from brier:
And this ditty, after me,
Sing and dance it trippingly.
First rehearse your song by rote,
To each word a warbling note:
Hand in hand, with fairy grace,
Will we sing, and bless this place.

How lovely are thy dwelling places, oh Lord!
My soul longs
for the court of the Lord.
My heart rejoices in the living God.
As the sparrow finds its house,

Und die Taube obdach im Sturm,
Ich finde deine Altäre,
o du mein König, Herr und Gott!
Selig sind, die in deinem Hause wohnen,
In alle Ewigkeit loben sie dich!
Barmherzigkeit und Wahrheit liebt Gott,
Und denen, die da wandeln in Unschuld,
Gibt er Gnade und Herrlichkeit!

Josef Gabriel Rheinberger: *Sechs Gesänge* Poetry by Franz Alfred Muth (1839-1890), except "Gute Nacht"

Ein Bild am Pfade

Ein Bild am Pfade so mild, so fein,
dich, Frau der Gnade,
birgt hold der Schrein.
Vorüber fliehet der stolze Sinn,
die demut ziehet es mächtig hin.
Es bergen dich Rosen und Efeuzier,
sie alle kosen so traut mit dir;
der Rosendüfte geweihter Schwall,
Gestirne, Lüfte, sie grüßen all!
Erbitt mir Gnade, o Mutter du,
auf jedem Pfade und dann die Ruh.

Die alte Tanne

Einsam im Waldesgrund düster sie steht.
Ob auch des Sommers Luft,
ob wilder Blumenduft mild sie umweht,
düster die steht.
Einsam im Waldesgrund düster sie steht.
Vögel umschwärmen sie,
Kinder umlärmen sie,
wie im Gebet düster sie steht.
Einsam im lichten Grund düster sie steht.
Lärmen und schwärmet nur,
Klaget und härmet nur,
ich werd als Truh' doch eure Ruh,
werd eure Ruh.

Der Gebirgsbach

Frisches Bächlein, aus den Steinen
stürzest schäumend du zu Tal.
Deine mächt'gen, deine kleinen Wellen
grüß ich tausendmal.
Wie ein Kinderauge blauend,
hell und klar wie Kindesherz,
fließest du, zum Himmel schauend,
durch die Dornen, durch den Schmerz.
Frisches Bächlein, lustig schäumend,
voller Jubel, voller Scherz,
sinnig, lieblich fließend, träumend,
wahre dir das junge Herz!
Lass die großen Ströme brausen,
neide nicht die stolze Flut!

and the pigeon finds shelter in the storm,
I find your altars,
Oh you my King, Lord and God!
Blessed are they who live in your house,
For all eternity they praise you!
God loves compassion and truth,
and to those that walk in innocence
He gives mercy and glory!

An Image at the Path

An image at the path so gentle, so fine,
You, Lady of Grace,
The shrine contains you.
Swiftly passes the proud mindset,
Forcefully drawn away by humility.
You are adorned with roses and ivy,
They all caress you so sweetly;
The holy rose fragrances deluge,
Stars, skies, they all greet you!
Beg for me grace, oh Mother,
On every path and then rest [death].

The Old Fir Tree

Lonely and gloomily it [the tree] stands in the middle of the forest.
Even though the summer's air,
even though the wild scent of flowers balmily wafts around it,
Gloomily it stands.
Lonely and gloomily it stands in the middle of the forest.
Birds swarm around it,
Children surround it with noise,
as if in prayer, gloomily it stands.
Lonely in the clearing gloomily it stands.
Just make noise and swarm,
Just wail and despair,
I shall be as a chest [coffin] your rest,
Be your rest.

The Mountain's Stream

Fresh little brook, from the stones
You rush foaming to the valley.
Your powerful, small waves
Do I greet a thousand times.
Like a child's blue eye,
bright and clear like a child's heart,
you flow gazing toward heaven,
Through the thorns, through the pain.
Fresh little brook, merrily foaming,
full of jubilation, full of merriment,
Introverted, lovely flowing, dreaming,
Keep young at heart!
Let the large rivers roar,
Do not be jealous of the proud flood!

In der Wäldergrünen Klausen,
o da haust sich's gar zu gut!

Im Erdenraum

Im Erdenraum rings Schlaf und Traum,
nur Mondenlicht vom Himmel bricht.
Kein Laut, kein Klang das Tal entlang;
befriedet, weit ist alles Leid.
O Sommernacht voll hehrer Pracht,
wie küssest du die Wunden zu.
Stillst Tränen heiß, lehrst beten leis.
O stille auch mit deinem Hauch
mein Sehnen sacht, o Sommernacht.

Märchenzauber

Draußen Nacht und dichte Flocken,
endlos fällt der kalte Schnee,
in der Stube nur Frohlocken,
Frühlingslust trotz Winterweh.
Kätzchen spielen, Miesekätzchen,
surrend, schnurrend, lieb und traut,
mit den sammetweichen Tätzchen
eines nach dem andern haut.
Und wie'n Kätzchen lieb und traulich
schmiegt sich's liebe Kindlein an,
lauscht der Ahne in der Märchen selgem Bann.
Märchen schaurig, Märchen traulich,
weiß die Ahne, Märchen hold;
In die Seele auferbaulich
birgt die Kleinelichtes Gold.
Könnt ich doch wie ehemals lauschen,
Märchenzauber wieder sehn,
o wie gerne möcht ich tauschen!
Doch die kalten Flocken wehn.

Gute Nacht Poem by Emanuel Geibel (1815-1884)

Schon fängt es an zu dämmern,
der Mond als Hirt erwacht
und singt den Wolkenlämmern
ein Lied zur guten Nacht.
Und wie er singt so leise,
da dringt vom Sternenkreise
der Schall ins Ohr mir sacht.
Schlafet in Ruh!
Vorüber der Tag und sein Schall,
die Liebe Gottes deckt euch zu allüberall.
Von Tür zu Türe wallet der Traum,
ein lieber Gast,
das Harfenspiel verhallt
im schimmernden Palast.
Im Nachen schläft der Ferge,
die Hirten auf dem Berge,
sie halten ums Feuer Rast.
Schlafet in Ruh!

In the woods' green retreats,
It is good to dwell!

On Earth

Everywhere on earth are sleep and dream,
Only moonlight breaks from heaven.
No noise, no sound [rings] from the valley;
Soothed everywhere is all pain.
O summer night full of sublime splendor,
How your kisses close the wounds.
You stop hot tears and teach to pray.
Oh still also with your breeze
My yearning gently, oh summer night.

Fairy-tale Magic

Outside [are] night and dense flakes,
endless falls the cold snow,
in the parlor only glee,
Joy of spring in spite of winter pain.
Kittens play, sweet little kittens,
buzzing, purring, kind and cozy,
with velvety soft little paws,
One paws after the other.
And how a kitten, kind and cozy,
nestles the dear little child,
listening to the blissful spell of the grandmother's fairy-tale.
Fairy-tales gruesome, fairy-tales friendly,
knows the grandmother, fairy-tales lovely;
In the soul edifying
Keeps the small one bright gold.
Could I yet as before listen
to fairy-tale magic again,
Oh how much would I trade for that!
Yet the cold flakes blow.

Good Night

Night is falling,
The moon wakes like a shepherd
and sings the cloud-lambs
A lullaby.
And while he sings so gently,
Sounds from the starry circle
The song gently in my ear.
Sleep in peace!
Over [are] the day and its clangor,
The love of God covers you everywhere.
The dream floats from door to door,
a dear guest,
the harp-playing fades away
In the shimmering palace.
The ferryman sleeps in the small boat,
the shepherds [sleep] on the mountain,
Resting around the fire.
Sleep in peace!

Gut Nacht denn, all ihr Müden,
ihr Lieben nah und fern,
nun ruh auch ich im Frieden,
bis glänzt der Morgenstern.
Die Nachtigall alleine singt noch
im Mondenscheine und lobet den Herrn.
Schlafet in Ruh!
Vorüber der Tag und sein Schall,
die Liebe Gottes deckt euch zu allüberall.

Rheinberger translations by Derek Greten-Harrison and Markus Rathey

Felix Mendelssohn: Drei Motetten

I. Veni Domine

Veni Domine et noli tardare!
Relaxa facinora plebi tuae,
et revoca dispersos in terram tuam.
Excita Domine potentiam tuam,
ut salvos nos facias,
veni Domine et noli tardare!

Good night now, all you tired,
dear ones near and far,
now I do rest in peace as well,
Until the morning star shines.
Only the nightingale still sings
In the moonlight and praises the Lord.
Sleep in peace!
Over [are] the day and its clangor,
The love of God covers you everywhere.

Come, Lord, and do not delay!
Forgive the wrongdoing of your people,
and bring back the dispersed to your land.
Raise up, Lord, your power
to save us,
come, Lord, and do not delay!

II. Laudate pueri

1. Chorus
Laudate pueri Dominum,
laudate nomen Domini.
Sit nomen Domini benedictum
ex hoc nunc et usque in saecula.

Praise the Lord, children,
praise the name of the Lord.
May the name of the Lord be blessed,
now and forevermore.

2. Trio
Beati omnes qui timent Dominum
Qui ambulat viis eius.

Blessed are those who fear the Lord.
and who walk his paths.

III. Surrexit pastor bonus

1. Chorus
Surrexit pastor bonus,
qui animam suam posuit pro ovibus suis.
Alleluia!

The good shepherd has risen,
he who laid down his life for his sheep.
Alleluia!

2. Duet
Tulerunt Dominum meum
et nescio ubi posuerunt eum.
Si tu sustulisti eum, dicito mihi,
et ego eum tollam.

They have taken my lord,
and I do not know where they have put him.
If you have taken him, tell me,
and I shall take him.

3. Solo
4. Chorus
Surrexit Christus spes mea:
praecedet vos in Galilaeam.
Alleluia!

Christ, my hope, has risen:
He will go before you into Galilee.
Alleluia!

Rossini: Trois chœurs religieux

La foi (P. Goubaux)
Quand l'âme aux jours d'orage
qui viennent l'assaillir,
sans force et sans courage,
se sent prête à faillir.

Faith
When during stormy weather
which comes to assail, the soul
finds itself without strength and courage
and ready to falter.

Soudain un phare éclaire
les bords de l'horizon,
plus vif que la lumière,
plus fort que la raison.

Ce phare qui vient luire,
ce phare c'est la foi,
c'est Dieu, qui vient nous dire:
fidèle crois en moi!

Sa voix fait fuir le doute,
et son doigt nous fait voir,
au bout de notre route,
la fête d'un beau soir.

L'espérance (H. Lucas)
Sainte espérance,
prête assistance
à la souffrance,
entends nos vœux.

Viens par tes charmes,
tarir nos larmes,
tarir nos larmes
dans tous les yeux.

Chacun t'implore,
brillante aurore,
fais nous éclore
des jours heureux.

La charité (L. Colet)
Chorus:
Force de l'âme, ô charité!
Ta voix enflamme l'humanité.
Tu nous rends frères,
et dans nos misères
Toujours ton bras soutient nos pas.

Solo: Estelí Gomez, soprano
Par ta présence Dieu se fait voir,
A l'indigence tu rends l'espoir.
Le coeur qu'inonde ton noble feu
Porte en ce monde le souffle de Dieu.

Chorus:
Force de l'âme, etc.

Solo: Jessica Petrus, soprano
Lorsque la terre suivra tes lois,
Les cris de guerre mourront à ta voix.
L'orgueil la haine en ce saint jour,
Auront pour chaîne ton pur amour.

Chorus:
Force de l'âme, etc.

Rossini Translations by Clarice A. Cloutier

Yet suddenly a lighthouse illuminates
the edges of the horizon
more vividly than a lamp,
more strongly than reason.

The lighthouse which glows,
this lighthouse is faith,
it is God who comes to tell us,
oh faithful one, believe in me!

His voice forces doubt to flee,
and his finger makes us to see
the end of the long road,
the celebration of an excellent evening.

Hope
Holy hope,
ready to assist
in suffering,
give ear to our desires.

Come by your grace to
dry the tears,
dry the tears
in all men's eyes.

Each asks of you,
oh brilliant aurora,
make happy days
bloom for us.

Charity
Chorus:
Strength of the soul, oh charity!
Your voice kindles humanity.
You make us brothers,
and in our miseries
your arm supports our steps.

Through your presence, God makes his own known.
You give hope to poverty.
The heart which fans the noble flame
carries God's breath into this world.

Chorus:
Strength of the soul, etc.

When the earth follows your laws,
the cries of war will cease at your voice.
Pride and hate, on this holy day,
will be bound together by your pure love.

Chorus:
Strength of the soul, etc.

ARTIST BIOS

Derek Greten-Harrison (artistic director) earned his Bachelor of Music from Manhattan School of Music and Master of Music in opera performance from Purchase College, State University of New York. He is highly sought after for his compelling work both as a countertenor and as a baritone. As a countertenor, he has been a featured soloist in Handel's *Messiah* and *As Pants the Hart*, Bach's *Magnificat* and *Gottes Zeit ist die allerbeste Zeit*, and Marc-Antoine Charpentier's *Messe de Minuit de Noël*, among other works. In addition to directing *Etherea*, he is also the longtime alto section leader at St. Paul's Episcopal Church in Fairfield, Connecticut.



Derek Greten-Harrison

As a baritone, Derek has performed the roles of Escamillo in Bizet's *Carmen*, Betto and Spinelloccio in Puccini's *Gianni Schicchi*, the Gendarme in Poulenc's *Les mamelles de Tirésias*, and Shakespeare's arch villain Antonio in the New York premiere production of Lee Hoiby's *The Tempest*. Subsequently he was asked to interpret his *Tempest* role in the highly acclaimed studio recording released by Albany Records. Derek's versatility as a singing actor has also led to musical theater performances as Fred/Petruchio in Cole Porter's *Kiss Me, Kate* and Harold Hill in Meredith Willson's *The Music Man*.

When not performing, Derek is a published writer and music critic who regularly reviews recordings and performances for *Opera News* magazine. He is currently authoring a book about the vocal training and performing careers of sopranos in the Golden Age of the American Musical.

Arianne Abela earned her Master's degree in choral conducting from Yale School of Music and Yale Institute of Sacred Music, where she studied with Marguerite Brooks, Jeffrey Douma, Simon Carrington, and Masaaki Suzuki. She is currently the director of choral music at Notre Dame High School in West Haven and the Greater Hartford Academy of Arts (both in Connecticut), and in 2011 was acting choral director at the Westover School for Girls. Arianne also conducts and sings in the choir at Christ Church, New Haven, and performs regularly with the Yale Camerata and Yale Choral Artists. A native of San Francisco, she sang for many years with the San Francisco Girls Chorus. Arianne is founder of House of Clouds, an organization dedicated to raising money for charities through musical performance and collaboration.

Praised for her "nimble voice" and "artistry that belies [her] young years," (*Kansas City Metropolis*) soprano **Estelí Gomez** enjoys a varied career of solo and ensemble singing throughout North America and Europe. In November 2011 Estelí was awarded first prize in the Canticum Gaudium International Early Music Voice Competition in Poznań, Poland, and extended her time in Europe to perform additional concerts in Munich and The Hague. After graduating from Yale College in 2008, she earned her Master's degree in voice at McGill, studying with Sanford Sylan. While in Montreal, Estelí performed the title role in Handel's *Agrippina* with Opera McGill, and recorded a JUNO-nominated CD of Spanish Baroque music with Ensemble Caprice. Estelí has recently performed with Roomful of Teeth, Trinity Wall Street, Clarion Music Society, Conspirare, Seraphic Fire, Santa Fe Desert Chorale, Ensemble 1729, Les Violons du Roy, Ensemble Caprice, and Daniel Taylor's Theater of Early Music. Recent and upcoming performances include a recital of works created for her by composers at University of Oregon, Eugene, on the Vanguard Series for new and emerging artists; participation in the Victoria Bach Festival as a New Young Artist and featured recitalist; and soprano solos in a performance of Handel's *Messiah* with the Poznań Boys' Choir in Poland.

Soprano **Allison Holst-Grubbe** earned a Bachelor of Music in music education and vocal performance from Ithaca College and conducted graduate studies in music education at the University of Connecticut. In addition to teaching in public schools and her private studio, Allison has performed as a choral musician throughout New England, and as a recitalist at venues such as the New Britain Museum of American Art and the Women Composers Festival of Hartford. She is currently a section leader and soloist at South Congregational Church in Hartford, Connecticut. An AmeriCorps alumna, Allison works for Big Brothers Big Sisters.

Contralto **Heather Petrie** holds a Bachelor of Arts in voice from Bard College and a Master of Music in opera performance from SUNY Purchase Conservatory of Music. She is an active soloist throughout New York and Connecticut, and performs frequently with choral ensembles in Manhattan, including Musica Sacra, Voices of Ascension, and Sacred Music in a Sacred Space. She is currently a full-time member of the newly formed Manhattan Concert Chorale.

In addition to *Etherea's* debut CD, *Ceremony of Carols*, Heather's discography includes *Joyful!*, a gospel/jazz interpretation of the Psalms by Pete Malinverni, and *Sure On This Shining Night*, an album of Morten Lauridsen's choral pieces recorded with Voce at the request of the composer. On the opera stage, Heather has portrayed the Witch in *Hansel and Gretel*, Marcellina in *Le nozze di Figaro*, Flora in *La Traviata*, Larina in *Eugene Onegin*, Miss Todd in *The Old Maid and the Thief*, Baba in *The Medium*, and Arnalta in *L'incoronazione di Poppea*. She has also toured South Korea extensively with her husband, guitarist and producer David Veslocki.

Praised by the *New York Times* for her "impressive clarity and color" and "velvety suaveness," American soprano **Jessica Petrus** most recently performed Gabriel in Haydn's *Die Schöpfung* conducted by Masaaki Suzuki. Other season highlights include the Queen and First Woman in a semi-staged version of Handel's *Solomon*, soprano soloist in Handel's *Messiah*, and soprano soloist in Bach's *St. Matthew Passion* on tour in



Etherea Vocal Ensemble with Grace Cloutier and Alan Murchie

Italy. An avid performer and advocate of contemporary music, Jessica world-premiered Robert Kyr's *The Annunciation* in December 2011 and performed Steve Reich's *Proverb* with direction by the composer. The Michigan native earned her Bachelor's degree from the University of Michigan and her Master's degree at the Yale Institute of Sacred Music. She lives in Boston, Massachusetts.

Soprano **Amanda Sidebottom** is increasingly sought after as a soloist and chamber singer in New York and beyond. She recently appeared as a soloist with the Mark Morris Dance Group, singing under Morris's baton in Vivaldi's *Gloria* and Bach's *Jesu, meine Freude*. Coming off a well-received recital at the Berkeley Early Music Festival in California, her duo Well-Tuned Words (with lutenist Erik Ryding), recently made its European debut—appearing in concerts in Milan, Paris, and Amsterdam—and also gave recitals closer to home in New York, Connecticut, and Boston. This season, Amanda will be a featured soloist with Brooklyn Baroque and the period chamber ensemble The Soul's Delight, as well as at the Cathedral of St. John the Divine's holiday concert. As a choral singer, Amanda will return to both the Yale Choral Artists (Rachmaninoff's *Vespers*) and the Bach Choir at Holy Trinity (Bach's *Magnificat*) and will make her Alice Tully debut in a sixteen-voice SSAA chorus singing Brahms and Mendelssohn with the American Classical Orchestra.

Rebekah Westphal, a native of England, came to the United States to study at Bennington College and then attended McGill University in Canada, where she studied musicology. She was founder and artistic director of the eight-voice ensemble *passio*, and has sung in vocal ensembles across the USA. She has trained with Peter Phillips and The Tallis Scholars, Roberta Bishop, Kevin Komisaruk and Pierre Masse. Prior to moving to New Haven, Rebekah was on the faculty at The Music School of the Rhode Island Philharmonic. Currently she is the Director of International Undergraduate Admissions at Yale University.

Hailed as “an accomplished, poised, self-assured performer” (*New York Concert Review*) with “breadth of expression and remarkable tone” (*Choral Journal*), virtuoso harpist **Grace Cloutier** trained at The Juilliard School, Yale University, and in France. She gave her solo Carnegie Hall debut



Grace Cloutier

recital in 2006, performed an encore solo recital there in 2008, and has since performed for audiences across the United States, Canada, Europe, and the Middle East, regularly appearing in recital for the American Harp Society, the World Harp Congress, and the Ukrainian National Music Festival. She co-founded Ukraine’s International Harp Competition, where she serves as head juror of a panel comprised of musicians from Moscow’s Bolshoi Theatre. As a chamber musician, she regularly performs with soprano Jennifer Black (The Metropolitan Opera) and Etherea Vocal Ensemble, and has performed with the Calder String Quartet, amongst others. A dedicated teacher, Grace regularly gives master classes nationwide and has held multiple residencies at UCLA, served on the faculty at The University of Texas, and has recently been appointed to the faculty at The Hartt Conservatory of Music.

Grace has been privileged to work with many respected conductors, including Leonard Slatkin, David Robertson, Julius Rudel, Andrew Litton, James De Priest and Alexander Vedernikov. She has performed with the Moscow Chamber Orchestra and the Moscow Philharmonic at Carnegie Hall, and has been featured as a soloist with Constantine Orbelian and Dmitri Hvorostovsky. An advocate of new music, she has collaborated with numerous composers, including Pulitzer Prize-winner David Del Tredici, whose newest harp work, *Aeolian Ballade*, she premiered at Carnegie Hall.

Grace maintains an active concert schedule, and has been featured on recordings including *Radiant* and *Winter Solace* (HIP Records, 2004 and 2008), *Ceremony of Carols* (Delos Records, 2011), *Toni Dolce* (Purple Critter, 2012), and *The Harp Music of David Lefkowitz* (Albany Records, 2012).

For up-to-date information, please visit www.gracecloutier.com.

Alan Murchie is a versatile musician whose performance schedule includes regular appearances as a solo pianist, organist, conductor, chamber musician, and lecturer. Recent concert performances include piano and organ concerti with The Knights, a live recital on WGBH Boston with BSO cellist Owen Young, and appearances at summer festivals including Maverick Concerts in Woodstock, New York. As a solo pianist, Alan has toured Morocco and has performed in Vienna, Berlin, Edinburgh, Venice, and Florence. As organist, Alan’s New York recital venues have included the Church of St. Ignatius Loyola and Saint Thomas Church Fifth Avenue.



Alan Murchie

Alan’s musical career began at age ten, when he joined the renowned Saint Thomas Choir of Men and Boys. He later attended Yale College, where he was named “most promising and gifted composer” and his *Paeon* for brass and woodwinds was chosen to open a concert dedicating the new Yale School of Music campus. After college, Alan returned to Saint Thomas as Organ Scholar and as a member of the Choir School faculty. He has served as Organist and Choirmaster at St. James’ Church, Madison Avenue, and Christ’s Church in Rye, New York, and at the Episcopal Church at Yale, Berkeley Divinity School at Yale, and Trinity Episcopal Church in Southport, Connecticut. He currently serves at St. John’s Episcopal Church in Washington, Connecticut, and is Adjunct Professor of Music History at Fairfield University, where he also conducts the University orchestra.

Noah Horn holds two Master of Music degrees from Yale University (one in organ performance, and one in choral conducting) and a Bachelor of Music from Oberlin College. He is currently enrolled at the Yale Institute of Sacred Music, studying with Marguerite Brooks in the D.M.A. program in choral conducting. He currently serves as director of the professional choir at Christ Church in New Haven, Connecticut, and has previously held positions at St. Thomas’s Episcopal, New Haven; St. Peter’s Episcopal, Lakewood, Ohio; and with the United Girls’ Choir and Elm City Girls’ Choir (New Haven). Noah is a native of Davenport, Iowa, and is an active conductor, singer, organist, pianist, harpsichordist, and composer.

