

Saturday, April 22, 2017, 8pm
 Hertz Hall

Before the concert, UC Berkeley's Perfect Fifth will welcome Cappella SF to the stage with two selections, conducted by Steven Lauterwasser.

Cappella SF

Ragnar Bohlin, *artistic director*

Soprano
 Kelly Ballou
 Cheryl Cain
 Crystal Kim
 Elizabeth Kimble
 YoonGeong Lee
 Alexandra Sessler
 Joanna Taber
 Congcong Wang

Alto
 Mindy Ella Chu
 Silvie Jensen
 Gail Nakano
 Leandra Ramm
 Meghan Spyker
 Nicole Takesono

Tenor
 Mickey Butts
 Elliott Encarnación
 Kevin Gibbs
 Ben Jones
 Matt Perkins
 Jonathan Thomas

Bass
 Daniel Brakefield
 Erik Ingelsson
 Peter Dennis Mautner
 Clayton Moser
 Chung-Wai Soong
 Nick Volkert

PROGRAM

Behold the Stars

Johann Sebastian BACH (1685–1750) *Lobet den Herrn, alle Heiden*, BWV 230

Sven-David SANDSTRÖM (b. 1942) *Lobet den Herrn*, Motet No. 1
 for double choir *a cappella*

Ola GJEILO (b. 1978) *Veni Sancte Spiritus* (World Premiere)

Z. Randall STROOPE (b. 1953) *We Beheld Once Again the Stars*

INTERMISSION

Arvo PÄRT (b. 1935) Excerpts from *Kanon Pokajanen*
 Ode 1
 Prayer after the Kanon

Frank MARTIN (1890–1974) *Mass for Double Choir*
 Kyrie
 Gloria
 Credo
 Sanctus
 Benedictus
 Agnus Dei

Major support provided by The Bernard Osher Foundation.

Johann Sebastian Bach
Lobet den Herrn, alle Heiden, BWV 230

When considering the sacred vocal music of J. S. Bach, listeners often recall the great Passions or the remarkable series of cantatas for the Lutheran liturgy. Yet the six surviving motets traditionally attributed to him reach the apex of choral polyphony in the Baroque period. Difficult to perform but beloved by audiences, they exhibit the same formidable virtuosity and sensitivity to text that cement him as the ranking composer of his era.

First published in 1821, *Lobet den Herrn* is a motet composed from Psalm 117, verses 1–2. Already an ancient term in Bach's day, the motet was a sacred vocal composition for liturgical or devotional use written in the style of Renaissance masters. Little is known regarding the date and circumstances of *Lobet's* composition; scholars even dispute its authenticity. Unique among the six works, it features only four voice parts, lacks a concluding chorale and contains a separate instrumental bass line for continuo. Tonight's performance features Cappella SF alone.

The motet opens with a brisk, cheerful fugue on a lively theme of rising leaps. An undulating phrase derived from the opening next unfolds with "und preiset ihn" ("and praise him"). "Denn seine Gnade" ("For his grace") introduces a leaner, chordal texture pairing high voices against low, with rhetorical flourishes over "Wahrheit" ("truth") and "Waltet" ("rule"). An apt evocation of eternity concludes the section with an extended elaboration on "Ewigkeit." The opening tempo and texture returns for a dazzling alleluia conclusion in triple meter.

Sven-David Sandström
Lobet den Herrn, Motet No. 1

Perhaps Sweden's best-known living composer, Sven-David Sandström has created a substantial body of more than 300 compositions, spanning virtually every genre. In the 21st century, he has focused his effort on sacred choral music, a natural fit for the strong singing tradition of his native country. Though avant-garde in his early years, his musical language retains a

strong tonal character. His special predilection for the music of J.S. Bach culminates in a monumental cycle of music for the feast days of the Swedish ecclesiastical calendar, a nod to the singular body of sacred cantatas by the Baroque master who inspires him.

Lobet den Herrn is from a set of works modeled after the six celebrated motets attributed to Bach. Unlike Bach's sole motet for single chorus, however, Sandström's *Lobet* deploys a double chorus. Like Bach, Sandström divides the Psalm text into a three-part structure of contrasting tempo and texture, but this is an original work, not an adaptation. Syncopated stretto entrances mimic jazz scat singing (the final "t's in "lobet" even sound like snapping fingers), which build to initial high points emphasizing "Heiden" ("nations") and "Völker" ("people"). A reverent mood with a simpler chordal texture emerges; soaring sopranos proclaim God's "Wahrheit" ("truth"), while the full ensemble extols His rule for "Ewigkeit" ("eternity") in a rapturous climax. A fugal alleluia recalls the opening but feels almost like an afterthought—short, virtuosic and ebullient.

Ola Gjeilo
Veni Sancte Spiritus (World Premiere)

Born in Norway, Ola Gjeilo now lives in the United States, and it is this adopted country that has most influenced the composer's unique style, one that is both contemporary and familiar. Gjeilo's influences have included jazz legends Keith Jarrett and Pat Metheny, glass artist Dale Chihuly, architect Frank Gehry, and—especially—film composers such as Thomas Newman. Gjeilo brings all of these influences together to create music that is most often described as "cinematic and evocative, with a lush, harmonious sound."

"Veni Sancte Spiritus" is a traditional prayer asking for the grace of the Holy Spirit. It has been used for centuries as a prayer of private devotion. The texts appear in the propers for the feast of Pentecost in both the Mass and Divine Office, and also in the votive Mass of the Holy Spirit. Cappella SF thanks Russell Irwin for this commission.

Z. Randall Stroope

We Beheld Once Again the Stars

A distinguished American composer, choral director and educator, Z. Randall Stroope is the director of choral and vocal studies at Oklahoma State University-Stillwater. He appears regularly as a guest conductor in the US and abroad and has directed international choral festivals for many years. A prolific composer, he is best known for choral compositions heard around the world in performances and on recordings. Their warm and accessible style suggests a kinship with the vocal music of friend and colleague Morten Lauridsen.

The text of *We Beheld Once Again the Stars* contains select verses from the final Canto 34 of Dante's *Inferno*. As the last step in an epic journey through Hell, the Roman poet Virgil guides Dante's Pilgrim to a terrifying encounter with Lucifer himself before the two make their way back to earth. The spiritual yearning of the piece complements the devotional and liturgical works performed tonight and thus provides a fitting title for the program.

Soaring call-and-response exchanges between two choirs evoke plaintive conversation between Virgil and the Pilgrim. An agitated depiction of Hell's horror erupts, then yields to the longing for the light from the opening. Emphatic repetition of the brief text builds a sense of weariness that finds release only in the final bars of the work, when at last we behold "again the stars." The listener may decide whether the stars represent an escape from suffering through death, a union with God (either in life or death), or simply hope for renewal after arduous struggle.

Arvo Pärt

Excerpts from *Kanon Pokajanen*

Together with Henryk Górecki and John Tavener, Estonian composer Arvo Pärt is a pioneer of the style called Holy Minimalism. When his serial and sacred compositions of the '60s ran afoul of Soviet authorities, he virtually ceased writing; he converted to the Russian Orthodox Church and studied medieval and Renaissance vocal music. Pärt resurfaced in the mid '70s with a radically simplified style, which he dubbed

tintinnabuli. Named for the Latin word for bells, the technique pairs one line striding between single pitches of a chord with a second moving stepwise through the scale, creating a purity of sound he likened to ringing bells. Pärt went on to enjoy critical and popular success and is now the most performed living composer: ECM recordings of his music have sold millions of copies.

Tonight's performance features the first and final movements of *Kanon Pokajanen*, a multi-part choral work. Completed in 1997, it was commissioned to commemorate the 750th anniversary of Cologne Cathedral, where it premiered the following year. Sung in Church Slavonic, the text is a Russian Orthodox hymn, the "Canon of Repentance to Our Lord Jesus Christ." In Ode 1, a full-throated paraphrase of the Canticle of Moses and Miriam (Exodus 15:1–19) gives way to recitations of individual voice parts alternating between melody and accompaniment. The Prayer after the Canon develops from the mournful interplay of high voices and tenors; when at last the basses join, a united ensemble climbs to a majestic pinnacle of sound before descending, then comes to rest in a reverent "Amen." Throughout, the slow, ritualistic pulse, static D-minor harmony, punctuation of dramatic silences and subtly shifting vocal roles create a mystical, trancelike effect.

Frank Martin

Mass for Double Choir

The son of a Calvinist minister, Swiss composer Frank Martin gained international recognition at age 50 with an oratorio, *Le Vin Herbé*. Calvinist faith and the inspiration of J.S. Bach were pillars of his life and work. The musical language synthesizes French Impressionism with German formalism; his mature style adopts aspects of Schoenberg's 12-tone method without abandoning a tonal center. Martin's sacred works rank among the greatest religious compositions of the century.

An early composition from 1926, the Mass for Double Choirs took four years to complete. Yet the score lay tucked in a drawer, unheard. Nearly four decades later, a choral director in Hamburg convinced him to permit a belated

premiere in 1963. Explaining his hesitation, “I considered it as being a matter between God and myself,” Martin wrote. “I felt then that an expression of religious feeling should remain secret and removed from public opinion.” Steeped in the tradition of plainsong and Renaissance polyphony, the Mass is a classic of the genre and his sole composition for a *cappella* chorus.

The Kyrie unfolds with a gentle, descending melody in high voices; the low voices answer, and after repeated cries combined forces swell into a plangent cry for mercy. After sonorous opening statements of “Gloria in excelsis Deo,” the Gloria exploits the full powers of a double chorus, with calls-and-response exchanges as the text volleys between choirs. In a leaner texture befitting its lengthy text, the Credo features skillful word painting, particularly in the painful “Crucifixus,” the joyful “et resurrexit,” and a solemn “incarnatus est,” which Martin years later reused in his Christmas oratorio, *Le mystère de la Nativité*. In the Sanctus, an exhilarating crescendo of thunderous “Osannas” withholds resolution until the dramatic hush of “excelsis.” One choir intones the Agnus Dei in a slow, chant-like pulse while the other floats above in languorous syncopation; a climax on “miserere” echoing the Osannas then yields to an eloquent closing “Dona nobis pacem.”

—Sam Smith (except *Gjeilo*)

Cappella SF is a professional chamber choir founded by artistic director Ragnar Bohlin, director of the Grammy Award-winning San Francisco Symphony Chorus. Cappella SF was created to bring the magic of a *cappella* music from all stylistic periods to the San Francisco Bay Area and beyond in performances at the highest artistic level.

Members of the ensemble are veterans of the leading professional chorus groups of the San Francisco Bay Area, including Chanticleer, Philharmonia Baroque Chorale, American Bach Soloists, and the choruses of the San Francisco Symphony and San Francisco Opera. Its members teach, lead ensembles, and appear as soloists throughout the Bay Area and beyond. The ensemble’s San Francisco debut per-

formance in February 2014 drew standing ovations from a capacity crowd. A recent reviewer writes, “... it sounded like a group of world-class singers vocalizing under the direction of a fanatical yet inspired director with the vision and skill to show the world the unlimited power of human voices when joined together in harmony.” In its first two years, Cappella SF has collaborated with an environmental nonprofit organization and has presented a wide range of repertoire and styles, including world premieres of no less than six new *a cappella* works.

The choir has already released two recorded albums and will record a third in 2017. *Light of Gold: Cappella SF Christmas* and *Facing West: Choral Music of Conrad Susa and David Conte* are available on line at www.cappellasf.org or from Amazon.

Ragnar Bohlin (artistic director), director of the San Francisco Symphony Chorus since 2007, has conducted the symphony and chorus in J.S. Bach’s *Christmas Oratorio* and Mass in B minor, Fauré’s *Requiem*, *Carmina Burana*, and *Messiah*, as well as the yearly choral concerts. Under his leadership, the San Francisco Symphony Chorus received a Grammy for Best Choral Performance for the recording of Mahler’s Symphony No. 8 under Michael Tilson Thomas.

Bohlin is a sought-after guest conductor worldwide, having led the Swedish Radio Choir on its US tour, the Eric Ericson Chamber Choir, Opera Chorus of Stockholm, and the symphony orchestras and choruses of Malmö, São Paulo, Stavanger, and Edmonton. He was also guest music director for Chanticleer in 2015, and will lead the BBC Singers and Swedish Radio Choir in 2018.

Currently teaching at the San Francisco Conservatory of Music, he has also taught at the Royal Academy in Stockholm and has been a visiting professor at Indiana University and Miami University. He founded Cappella SF in 2014 and has released two recordings with them already under the Delos label.

Bohlin served as choirmaster of Stockholm’s Maria Magdalena Church and holds degrees in organ and conducting from the Royal Academy of Music in Stockholm. He studied with Eric

Ericson, Jorma Panula, Peter Feuchtwanger, and Nicolai Gedda. International prizes and distinctions include the Johannes Norrby and the Swedish America Chamber of Commerce cultural awards.

Cappella SF Board of Directors: Corty Fengler, chair & CEO, Ragnar Bohlin, Jaime Raba, Meredith Riekse, Meg Ray, and Cathleen Josaitis.

Cappella SF wishes to thank Russell Irwin for commissioning the new work by Ola Gjeilo. Thanks also to The Barbro Osher Pro Suecia Foundation, to Elissa Buie and David Yeske, and to Meredith Riekse for their lead gifts.

TEXTS AND TRANSLATIONS

Johann Sebastian Bach
Lobet den Herrn, alle Heiden, BWV 230

and

Sven-David Sandström
Lobet den Herrn, Motet No. 1

Lobet den Herrn, alle Heiden,
und preiset ihn, alle Völker!
Denn seine Gnade und Wahrheit
waltet über uns in Ewigkeit.
Alleluja!

Praise the Lord, all nations,
and praise Him, all peoples!
For His grace and truth
rule over us for eternity.
Alleluja!

—Psalms 117:1-2

Z. Randall Stroope
We Beheld Once Again the Stars

Ma la notte risurge
Oramai è da partir
Ché tutto veduto
Ritornar!
Vexilla Regis prodeunt inferni!
Ma la notte risurge
Salimmo sù, tanto ch'i vidi
De le cose belle che porta 'l
Ciel, per un pertugio tondo.
Quindi uscimmo a riveder le stelle.

—Dante, *Inferno*, Canto 34

But soon it will be night
Now is the time to depart this place
For we have seen and experienced it all.
Return! [to paradise]
The wings of hell's monarch are heard nearby!
But soon it will be night.
I climbed with no thought of looking back.
I passed through a small opening
And finally saw heaven and the supreme light
And beheld once again the stars.

Ola Gjeilo
Veni Sancte Spiritus (World Premiere)
Veni, Sancte Spiritus, reple tuorum corda
fidelium, et tui amoris in eis ignem accende.

Deus, qui corda fidelium Sancti Spiritus
illustratione docuisti: da nobis in eodem
Spiritu recta sapere, et de eius semper
consolatione gaudere.

Come, Holy Spirit, fill the hearts of Thy
faithful and kindle in them the fire of Thy love.

O God, Who taught the hearts of the faithful
by the light of the Holy Spirit, grant that, by
the gift of the same Spirit, we may be always
truly wise, and ever rejoice in His consolation.

Arvo Pärt

Excerpts from *Kanon Pokajanen*

Ode I

Heirmos: When Israel walked on foot in the deep as on dry land, on seeing their pursuer Pharaoh drowned, they cried: Let us sing to God a song of victory.

Have mercy on me, O God, have mercy on me.

Now I, a burdened sinner, have approached Thee, my Lord and God. But I dare not raise my eyes to heaven. I only pray, saying: Give me, O Lord, understanding, that I may weep bitterly over my deeds.

Have mercy on me, O God, have mercy on me.

O woe is me, a sinner! Wretched am I above all men. There is no repentance in me. Give me, O Lord, tears, that I may weep bitterly over my deeds.

Glory be to the Father, and to the Son, and to the Holy Spirit.

Foolish, wretched man, thou art wasting thy time in idleness! Think of thy life and turn to the Lord God, and weep bitterly over thy deeds.

Both now and ever, and unto the ages of ages. Amen.

Theotokion: Most pure Mother of God, look upon me, a sinner, and deliver me from the snares of the devil, and guide me to the way of repentance, that I may weep bitterly over my deeds.

Prayer after the Kanon

O Master Christ God, Who hast healed my passions through Thy Passion, and hast cured my wounds through Thy wounds, grant me, who have sinned greatly against Thee, tears of compunction. Transform my body with the fragrance of Thy life-giving Body, and sweeten my soul with Thy precious Blood from the bitterness with which the foe hath fed me. Lift up my downcast mind to Thee, and take it out of the abyss of perdition, for I have no repentance, for I have no compunction; I have no consoling tears, which uplift children to their heritage. My mind hath been darkened through earthly passions, I cannot look up to Thee in pain. I cannot warm myself with tears of love for Thee. But, O Sovereign Lord Jesus Christ, Treasury of good things, give me thorough repentance and a diligent heart to seek Thee; grant me Thy grace, and renew in me the likeness of Thine image. I have forsaken Thee—do Thou not forsake me! Come out to seek me; lead me up to Thy pasturage and number me among the sheep of Thy chosen flock. Nourish me with them on the grass of Thy Holy Mysteries, through the intercessions of Thy most pure Mother and all Thy saints. Amen

Frank Martin
Mass for Double Choir

Kyrie

Kyrie eleison.
 Christe eleison.
 Kyrie eleison.

Kyrie

Lord, have mercy.
 Christ, have mercy.
 Lord, have mercy.

Gloria

Gloria in excelsis Deo, et in terra pax hominibus bonæ voluntatis. Laudamus te; benedicimus te; adoramus te; glorificamus te. Gratias agimus tibi propter magnam gloriam tuam.

Gloria

Glory to God in the highest, and on earth peace to men of good will. We praise Thee; we bless Thee; we worship Thee; we glorify Thee. We give thanks to Thee for Thy great glory.

Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite Jesu Christe.

Lord God, heavenly King, God the Father Almighty. O Lord Jesus Christ, the only begotten Son.

Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dextram Patris, miserere nobis.

Lord God, Lamb of God, Son of the Father. Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of the Father, have mercy upon us.

Quoniam tu solus sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe. Cum Sancto spiritu in gloria Dei Patris. Amen.

For thou only art holy, thou only art the Lord, thou only art the most high, Jesus Christ. Together with the Holy Ghost in the glory of God the Father. Amen.

Credo

Credo in unum Deum; Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.

Credo

I believe in one God; the Father almighty, maker of heaven and earth, and of all things visible and invisible.

Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia sæcula. Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de coelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine et homo factus est.

And in one Lord Jesus Christ, the only begotten Son of God, begotten of the Father before all worlds; God of God, light of light, true God of true God, begotten not made; being of one substance with the Father, by Whom all things were made. Who for us men and for our salvation descended from heaven; and was incarnate by the Holy Ghost, of the Virgin Mary, and was made man.

Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est. Et resurrexit tertia die secundum Scripturas. Et ascendit in coelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria, iudicare vivos et mortuos: cujus regni non erit finis.

Credo in Spiritum Sanctum, Dominum et vivificantem: qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur et conglorificatur: qui locutus est per Prophetas.

Credo in unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptisma, in remissionem peccatorum. Et expecto resurrectionem mortuorum et vitam venturi saeculi. Amen.

Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Benedictus

Benedictus qui venit in nomine Domini.

Hosanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, dona nobis pacem.

He was crucified also for us, suffered under Pontius Pilate, and was buried. And on the third day He rose again according to the Scriptures. And ascended into heaven. He sitteth at the right hand of the Father. And He shall come again with glory to judge the living and the dead. His kingdom shall have no end.

I believe in the Holy Ghost, the Lord and giver of life, Who proceedeth from the Father and the Son, Who with the Father and the Son together is worshipped and glorified, as it was told by the Prophets.

And I believe in one holy catholic and apostolic Church. I acknowledge one baptism for the remission of sins. And I await the resurrection of the dead and the life of the world to come. Amen.

Sanctus

Holy, Holy, Holy, Lord God of Hosts.

Heaven and earth are full of Thy glory.
Hosanna in the highest.

Benedictus

Blessed is He that cometh in the name of the Lord.

Hosanna in the highest.

Agnus Dei

Lamb of God, who takest away the sins of the world, have mercy upon us.

Lamb of God, grant us peace.

Perfect Fifth (P5), which opens tonight's concert, is a small *a cappella* choir in UC Choral Ensembles that specializes in choral music of the Renaissance and early Baroque, both sacred and secular, as well as contemporary art music. The group performs throughout the Bay Area and has made international tours to China (2001–02) and Finland, Latvia, Russia, and Estonia (2004) with the UC Alumni Chorus. During the 2007–08 season, P5 collaborated with Cal Performances and the UC Berkeley Department of Music, under the direction of musicologist and professor Davitt Moroney, in presenting the American premiere of Alessandro Striggio's *Missa sopra Ecco si beato giorno* in 40 and 60 parts, the largest known contrapuntal choral work in Western music. P5 again collaborated with Moroney in 2009, this time with the UC Berkeley Baroque Ensemble on Henry Purcell's *Rejoice in the Lord Always*. In 2008 and 2010, P5 appeared in *Voices of Light*, an oratorio written by Richard Einhorn to accompany Carl Dreyer's silent film *The Passion of Joan of Arc*, where the women of P5 portrayed the voice of Joan. P5 consists of 8 to 14 experienced singers, both undergraduate and graduate students, whose voices range from soprano to bass. The group is directed by Mark Sumner and managed by Sung Hyup Lee (business) and Steven Lauterwasser (music).