



AND I CAN
Sing

Dr. Ralph Hughes
Artistic Director & Conductor

Heidi Van Regenmorter
Accompanist

St. Francis of Assisi Church, 26th and K Streets
Saturday, March 12, 2016 @ 8:00 PM
Sunday, March 13, 2016 @ 3:00 PM



And I Can Sing

*The Sacramento Master Singers with
the Sacramento State Percussion Group*

Praise the Lord

TRADITIONAL CAMEROON MELODY
ARRANGED BY RALPH JOHNSON

Gaudete

FROM *PIÆ CANTIONES*, 1582
ARRANGED BY MICHAEL ENGELHARDT

Soloists: Justin Vaughn, Thomas Voigt

i thank You God for most this amazing day

POEM BY e. e. cummings
MUSIC BY ERIC WHITACRE

Soloists: Eva Cranstoun, Nancy Slocum

And I Can Sing

POEM BY JAMES WELDON JOHNSON
MUSIC BY J. D. FRIZZELL

Dirait-on

TEXT BY RAINER MARIA RILKE,
FROM *LES ROSES*
MUSIC BY MORTEN LAURIDSEN

Deo Gratias from Gloria Patri

MUSIC BY URMAS SISASK

Now Let Me Fly

TRADITIONAL SPIRITUAL
INCORPORATING *I'LL FLY AWAY* BY
ALBERT E. BRUMLEY
ARRANGED BY STACEY V. GIBBS

El Vito

TRADITIONAL SPANISH FOLK SONG
ARRANGED BY JONI JENSEN

Soloist: Mia Watts

Ritmo

BY DAN DAVISON

Ain't Got Time to Die

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ARRANGED BY STACEY V. GIBBS

*Soloists: Justin Vaughn & Thomas Voigt,
Justin Hampel & David Kasperik*

Berusa Er! (Drink Your Fill)

SONG OF SOLOMON 4 & 5
MUSIC/SWEDISH TEXT BY STEN KÄLLMAN

*Soloists: Emily Carbrey, Andrew Smith
Trumpet: Jim Hanschu*

My Soul's Been Anchored In The Lord

TRADITIONAL SPIRITUAL
ARRANGED BY CAROL BARNETT

Soloist: Mark Hall

INTERMISSION

Let the River Run

BY CARLY SIMON
ARRANGED BY CRAIG HELLA JOHNSON

Cloudburst

TEXT BY OCTAVIO PAZ,
ADAPTED BY ERIC WHITACRE
MUSIC BY ERIC WHITACRE

*Soloists: Emily Carbrey, Thomas Voigt
Spoken Word: William Zinn*

Triptych

TEXT BY VARIOUS AUTHORS (SEE NOTES);
MUSIC COMPOSED BY TARIK O'REGAN

- I. THRENODY
- II. AS WE REMEMBER THEM
- III. FROM HEAVEN DISTILLED
A CLEMENCY

Soloists: Emily Carbrey, Ann Gilbert

The Sacramento Master Singers

Bruce Patt Photography (brucepatt.com)



soprano

Angela Boardman

Emily Carbrey †

Eva Cranstoun

Olga Demchik *

Ann Gilbert

Jennifer Helm *

Debbie Hill

Pearl Hinlo

Suzanna Hoye

Julie Jenness

Elli Johnston

Michelle Miller

Kassie Rivera

Nancy Slocum *

Mia Watts

tenor

Justin Hampel

Stephen Hill

Byron Jackson

David Kasperik

Kurtis Kroon *

Matt Metcalf

Paul Miller

Jared Richardson

Ron Richardson *

Dave Segura

David Temme † *

Justin Vaughn

Chris Webster *

alto

Celia Buckley

Lucy Bunch *

Diane Carpenter

Barbara Celli

Caroline Firman

Katharine Hall

Laurie Hanschu *

Carol Horner *

Debra Kahan *

Laura Lofgren *

Carol McCormick † *

Gretchen Morgan *

Mary Patt

Haruko Sakakibara

bass

Gabe Catabran

Joe Dunca

Chris Goff

Mark Hall

John Masters

Andrew Smith *

Eric C. Smith

Jon Sorensen *

Ian Tillman

Thomas Voigt

William Zinn †

† Section Leader

* Hand Chimes

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The Sacramento Master Singers and Dr. Ralph Hughes



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The Sacramento Master Singers (SMS) has been advancing the art of choral music in Northern California and beyond since 1982. Our mission: to delight, challenge and inspire audiences with area choral premieres, new arrangements of classic songs, and visually engaging performances. We also tour nationally and internationally, most recently in Scotland in 2015. SMS draws from an enormous variety of musical periods and styles — no two concert programs are ever the same.

SMS is profoundly grateful to all of our creative partners through the years. Guest conductors have included Joseph Jennings, Moses Hogan, Maria Guinand, and Alice Parker. We've shared the stage with the Boston Pops, the Sacramento Philharmonic, the Sacramento Children's Chorus, Celebration Arts, Sacramento Black Art of Dance, pianist Richard Glazier, Celtic music duo Men of Worth, and Grammy award-winning Native American flutist Mary Youngblood.

SMS is particularly proud of its youth outreach

programs, including our children's holiday concerts, joint concerts with college choirs, and our annual Asya Pleskach Scholarship for Young Choral Singers.

Ralph Hughes, conductor of the Sacramento Master Singers since 1986, is widely known for innovative and engaging programming. Under his leadership, SMS has become a professional-caliber chamber choir that has a unique ability to connect with its ever-growing audience on an emotional level.

Dr. Hughes has a Doctoral Degree in Conducting from the University of South Carolina and a Master's Degree in Choral Conducting from CSUS. Since 1990 he has been teaching choir, voice and piano at American River College. He is a member of the American Choral Director's Association, and the International Federation for Choral Music. Dr. Hughes has a deep love of multicultural music and programming designed to stimulate interest among young people. He participates regularly in the World Symposium on Choral Music, bringing new works from some of the planet's leading choral directors and composers home to Sacramento.

The Sacramento State Percussion Group

Daniel Kennedy, Director



The Sacramento State Percussion Group, directed by Daniel Kennedy, is dedicated to the performance of a variety

of contemporary percussion literature that spans a spectrum of repertoire from minimalist and serial to ethnic and electronic. The Group has appeared at numerous festivals and conferences, performing concerts at the "Music in the Mountains" Festival in Grass Valley, the California Music Educator's Association Conference in Ontario, at the "Day of Percussion" at SOU Ashland, and at San Francisco's "Other Minds Festival," Bayfront Theater, Community Music Center, and Theater

Artaud. Additionally, the Group regularly performs outreach concerts at regional high schools and community colleges throughout the greater Sacramento area, and recently ranked second place in the Percussive Arts Society Ensemble Competition in Fresno. This season, the Group shares the stage with the UNR Percussion Ensemble in a performance in Reno, Nevada, and has been invited to perform at the Northwest Percussion Festival in Eugene, OR.

PRAISE THE LORD

Adam Davis
Samantha Fordis
Trevor Hall

GAUDETE

Josie Feist
Sean Muir
Josie Olson
Marcos Torres

RITMO

Adam Davis
Samantha Fordis
Trevor Hall
Daniel Kennedy

BERUSA ER!

Josie Feist
Josie Olson
Marcos Torres

LET THE RIVER RUN

Adam Davis
Samantha Fordis
Trevor Hall
Daniel Kennedy

CLOUDBURST

Nancy Hamaker
Sean Muir
Josie Olson
Marcos Torres

TRIPTYCH

Michael Austin
Adam Davis
Josie Feist
Samantha Fordis
Nancy Hamaker
Carolina Hernandez
Sean Muir
Kaity Roblyer

Program Notes

Selections marked with an asterisk (*) are available on one of our CDs, which you can find at the recordings table, or online at mastersingers.org.

Praise the Lord

TRADITIONAL CAMEROON MELODY; ARRANGED BY RALPH JOHNSON

This song, used by women in Cameroon, West Africa, was collected by missionary Elaine Hanson while spending 11 years there. It is sung traditionally as a processional for communion Sunday. In this culture, song, dance and accompaniment are interrelated and frequently inseparable. French and English are official languages there, a heritage of Cameroon's colonization by France and also because 230 separate native languages are spoken in that country.

Praise, praise, praise the Lord!
Praise God's holy name. Alleluia!

Louez le Seigneur!
Louez son saint nom. Alleluia!

Gaudete

FROM *PIÆ CANTIONES*, 1582; ARRANGED BY MICHAEL ENGELHARDT

Gaudete first appeared in a book of late Medieval Latin songs compiled by Jacobus Finno (Latin), also known as Jaakko Suomalainen (Finnish), a school headmaster. The full, translated name of the book is Pious Ecclesiastical and School Songs of the Ancient Bishops. In the arranger's own words, it is "... the harmonic, percussive elements that regenerate this simple medieval tune to a post-modern, quasi-industrial groove anthem."

Gaudete, gaudete! Christus est natus
Ex Maria virgine, gaudete!

*Rejoice, rejoice! Christ has born
Of the Virgin Mary – rejoice!*

Ergo nostra concio,
Psallat iam in lustro;
Benedicat Domino:
Salus Regi nostro.

*Therefore let our preaching
Now sing in brightness
Let it give praise to the Lord:
Greeting to our King.*



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i thank You God for most this amazing day

POEM BY e. e. cummings; MUSIC BY ERIC WHITACRE

The composer once wrote about this work, "The settings of the words painting the indescribable, i.e. infinite, You, opened, and God, are intentionally designed to shimmer, in meticulously balanced and tuned clusters. The performance should be dynamic and flexible, taking great care to paint each word of the magnificent poem." Grammy-winner Whitacre can be termed a rare composer, both popular and original.

i thank You God for most this amazing
day: for the leaping greenly spirits of trees
and a blue true dream of sky; and for everything
which is natural which is infinite which is yes

how should tasting touching hearing seeing
breathing any—lifted from the no
of all nothing—human merely being
doubt unimaginable You?

(i who have died am alive again today,
and this is the sun's birthday; this is the birth
day of life and of love and wings: and of the gay
great happening illimitably earth)

(now the ears of my ears awake and
now the eyes of my eyes are opened)

And I Can Sing

POEM BY JAMES WELDON JOHNSON; MUSIC BY J. D. FRIZZELL

Frizzell, a composer, conductor, and baritone, is the Director of Fine Arts and Director of Vocal Music at Briarcrest Christina School in Memphis, TN. With And I Can Sing, he offers a freely spontaneous setting of American poet James Weldon Johnson's "The Gift to Sing." Captivating choral writing and an independent piano accompaniment powerfully combine in this mature selection.

Sometimes the mist overhangs my path,
And blackening clouds about me cling;
But oh, I have a magic way
To turn the glass to cheerful day.
I softly sing.

I pierce the darkness with a note,
And sing, and sing, and sing, and sing.

And if the way grows darker still,
Shadowed by Sorrow's somber wing,
With glad defiance in my throat,

I brood not over the broken past,
Nor dread whatever time may bring;
No nights are dark, no days are long,
While in my heart there swells a song,
And I can sing, sing, and sing,
And I can sing.

Dirait-on

TEXT BY RAINER MARIA RILKE, FROM *LES ROSES*; ENGLISH TRANSLATION BY BARBARA AND ERICA MUHL; MUSIC BY MORTEN LAURIDSEN

Dirait-on is the last of five pieces in Lauridsen's cycle "Les Chansons des Roses," each of which sets music to the poet Rilke's poems. He intends this particular piece to emulate a folksong, which "weaves together two melodic ideas first heard in fragmentary form in preceding movements." Lauridsen is a Distinguished Professor of Composition at the University of Southern California Thornton School of Music and was named an "American Choral Master" by the National Endowment for the Arts in 2005. He also received the 2007 National Medal of Arts from the President. Grammy-nominated for his works on several CDs, his many compositions include eight vocal cycles, arts songs, instrumental works, and sacred motets.

Abandon entouré d'abandon,
Tendresse touchant aux tendresses...
C'est ton intérieur qui sans cesse
Se caresse, dirait-on

*Abandon surrounding abandon,
Tenderness touching tenderness...
Your oneness endlessly
Caresses itself, so they say;*

Se caresse en soi-même,
Par son proper reflet éclairé.
Ainsi tu inventes le thème
Du Narcisse exaucé.

*Self-caressing
Through its own clear reflection.
Thus you invent the theme
Of Narcissus fulfilled.*

Deo Gratias from Gloria Patri

MUSIC BY URMAS SISASK

Sisask, a native of Estonia, mostly composes sacred music and is inspired greatly by astronomy. He created the planetary scale, which consists of the notes C#, D, F#, G# and A that represent theoretical sound values for the rotation of different planets. Later, to his surprise, Sisask discovered this mode by another name, the Japanese pentatonic scale or Kumayoshi.

Alleluia. Deo gratias.

Alleluia. Thank you, God.

Now Let Me Fly

TRADITIONAL SPIRITUAL INCORPORATING I'LL FLY AWAY BY ALBERT E. BRUMLEY;
ARRANGED BY STACEY V. GIBBS

A graduate of Kentucky State University, Gibbs is well known for his arrangements of traditional spirituals. His works have been performed by numerous college, university, and high school groups, internationally and domestically, as well as at all-state festivals and conferences. This setting of I'll Fly Away is a celebration of overcoming the obstacles and challenges of life. The hymn I'll Fly Away was written in 1929 by Albert E. Brumley, an American gospel music composer and publisher. Often called the most recorded gospel song, Gibbs says that the hymn, "...serves as a catalyst from trial and longing, to victory and triumph."

Some glad morning when this life is over,
I'll fly away.
Let me fly away to a home on God's
celestial shore.

See that hypocrite on the street,
good Lord,
First thing he do is show his teeth,
my Lord,
And the next thing he do is to tell a lie,
And the best thing to do
is just pass him by.

Way down yonder
in the middle of the field,
See the angels workin'
on the chariot wheel.
I'm not so partic'lar 'bout
the workin' of the wheel,
But I just wanted to see
how the chariot feel.

I got a mother in the Promised Land,
And I ain't gonna stop
'til I shake-a her hand,
No, I'm not so partic'lar '
bout shaking her hand, Lord,
I just want to meet her
in the Promised Land.

El Vito

TRADITIONAL SPANISH FOLK SONG; ARRANGED BY JONI JENSEN

Jensen, a professor at Texas Women's University has set this Andalusian folk song/dance, which dates back to the 16th century, for women's voices. She arranged this exciting piece, showcasing the passionate flamenco-style music of Spain, assigning the piano the flashy guitar accompaniment and a bit of simplified flamenco clapping to the singers. The name refers to St. Vitus, patron saint of dancers.

ESTRIBILLO:

Con el vito vito vito
con el vito vito va.

CHORUS:

*With the vito, vito, vito,
With the vito, vito, it goes.*

Yo no quiero que me miren
Que me pongo colorá.

*I don't want them to look at me,
Because I blush.*

Las solteras son de oro
Las casadas son de plata.
Las viuditas son de cobre
Y las viejas de hojalata.

*Single ladies are gold,
Married ladies are silver,
The widows are copper,
And old ladies are tin.*

No me mires a la cara.
Que me pongo colorá.
Yo no quiero que me mires
Que me vas a enamorar.

*Don't look straight at my face,
Because I blush.
I don't want you to look at me,
Because I'm going to fall in love.*

Una malagueña fue a
Sevilla a ver los toros
Y en la mitad del camino
La cautivaron los moros.

*A lady from Malaga went to
Seville to see the bulls
And halfway there,
The Moors captured her.*

Ritmo

BY DAN DAVISON

Written for choir, hand percussion and piano, Ritmo is an energetic composition of Spanish origin. Dan Davison, a choir director at a junior high school in Washington, received his Bachelor's degree from Pacific Lutheran University and Master's from Western Washington University. Highly sought after as an adjudicator and choral clinician, he specializes in vocal music education techniques.

Ritmo.
Batir las manos al ritmo.
Hábilmente.
Batir las manos al ritmo.

*Rhythm.
Clap your hands to the rhythm.
Capably.
Clap your hands to the rhythm.*

Canten en coro gozoso,
Con amor y esperanza.
Cantaremos en ritmo.
Cantaremos en coro.
Cantaremos en ritmo.

*Sing in joyful chorus,
With love and hope.
We will sing in rhythm.
We will sing in chorus.
We will sing in rhythm.*

Levanten sus voces, todás las voces,
Levanta su corazón.
Con instrumentos musicales,
Cantaremos de libertad y de amor.

*Lift your voices, all the voices,
Lift your heart.
With musical instruments,
We will sing of freedom and love.*

Hagen en harmonia.
Vamos a cantar y a jugar.
Todas voces. Todas gentes.
Habilmente, con todas voces, con
Instrumentos, con esperanza, y con ritmo.
Batir las manos al ritmo.
Batir las manos con toda las gente, con
Todas voces, con alegría y con gozo.

*Make harmony.
Let's go sing and play.
All voices. All people.
Capably, with all voices, with
Instruments, with hope, and with rhythm.
Clap your hands to the rhythm.
Clap your hands with all the people, with
All voices, with happiness, and with joy.*

Cantaremos con gozo.
Con amor y esperanza.
Cantaremos de paz.
Cantaremos de amor.
Cantaremos con alegría y con gozo.
Ritmo.

*We will sing with joy.
With love and hope.
We will sing of peace.
We will sing of love.
We will sing with happiness and with joy.
Rhythm.*

Ain't Got Time to Die

TRADITIONAL SPIRITUAL; ARRANGED BY STACEY V. GIBBS

Though this spiritual is deeply rooted in the past, composer/arranger Gibbs has given audiences a masterful new arrangement, premiered just last year. Ain't Got Time to Die was first notated during the 1920s-30s as part of a compilation of spirituals from 1600-1870 (alleged). The last people alive during the days of slavery began to reach the end of their days in those decades, giving urgency to the collection of their music.

Oh yes, I keep so busy praisin' my Jesus,
Keep so busy praisin' my Jesus,
Keep so busy praisin' my Jesus,
Lord, I ain't got time to die.

Oh Lord, I keep so busy workin' for the
kingdom,
Keep so busy workin' for the kingdom,
Keep so busy workin' for the kingdom,
Ain't got time to die.

Oh Lord, I keep so busy servin' my Master,
Keep so busy servin' my Master,
Keep so busy servin' my Master
Lord, I ain't got time to die.

'Cause when I'm feedin' de po',
When I'm feedin' de po',
When I'm feedin' de po',
I ain't got time to die.

CHORUS:

You know it takes all of my time,
All of my time jus' to praise Lord,
If I don't praise Him,
Da rocks gonna cry out:
Glory and honor, glory and honor.
Ain't got time to die.

CHORUS

Brothuh, get outa my way,
Let me praise my Lord,
Get outa my way, let me praise my Lord,
If I don't praise Him, da rocks gonna cry out:
Glory and honor, glory and honor.
Ain't got time to die.

Berusa Er! (Drink Your Fill)

SONG OF SOLOMON 4 & 5; TRANSLATION BY PATRICK RYDMAN;

MUSIC AND SWEDISH TEXT BY STEN KÄLLMAN

Sweden's Källman begun his musical training in the Congregationalist Church as a singer and classical flute player. At eighteen years old, he lived in Haiti for one year and was stunned, coming from the developed world, to discover the richness and complexity of the culture in one of the world's poorest countries. His love for Haitian culture and mythology inspired Källman to bring to life the Swedish translation of passages from the Song of Solomon in a style that reflects the rhythms and sounds of Cuba and Haiti.

Vad din kärlek är skön,
Min syster och min brud.
Din kärlek ljuvare än vin,
Din balsam ljuvare än alla dofter.

*Oh, your love is so sweet,
My sister and my bride,
Your love much lovelier than wine,
Your balm more delicate than any perfume.*

Av sötma dryper dina läppar, min brud,
Din tunga gömmer honung och mjölk.
Av sötma dryper dina läppar, min brud,
Dina kläder doftar som Libanon.

*Your lips are dripping with nectar, my love,
Milk and honey hide 'neath your tongue,
Your lips are dripping with nectar, my love,
And your garments are fragrant like
Lebanon.*

I din lustgård där växer
Granatträd med frukter,
Henna, nardus och saffran,
Kanel och kalmus ja de finaste kryddor.

*In your orchard of plenty,
The pomegranates are growing;
Henna, spikenard and saffron,
and Calamus cinnamon, the finest of spices.*

Du är trädgårdens källa,
En brunn med friskt och kallt vatten.
Du är trädgårdens källa,
Med bäckar från Libanon.

*You're the fountain of the garden,
A well of clear and cool water.
You're the fountain of the garden,
With streams flowing from Lebanon.*

Berusa,
berusa er av kärlek!

*Come drink your fill,
Oh, lovers, drink so deeply of love.*

Jag sov, men mitt hjärta,
Mitt hjärta var vaket.
Hör, min vän knackar på,
Min vän som får mitt inre att skälva.

*I slept and I was dreaming,
My heart was awoken.
My beloved is knocking,
My handsome friend (who)
Makes me shake and quiver.*

”Öppna för mig, min syster,
Min älskade, min duva.
Mitt hår är fuktigt av dagg,
mina lockar våta av nattens droppar.”

*Open for me, my sister,
My darling dove, so perfect.
My head is glist'ning with dew
And my locks are dripping
With the drops of midnight.*

Jag stiger upp för att öppna för min vän,
Mina händer dryper av myrra.
Från fingrarna rinner myrra,
Och får mitt inre att skälva.

*I rise up to receive my beloved,
With myrrh my hands are dripping.
Through all my fingers run liquid myrrh.
My heart is pounding with passions.*

Berusa,
berusa er av kärlek!

*Come drink your fill,
Oh, lovers, drink so deeply of love.*

My Soul's Been Anchored In The Lord

TRADITIONAL SPIRITUAL; ARRANGED BY CAROL BARNETT

While composer in residence with the Dale Warland Singers in 1991, Barnett composed this piece for them in memory of Tim Peter through a gift from Jim, Donna and Wendy Peter with matching funds from the National Endowment for the Arts. Other than a short tenor solo, the traditional call and response structure in this spiritual is handled by the varying sections of the choir as the soloist and the choir in response.

In the Lord, in the Lord.
My soul's been anchored in the Lord.

I'm gonna pray and never stop,
My soul's been anchored in the Lord.
Until I reach the mountain top,
My soul's been anchored in the Lord.

Before I'd stay in hell one day,
My soul's been anchored in the Lord.
I'd sing and pray myself away,
My soul's been anchored in the Lord.

In the Lord, in the Lord,
My soul's been anchored in the Lord.

Let the River Run

BY CARLY SIMON; ARRANGED BY CRAIG HELLA JOHNSON

*This song, given an energetic arrangement by Craig Hella Johnson, director of Conspirare, is also the opening theme for the movie **Working Girl**. Pop singer/songwriter Carly Simon wrote it to accompany Manhattan-bound commuters on the Staten Island Ferry, crossing the water of New York Harbor. It won the Academy Award for Best Original Song in 1989, as well as a Golden Globe and a Grammy.*

Coming to the edge,
running on the water...

We're coming to the edge,
Running on the water,
Coming through the fog,
Your sons and daughters.

Let the river run,
Let all the dreamers wake the nation.
Come, the new Jerusalem.

Let the rivers run,
Let all the dreamers wake the nation.
Come, the New Jerusalem.

Silver cities rise, the morning lights,
The streets that meet them
And sirens call them on with a song.

Silver cities rise, the morning lights,
The streets that meet them
And sirens call them on with a song.

It's asking for the taking,
Trembling, shaking.
Oh, my heart is aching.

Coming to the edge,
running on the water...

Cloudburst

TEXT BY OCTAVIO PAZ, ADAPTED BY ERIC WHITACRE; TRANSLATION BY LYSANDER KEMP;
MUSIC BY ERIC WHITACRE

Paz' poem, El Cántaro Roto or The Water Jug, provides the lyrics for this composition. Whitacre had observed an "...actual (breathtaking) desert cloudburst," about the time he was asked to compose a piece in 1991 at age 22 for the high school choir of Dr. Jocelyn K. Jensen of Nevada. To date, Cloudburst is one of Eric Whitacre's most famous compositions, featuring his signature elements such as aleatoricism, the incorporation of chance into the process of creating art, and dissonant tone clusters.

La lluvia...

Ojos de agua de sombra,
Ojos de agua de pozo,
Ojos de agua de sueño.

The rain...

*Eyes of shadow-water,
Eyes of well-water,
Eyes of dream-water.*

Soles azules, verdes remolinos,
Picos de luz que abren astros
Como granadas.

*Blue suns, green whirlwinds,
Birdbeaks of light pecking open
Pomegranate stars.*

Dime, tierra quemada, no hay agua?
Hay sólo sangre sólo hay polvo,
Sólo pisadasde pies desnudos
sobre la espina?

*But tell me, burnt earth,
Is there no water?
Only blood, only dust,
Only naked footsteps on the thorns?*

La lluvia despierta...

The rain awakens...

Hay que dormir con los ojos abiertos,
Hay que soñar con las manos,
Soñemos sueños activos de río,
Buscando su cauce,
Sueños de sol soñando sus mundos,
Hay que soñar en voz alta,
Hay que cantar
Hasta que el canto eche,
Raíces, tronco, ramas, pájaros, Astros,
Hay que desenterrar la palabra perdida,
Recordar
lo que dicen sangre y la marea,
Le tierra y el cuerpo,
Volver al punto de partida.

*We must sleep with open eyes,
We must dream with our hands.
We must dream dreams of a river
Seeking for its course,
Of the sun dreaming of its worlds,
We must dream aloud,
We must sing till the song
Puts forth roots,
Trunks, branches, birds, stars,
We must find the lost word,
And remember
What the blood, the tides,
The earth, and the body say,
And return to the point of departure...*

Triptych

TEXT BY VARIOUS AUTHORS (SEE BELOW); MUSIC COMPOSED BY TARIK O'REGAN

Triptych is a three-part Cantata for String Orchestra or Percussion and Chorus, which explores the cycle of life and the ways in which humans understand death. Tarik O'Regan, a British composer of pieces that tend to be complex in rhythm and very tonal, has received two Grammy nominations and two British Composer awards. A wide variety of influences are reflected in his compositions including North African music, British rock music of the 1960s and 70s, Minimalist music, jazz music, and Renaissance vocal writing.

I. THRENODY

When death takes off the mask,
[we] will know one another,
Though diverse liveries [we] wear here
make [us] strangers.

*William Penn (1644-1718)
from "Some Fruits of Solitude In Reflections
and Maxims" (1682)*

Tremblest thou when my face appears
To thee? Wherefore they dreadful fears?
Be easy, friend; 'tis thy truest gain
To be far away from the sons of men.
I offer a couch to give thee ease:
Shall dreamless slumber so much
displease?

*Muhammad Rajab Al-Bayoumi
(dates unknown), from "Death Speaks",
translated by Arthur J. Arberry (1950)*

To see a World in a Grain of Sand,
And a Heaven in a Wild Flower,
Hold Infinity in the palm of your hand,
And Eternity in an hour.

*William Blake (1757-1827)
from "Auguries of Innocence" (1808)*

Behold, how good and how pleasant it is
for [people] to dwell together in unity.

*Psalms 133, from the Bible
(King James Version, 1611)*

II. AS WE REMEMBER THEM

In the rising of the sun and at its going
down, we remember them.
In the blowing of the wind and in the chill
of winter, we remember them.
In the opening buds and in the rebirth of
spring, we remember them.
In the blueness of sky and in the warmth of
summer, we remember them.
In the rustling of the leaves and in the
beauty of autumn, we remember them.
When [we're] weary and in need of
strength, we remember them.
When [we're] lost and sick at heart, we
remember them.
So long as we live, they too shall live, for
they are part of us,
As we remember them.

*Roland B. Gittelson (1910-1995) [adapted],
from "The Gates of Repentance" (1978)*

And the Heav'nly Quire stood mute,
And silence was in Heav'n.

*John Milton (1608-1674), from
"Paradise Lost", Book III (1667)*

III. FROM HEAVEN DISTILLED A CLEMENCY

Each shall arise in the place where their life
[spirit] departs.

*'Bundahis-Bahman Yast'; Indian Bundahishn
(ninth century) [adapted], from "Sacred
Books of the East", Volume 5, translated by
Edward W. West (1860)*

[So] Why then should I be afraid? I shall die
once again to rise an angel blest.

*'Masnavi I Ma'navi'; Mathwani of
Jalalu-'d'Din Rumi (thirteenth century)
[adapted], from 'Masnavi I Ma'navi',
Book III, translated by Edward H. Whinfield
(1898)*

Our birth is but a sleep and a forgetting;
The Soul that rises with us, our life's Star,
Hath had elsewhere its setting.
And cometh from afar.

*William Wordsworth (1770-1850, from
"Ode: Imitations of Immortality" (1807)*

Calm fell. From heaven distilled a
clemency;
There was peace on earth, and silence in
the sky.

*Thomas Hardy (1840-1928), from "And There
Was a Great Calm" – on the signing of the
Armistice, (1918)*

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