



ARTS DISTRICT CHORALE

H. MICHIE AKIN, *Artistic Director*

*presents*

GOIN' UP A YONDER  
THE JOURNEY HOME

SUNDAY, NOVEMBER 23, 2003 7:30 PM

CATHEDRAL GUADALUPE

2215 ROSS AVENUE

DALLAS ARTS DISTRICT



## PROGRAM

### I AT OUR DEPARTING

REQUIEM AETERNAM	GREGORIAN CHANT
SELIG SIND DIE TOTEN	HEINRICH SCHÜTZ
JUSTORUM ANIMAE	CHARLES VILLIERS STANFORD
TAKE HIM, EARTH, FOR CHERISHING	HERBERT HOWELLS

A TEN-MINUTE INTERVAL FOLLOWS

### II TOWARDS THE GATE OF HEAVEN

THERE IS A GREEN HILL FAR AWAY	RICHARD DELONG
SOFTLY AND TENDERLY	<i>arr.</i> CARL HUDDLESTON
SWING LOW, SWEET CHARIOT	<i>arr.</i> ALICE PARKER & ROBERT SHAW
DEEP RIVER	<i>arr.</i> NORMAN LUBOFF

### III HEAVEN, AT LAST

IN PARADISUM	GREGORIAN CHANT
THE JOURNEY HOME	ROBERT YOUNG
SONG FOR ATHENE	JOHN TAVENER
GAUDENT IN COELIS	PETER PHILIPS

## GOIN' UP A YONDER

*If anybody asks you where I'm goin', where I'm goin' soon.*

*So if you wanna know where I'm goin', where I'm goin' real soon,  
I'm goin' up a yonder to be with my Lord.*

*If I can take the pain, the heartache that it brings,  
there's comfort that in knowing I'll soon be home.*

*If God gives me the grace, I'll run this race  
and soon I'll see my Savior face to face.*

*I'm goin' up a yonder to be with my Lord.*

AMERICAN SPIRITUAL

TONIGHT, we sing the music of heaven and the soul's journey "up a yonder." These concepts can only be imagined, not objectively described. The imagery used by poets, artists and churchmen in the Middle Ages is still very familiar to us. Heaven (above us) is a place where the residents sit upon clouds in white robes, and angels endlessly sing and play their harps. Hell (below us) is a burning furnace stoked by devils with horns, tails and pitchforks to punish lost souls in eternal torment.

In our own time, theologians with mainstream Christian traditions define heaven and hell in increasingly abstract terms. Some even insist that these concepts are no longer meaningful. Paradoxically, the music inspired by the Medieval vision of heaven has never been more popular. The great Requiem settings of Mozart, Verdi, Fauré, Duruflé and others pack concert halls and churches the world over.

Along with these popular masterworks there also exists a wealth of wonderful smaller-scale music which, over the centuries, has accompanied the church's rites of passage and given believers a vision of the life to come. Tonight's program follows these "steps" toward heaven and is divided into three sections. Part I is devoted to music of mourning and remembrance; Part II, to thoughts of the soul's journey to its next destination; and Part III, to the glory of heaven itself.

# I AT OUR DEPARTING

## REQUIEM AETERNAM

Requiem aeternum dona eis Domine:  
et lux perpetua luceat eis.  
Te decet hymnus Deus in Sion,  
et tibi reddetur votum  
in Jerusalem:  
Exaudi orationem meam,  
ad te omnis caro veniet.  
Requiem aeternum dona eis Domine.  
Et lux perpetua luceat eis.

## GREGORIAN CHANT

Rest eternal grant to them, O Lord;  
and may light perpetual shine upon them.  
Thou, O God, art praised in Sion,  
and unto thee shall the vow be performed  
in Jerusalem:  
thou that hearest the prayer,  
unto thee shall all flesh come.  
Rest eternal grant unto them, O Lord;  
and may light perpetual shine upon them.

The beginning and ending sections of this program are introduced by Gregorian chants taken from the *Missa pro defunctis*, the Roman Catholic *Mass of the Dead*, one of the most solemn rites of the Christian church. Requiem masses were, according to Medieval custom, celebrated on All Souls' Day (November 2) and also at burials and on certain anniversaries of burials. *Requiem aeternam* is the opening prayer, incorporating a verse from Psalm 65 (*Te decet hymnus*).

## SELIG SIND DIE TOTEN

Selig sind die Toten,  
die in dem Herren sterben,  
von nun an.  
Ja, der Geist spricht:  
Sie ruhen von ihrer Arbeit,  
denn ihre Werke folgen ihnen nach.

## HEINRICH SCHÜTZ

Blessed are the dead  
who die in the Lord  
from henceforth.  
Yea, saith the Spirit,  
They rest from their labors;  
and their works do follow them.

JOHN 14:13

HEINRICH SCHÜTZ (1585–1672) was the Kapellmeister to the Elector of Saxony in Dresden from 1615 until his death. His works are notable for successfully combining Italian and German styles. He was a student of Giovanni Gabrielli in Venice and spent several years as the guest court conductor to the King of Denmark in Copenhagen.

This motet, first published in the *Geistlich Chormusik* of 1648, is one of the relatively few to be widely known and appreciated. The text, from the Book of Revelation, forms part of the burial service in both Lutheran and Anglican liturgies.

Justorum animae in manu Dei sunt,  
 et non tanget illos tormentum malitiae.  
 Visi sunt oculis insipientium mori;  
 illi autem sunt in pace.

The souls of the righteous are in the hand of God,  
 and there shall no torment touch them.  
 In the sight of the unwise they seemed to die:  
 but they are in peace.

WISDOM 3:1

SIR CHARLES VILLIERS STANFORD (1852–1924), a brilliant musician with apparently boundless energy, became Organist at Trinity College, Cambridge, while still an undergraduate and also directed two musical societies in Cambridge. He was the principal composition teacher at the Royal College of Music from its opening in 1883, and was elected Professor of Music at Cambridge in 1887. He held both posts until his death. The motet, *Justorum animae*, is from a set of *Three Motets* written in 1905.

## TAKE HIM, EARTH, FOR CHERISHING

## HERBERT HOWELLS

Take him, Earth, for cherishing,  
 to thy tender breast receive him.  
 Body of a man I bring thee,  
 Noble even in its ruin.

Not though wandering winds and idle  
 Drifting through the empty sky.  
 Scatter dust was nerve and sinew,  
 It is given to man to die.

Once was this a spirit's dwelling,  
 By the breath of God created.  
 High the heart that here was beating.  
 Christ the prince of all its living.

Once again the shining road  
 Leads to ample Paradise;  
 Open are the woods again  
 That the Serpent lost for men.

Guard him well, the dead I give thee,  
 Not unmindful of His creature  
 Shall He ask it: He who made it  
 Symbol of His mystery.

Take, O take him, mighty Leader.  
 Take again thy servant's soul.  
 Grave his name, and pour the fragrant  
 Balm upon the icy stone.

Comes the hour God hath appointed  
 To fulfill the hope of men,  
 Then must thou, in very fashion  
 What I give, return again.

By the breath of God created.  
 Christ the prince of all its living.  
 Take, O take him.  
 Take him, Earth, for cherishing.

Not through ancient time decaying  
 Wear away these bones to sand,  
 Ashes that a man might measure  
 In the hollow of his hand:

TEXT FROM *HYMNUS CIRCA EXEQUIAS DEFUNCTI*  
 TRANSLATION BY HELEN WADDELL

HERBERT HOWELLS (1892–1983) was the preeminent pupil of Sir C. Hubert H. Parry and Sir Charles Villiers Stanford. He had a distinguished career as a composer, teacher, writer and adjudicator. Much of Howells' music was composed for specific places – usually high-vaulted cathedrals – and the musical architecture reflects and mirrors the vast spaces the sound fills.

Howells also composed in response to specific events. No finer example of this exists in his repertory than his eloquent work “to the honored memory of John Fitzgerald Kennedy, President of the United States of America,” written after the president’s assassination in 1963 and first performed in Washington in 1964. This motet, *Take Him, Earth, for Cherishing* has a complex history that is bound to the death of Howells’ son Michael in 1935 at the age of nine.

Almost everything that Howells wrote following Michael’s death was written in its shadow. But more than this, where he had been suffering a crisis of confidence following the first performance of his *Second Piano Concerto* in 1925, Michael’s death had the effect of rousing him to great compositional activity and rekindling the inspiration that he had seemed to have lost.

The most notable result of this was *Hymnus Paradisi*, Howells’ “requiem” for Michael. He had used the 4th Century poet Prudentius’ text from *Hymnus Circa Exequias Defuncti* in that work, and he turned to it again for this motet – not in its original Latin this time, but rather in Helen Waddell’s imaginative translation. In responding to this commission, Howells identified the loss of a promising young life – JFK – with that of his own son. And in using the text that he had used so personally before, he made his own musical statement devastatingly powerful. The sparse opening octaves are repeated with a fuller harmony, leading to the bleak entreaty “Take, O take him, mighty leader.” The final resolution of the motet into B major affirms that feared death is the pathway to eternal light.

## II TOWARDS THE GATE OF HEAVEN

THERE IS A GREEN HILL FAR AWAY

RICHARD DELONG

There is a green hill far away, Without a city wall,  
Where the dear Lord was crucified, Who died to save us all.  
We may not know, we cannot tell, What pains he had to bear;  
But we believe it was for us He hung and suffered there.  
He died that we might be forgiv’n, He died to make us good,  
That we might go at last to heav’n, Saved by his precious blood.  
There was no other good enough To pay the price of sin;  
He only could unlock the gate Of heav'n, and let us in.  
O dearly, dearly has he loved, And we must love him too,  
And trust in his redeeming blood, And try his works to do.

WORDS BY CECIL FRANCES ALEXANDER, 1848

**SOFTLY AND TENDERLY***arr.* **CARL HUDDLESTON**

Softly and tenderly, Jesus is calling, calling for you and for me;  
 See, on the portals, He's waiting and watching for you and for me.  
 Come home; come home; you are weary, come home;  
 Earnestly, tenderly, Jesus is calling, O sinner, come home.

WORDS &amp; MELODY BY WILL THOMPSON, 1880

The journey towards heaven begins by learning from parents, teachers and following others who are further down the road. The image of Jesus as friend and traveling companion is popular in children's hymns and gospel music. Cecil Alexander, the most famous of all children's hymn writers of the 19th century, designed her hymns to illustrate the catechism.

*There Is a Green Hill Far Away*, so lovingly set by RICHARD DELONG and dedicated to his mother, was composed one year before his death in 1994 and sung at his memorial service. *Softly and Tenderly* was arranged for tonight's concert by Arts District Chorale member, Carl Huddleston.

**SWING LOW, SWEET CHARIOT***arr.* **ALICE PARKER & ROBERT SHAW**

Swing low, sweet chariot. Comin' for to carry me home.  
 Swing low, sweet chariot. Comin' for to carry me home.  
 I looked over Jordan, and what did I see, comin' for to carry me home.  
 A band of angels comin' after me, comin' for to carry me home.  
 Oh, I'm sometimes up, and sometimes down. Comin' for to carry me home.  
 Sometimes I'm almost to the ground. Comin' for to carry me home.

AMERICAN SPIRITUAL

**DEEP RIVER***arr.* **NORMAN LUBOFF**

Deep River, my home is over Jordan;  
 Deep River, Lord, I want to cross over into camp ground.  
 Oh don't you want to go to that Gospel feast.  
 That promised land where all is peace.

AMERICAN SPIRITUAL

The African-American experience also took comfort in the belief that one day the journey would lead to full citizenship in a heavenly kingdom with all its rewards and privileges. To the slaves that adopted Christianity, rivers took on a holy significance. Over and over, the Bible's Jordan River appears in African-American songs as the gate between the bondage, both literal and spiritual, of life on earth and heavenly life in the Promised Land.

### III HEAVEN, AT LAST

#### IN PARADISUM

In paradisum deducant te Angeli,  
in tuo adventu suscipiant te Martyres,  
et perducant te  
in civitatem sanctam Jerusalem.  
Chorus Angelorum te suscipiat,  
et cum Lazaro quondam paupere  
aeternam habeas requiem.

#### GREGORIAN CHANT

May the angels lead you into paradise,  
may the martyrs receive you  
in your coming, and may they guide you  
into the holy city, Jerusalem.  
May the chorus of angels receive you  
and with Lazarus once poor  
may you have eternal rest.

#### THE JOURNEY HOME

#### ROBERT YOUNG

Now with you we let go the hurt and the pain and travel on with hope.  
Now with you we leave the familiar paths behind, and step into the unknown.  
Bless to us all, O God, the doors we open, the thresholds we cross, the roads that lie before us.  
Go with us as we journey on, and at our journey's ending, open your arms and welcome us home.

WORDS BY DAVID DELANEY

*The Journey Home* is a setting of text by David Allan Delaney (1959–1999). It was commissioned in his memory by the Sam Rayburn High School Choir, Pasadena, Texas.

#### SONG FOR ATHENE

#### JOHN TAVENER

Alleluia. May flights of angels sing thee to thy rest.  
Alleluia. Remember me, O Lord, when you come into your kingdom.  
Alleluia. Give rest, O Lord, to your handmaid who has fallen asleep.  
Alleluia. The Choir of Saints have found the well-spring of life and door of paradise.  
Alleluia. Life: a shadow and a dream.  
Alleluia. Weeping at the grave creates the song: Alleluia.  
Alleluia. Come, enjoy rewards and crowns I have prepared for you.

TEXT FROM SHAKESPEARE'S HAMLET AND THE ORTHODOX FUNERAL SERVICE

JOHN TAVENER (1944 – ) was born in London in 1944 and studied at the Royal Academy of Music. English by birth but Greek Orthodox by religion, Tavener shows a preference for religious themes and mysticism, and a preoccupation with the end of life: his works include several Requiems and the prize-winning *Ultimos ritos*, a setting of texts by St. John of the Cross.

*Song for Athene* was commissioned by the BBC, and was first performed in January 1994. Written in memory of Athene Hariades, who died tragically in 1993, its text is taken from Shakespeare's *Hamlet* and the Orthodox funeral service. Perhaps its best-known performance was at Westminster Abbey in 1997, at the funeral of Diana, Princess of Wales.

Gaudent in coelis animae sanctorum,  
 Qui Christi vestigia sunt secutio  
 et quia pro ejus amore,  
 Sanguinem suum fonderunt ideo cum Christo.  
 Exultant sine fine.

Glorious in heaven are the souls of the Saints,  
 who followed in the steps of Christ Jesus,  
 and they died for their Savior,  
 losing life for His sake.  
 They reign with him forever.

PETER PHILIPS (1560–1628) was an English composer and organist who spent most of his working life in Belgium. He was a Catholic, and as such, chose to leave England after a tenure as singer at St. Paul's Cathedral in London. He first went to Brussels, and then quickly on to the English College in Rome where he met the English Catholic landowner Lord Thomas Paget. Philips and Paget traveled throughout Europe together, before settling in Antwerp shortly before Paget's death. There, Philips obtained a position as organist to the chapel of the Archduke Albrecht, and met his colleagues John Bull and Pieter Cornet, as well as probably Jan Pieterszoon Sweelinck.

Philips was one of the most prolific Northern composers of Latin sacred choral music, with a few hundred surviving motets. His style of vocal composition is in keeping with the great masters of the period, such as Orlando Lassus.



## THE ARTS DISTRICT CHORALE

H. MICHIE AKIN, *Founding Artistic Director and Conductor*

### SOPRANO

Carol Barber  
 Patsy Brooks  
 Lisa Farr  
 Leigh McAtee  
 Cindy Lege  
 Kim O'Neil  
 Justina Silwood  
 Gina Thorsen  
 Janelle Tinnell\*

### ALTO

Patrice Higgins  
 Jole Luehrs  
 Lara Magyar  
 Marta McGuire  
 Jeanne Stephens  
 Michele Studer

### TENOR

Jeff Davis  
 Joey Lege  
 Hoyt Neal  
 David Reinig

### BASS

Robert Brooks  
 Gabriel Clothier  
 Doug Davidson  
 Louis Elliot  
 Rome Guillermo\*  
 Carl Huddleston  
 Jack Luby  
 Raymond Magyar

LINDA IRWIN, *Rehearsal Accompanist*

\*Denotes soloist in tonight's performance

## ABOUT THE ARTS DISTRICT CHORALE

Founded in 1989, the Arts District Chorale is a Dallas-based vocal ensemble of both amateur and professional musicians from all walks of life. We share the joy and beauty of choral music with the community by promoting choral excellence through artistic performance in a variety of downtown venues – particularly those within the Dallas Arts District. The Arts District Chorale is a not-for-profit, 501(c)3 organization.

The Chorale's broad-based repertoire, level of musical excellence and desire to collaborate with Dallas-area arts and nonprofit organizations allow us to bring music to unlikely audiences in magnificent, sometimes unexpected and always interesting places. From the majesty of Poulenc's *Gloria* on the stage of the Meyerson Symphony Center to the sass of Cole Porter in the intimate setting of the Crow Collection of Asian Art, the Chorale's mission is to provide a memorable experience for everyone.

## UPCOMING PERFORMANCES

DECEMBER 12, 2003 Saturday, 6:00 - 8:00 p.m.	HOLIDAY CAROLING AT THE WILSON HOUSE An exclusive performance for members of Preservation Dallas
FEBRUARY 13, 2004 Friday, 6:30 p.m.	THE RHYTHM OF LOVE: A VALENTINE'S EVE SERENADE The Crow Collection of Asian Art, 2010 Flora Street, Dallas
JUNE 2004 Date/time to be announced	ALL THAT JAZZ: CELEBRATING THE AFRICAN EXPERIENCE In honor of the exhibition <i>Visual Sounds: The Art of Romare Bearden</i> at the Dallas Museum of Art.

## IN GRATEFUL ACKNOWLEDGMENT

The Arts District Chorale gratefully acknowledges the patronage of our benefactors. Their participation and presence, generous support and in-kind gifts allow the Chorale to accomplish its mission – to share the joy and beauty of choral music with the community at large through artistic performance in the unique venues of the Dallas Arts District.

### DIAMOND

Greg Swalwell  
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### PLATINUM

Rome Guillermo

### GOLD

John Mitchell

### SILVER

Laurie & Tom Hesser  
Mrs. Ardath Huddleston

### BRONZE

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## SPECIAL THANKS TO

~ Cathedral Guadalupe for providing rehearsal space and tonight's magnificent venue.

~ The Greg Swalwell Foundation for establishing the Chorale's sheet music library.

~ Kristin Atwell, of Atwell Design, for designing the Chorale's logo, print materials and web site.

~ Mike Itashiki, of Camera Red, for building the Chorale's web site, and recording and photographing tonight's performance.

## THE GREATEST GIFT — YOUR SUPPORT AND PARTICIPATION

**Yes! I want to help the Arts District Chorale continue to share the beauty and joy of choral music:**

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For purposes of donor recognition in Chorale concert programs, giving levels are designated as:

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