

A NEW YEAR'S EVE

Retrospective

Elegy

Bryan Johanson
b. 1951

Mark Hilliard Wilson, *guitar*

Notre Père, op. 14 (1977)

Maurice Duruflé
1902–1986

Notre Père qui es aux cieux,
que ton nom soit sanctifié,
que ton règne vienne,
que ta volonté soit faite
sur la terre comme au ciel.
Donne nous aujourd'hui pain de ce jour,
pardonne nous nos offenses
comme nous pardonnons aussi
à ceux qui nous ont offensés,
et ne nous soumetts pas à la tentation,
mais délivre nous du mal.

*Our Father, who art in heaven,
hallowed be thy name,
thy kingdom come,
thy will be done
on earth as it is in heaven.
Give us this day our daily bread,
and forgive us our trespasses
as we forgive those
who trespass against us,
and lead us not into temptation,
but deliver us from evil.*

Clarice Alfonso, *soprano*
Joseph Adam, *organ*

Suite for Harp, op. 83

Hymn (St. Denio) "Immortal, Invisible, God Only Wise"

Benjamin Britten
1913–1976

Immortal, invisible, God only wise,
In light inaccessible hid from our eyes,
Most blessed, most glorious, the Ancient of Days,
Almighty, victorious, your great name we praise.

Unresting, unchanging, and silent as light,
Nor wanting, nor wasting, you rule day and night;
Your justice like mountains high soaring above
Your clouds, which are fountains of goodness and love.

Life-giving Creator, of both great and small;
Of all life the maker, the true life of all;
We blossom, then wither, as leaves on a tree,
But you live for ever, who is and will be.

Great Father of glory, pure Father of light,
Your angels adoring, all veiling their sight;
We too, God invisible, offer our praise;
O light inaccessible, Ancient of Days!

John Carrington, *harp*

Biblické Písňě (“Biblical Songs”), op. 99

My eyes will I to the hills lift up

*Pozdvihuji oči svých k horám,
Odkud by mi přišla pomoc.
Pomoc má jest od Hospodina,
Kterýž učinil nebe i zemi.
Nedopustit', aby se pohnouti
Měla noha Tvá,
Nebo nedřímět' strážný Tvůj.
Aj, nedřímět', ovšem nespí ten,
Kterýž ostržihá Izraele.*

My eyes will I to the hills lift up,
Whence my only help now cometh.
My help cometh from the Lord of Hosts,
For He made the earth and the heavens.
For He will not suffer thy foot to be moved,
Nor shalt thou fall.
He that keepeth thee slumb'reth not.
Behold, slumber He shall not, nor sleep,
He that keepeth Israel.

Antonín Dvořák

1841–1904

Darrell J. Jordan, *baritone*

Samuel Libra, *piano*

Sonata in D Minor

Largo

George Frideric Handel

1685–1756

Anne Sokol Philpott, *violin*

Deux Mélodies Hébraïques (1914)

Kaddisch

Yithgaddal
weyithkaddash
scheméh rabba
be'olmâ diverâ
'khire' outhé
veyamli'kh mal'khouté
behayyé'khon, ouveyome'khôn
ouve'hayyé'khon de'khol beth yisraël
baagalâ ouvizman qariw
weimrou Amen.

yithbara'kh.
Weyischtab'h
weyith pa'er
weyithromam
weyithnassé
weyithhaddar
weyith'allé

*He shall be magnified
and He shall be sanctified,
His name great
throughout the world which He has created
according to His will.
And he shall establish His kingdom
in your lifetime, and during your days
and during the life of all the house of Israel,
speedily and soon in the near future.
And you shall say, “So be it.”*

*Be blessed.
And he shall be praised,
And he shall be glorified,
And he shall be exalted,
And he shall be extolled,
And he shall be honored,
And he shall be adored,*

Maurice Ravel

1875–1937

weyithhallal
scheméh dequodschá
beríkh hou,
le'èla ule'èla min kol bir'khatha weschiratha
touschbehatha wene'hamathà
daamiràn ah!
be'olma ah!
weimrou Amen.

*And he shall be lauded,
the Holy Name.
Blessed be He,
beyond all blessings and hymns,
praises and consolations,
that are ever spoken, ah!
in the world, ah!
And you shall say, "So be it."*

Meaghan Guterman, *soprano*
Joseph Adam, *piano*

“Fanfare-Rondeau” from *Premier Suite de symphonies*

Jean-Joseph Mouret
1682–1738

Jean-Joseph Mouret was a French composer whose dramatic works made him one of the leading exponents of Baroque music in his country. Though most of his works are rarely performed, Mouret’s name survives today thanks to the popularity of the Fanfare-Rondeau from his first *Suite de symphonies*, which is known to faithful PBS viewers as the signature tune of *Masterpiece Theatre*.

Alexander White, *trumpet*
Joseph Adam, *organ*

Ich habe genug, BWV 82

Johann Sebastian Bach

5. Aria: Ich freue mich auf meinen Tod

This cantata for bass, oboe, and strings is a part of Bach’s third cycle of cantatas composed for the Thomaskirche in Leipzig between 1725 and 1728; it was written for the Feast of the Purification of the Virgin Mary on February 2, 1727. It was evidently one of Bach’s more favorite cantatas, as the score and parts indicate subsequent performances in 1731, 1735, and 1746. It is generally thought that the scoring for solo bass voice is an allusion to Simeon’s son in the biblical story of the presentation of Jesus in the Temple.

Ich freue mich auf meinen Tod,
Ach, hätt er sich schon eingefunden.
Da entkomm ich aller Not,
Die mich noch auf der Welt gebunden.

With gladness, I look forward to my death,
(Ah! if only it had already come.)
Then shall I escape all despair
That still enslaves me now on earth.

David Hoffman, *baritone*
Emily Ostrom, *oboe* Joseph Adam, *organ*

Miserere

Alfonso Ferrabosco the Elder
1543–158

Alfonso Ferrabosco the Elder came from Bologna but spent most of his professional life in England in the employ of Queen Elizabeth I. His time in England changed the course of musical life there, raising the standard of both Catholic and Anglican church music.

Ferrabosco and William Byrd collaborated on a book of forty choral settings of the *Miserere* (Psalm 51), no copy of which survives. The sole survivor of this incalculable loss is likely this “Miserere,” Ferrabosco’s own lute arrangement of one of his own.

John Lenti, *lute*

Exsultate, jubilate, K. 165
Alleluja

Wolfgang Amadeus Mozart
1756–1791

Eliza Woodyard, *soprano*
Samuel Libra, *piano*

La Catedral
Preludio saudade

Agustín Barrios Mangoré
1885–1944

Mark Hilliard Wilson, *guitar*

Pièces de Fantaisie, op. 53
Carillon de Westminster

Louis Vierne
1870–1937

Louis Vierne was Organist of the Cathedral of Notre-Dame from 1900 until his dramatic death at the console in the midst of the 1,750th recital of his career. One of his most often-performed compositions, the Carillon de Westminster commemorated a recital Vierne gave at the new Willis organ at Westminster Cathedral in 1924. Vierne gave the first performance on November 29, 1927 as the *Sortie* (procession) at the conclusion of a Forty Hours devotion at Notre-Dame. To the great consternation and surprise of the sacristans, both clergy and the assembled faithful remained in their places until the conclusion, so taken were they with Vierne’s new work.

Joseph Adam, *organ*