The Helios Ensemble:

Sopranos: Tenors:

Heather Garrish

Jo-Ann Marks

DeWayne Halfen

John Isner

Erica McEvoy William Pascoe
Naja McKenzie James Stirling
Sonja Peterson Graham Wilks

Kate Riley

Deb Ryan

<u>Mezzo-Sopranos:</u> <u>Basses</u>:

Nancy Bratt Gary Anderson
Debbie Cutler Daniel Janes
Melanie De Sa Paul Kreuzer
Alisha Escoto Ryan Phillips
Nancy French Lee Samdahl

Nancy French Janet Jones

Rebecca Samdahl Cecilia Siruno Renee Summers Heather Symser

Violin I: Oboe 1:

David Rife Josh Hall

Violin 2: Oboe 2:

Wynn Wong Rife Joseph Howdeshell

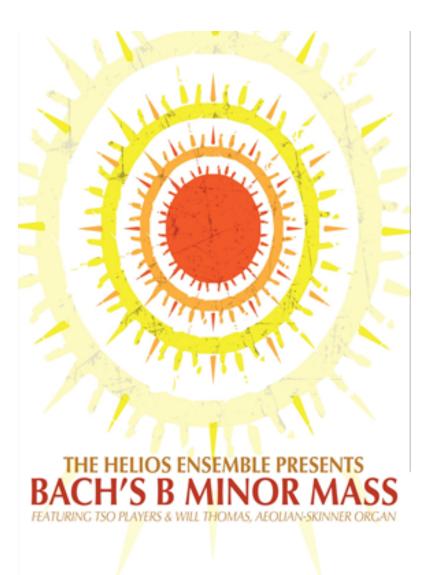
<u>Viola:</u> <u>Bassoon:</u>

Ilona Vukovic-Gay Daniel Hursey

<u>Cello:</u> <u>Trumpet 1, 2:</u>

Mary Beth Tyndall Oscar Wiley Thorp

Cory Driscoll



Friday, November 21st, 2014 - 7:00pm at Christ the King Episcopal Church 2800 W Ina Rd, Tucson AZ 85714

FREE ADMISSION



Program

English exemplars:

Come Again My Bonnie Lass She Smileth A Hymn for St. Cecilia John Dowland (1563-1626) Thomas Morley (1557-1602) Herbert Howells (1892-1983)

Will Thomas, organ Benjamin Hansen, director

Bach organ masterworks:

If Though But Trust to Guide Thee, BWV 642 J.S. Bach (1685-1750) Arioso in A Major, BMV 1056 Jesus My Soul My Heart's Desire, BMV 610 Toccata and Fugue in D Minor, BMV 565

Will Thomas, organ

From the B Minor Mass, BWV 232

2nd Kyrie

J.S. Bach (1685-1750)

Gratias

Et in unum Dominum

Heather Garrish, Soprano Kate Riley, Mezzo-Soprano

Et in Spiritu Sanctum

Jonathan Kim, Baritone

Sanctus

Dona nobis pacem

Benjamin Hansen, conductor

Selected program notes

A Hymn for St. Cecilia, commissioned by the Livery Club of the Worshipful Company of Musicians to mark Howells's Mastership of the Company in 1959–60, sets a poem in praise of the Patron Saint of music by Ursula Vaughan Williams as a three-verse hymn. The wonderful dancing-ontiptoe nature of this piece takes its cue from the syncopated first vocal entry, and each phrase finds increasingly high notes as the verse goes on. It is a classic cumulative tune which carries the singer along on a tide of increasing emotional energy, and leaves an impression of being a piece much bigger than its constituent parts.

J.S. Bach composed the *B minor mass*, not as a whole, but in segments, and the work was never performed in its entirety during his lifetime. Bach wrote the *Sanctus* first, in 1724, for use in a Christmas service. In 1733, Bach composed the *Kyrie* and *Gloria* for the mourning (*Kyrie*) of the death of Elector Augustus II of Poland, and as a celebration (*Gloria*) of the accession of Augustus III. Bach composed the remainder of the *Mass* during the last years of his life, between 1748 and 1749.

Tonight we bring you selections from each movement of the *Mass*, beginning with the 2nd *Kyrie*, in F# minor, the first significant *stile antico*, or renaissance style composition of Bach's. We then move to the *Gratias*, contained within the *Gloria* movement, also *stile antico*. This music is a reworking of the second movement of Bach's 1731 Ratswechsel (Town Council Inauguration) cantata *Wir danken dir*, *Gott, wir danken dir*, BWV 29. This is followed by a soprano/alto duet and baritone solo contained within the *Credo*, and then followed by the virtuosic *Sanctus*. We close the program with the *Dona Nobis Pacem*, music almost identical to the *Gratias*.

Thank you to all those who helped to make this concert possible, including Will Thomas and Christ the King Episcopal Church, Eric Holton and Dove of Peace Lutheran Church, Janet Rowe, Alisha Escoto, Jo-Ann Marks, William Pascoe, James Stirling, Melanie De Sa and so many more!

On March 22nd, 2015, The Helios Ensemble will present *English Exemplars*, featuring Purcell's *Funeral Music for Queen Mary*, and Howell's hauntingly beautiful *Salve Regina*, as well as Hymn to St. Cecilia, which you will hear tonight.