



Friday, November 17, 2017  
7:30 p.m.

Immaculate Conception Church  
Las Vegas, New Mexico

David Poole, conductor

P R O G R A M

Alleluia	Jonathan David
Creator Alme Siderum	Richard Burchard
Glory	Nicholas McKaig
O Magnum Mysterium	Tom Council
Magnificat	Healy Willan (1880-1968)
Dostoyno Yest	Pavel Chesnokov (1877-1944)
My Lord, What a Mornin'	arranged Mark Williams
Now Sleeps the Crimson Petal	Robert H. Young
Loving-Kindness	Stephen Paulus (1949-2014)
Dúlamán (Irish)	arranged Desmond Early
Will Ye Go, Lassie, Go? (Scottish)	arranged Randall Johnson
Sarah (Newfoundland)	arranged Jonathan Quick
Black Is the Color of My True Love's Hair	arranged William Hunt
Down by the Riverside	arranged Merilee Webb
Da Coconut Nut	Ryan Cayabyab

presented by  
**Meadow City Academy of Music**  
**Opening event of the Castañeda Concert Series, second season**  
**Ronald Maltais, artistic director**

### **de Profundis Vocalists**

**Tenor 1:** Dave Bailey, Bill Foote, Greg Haschke, John Yip

**Tenor 2:** Billy Brown, Omar Durant, Edward Seymour

**Baritone:** Bruce Castle, Ross Roberts, Tony Worsham

**Bass:** Ed Fankovic, Greg Flynn, Eric Metzler

The 13-member **de Profundis** a cappella men's ensemble was founded in 1994 by current music director, David Poole. Now in its twenty-fourth season, the group has evolved a repertoire of hundreds of pieces, ranging from Gregorian Chant to folk songs to wholly contemporary, "experimental" works, including premieres of pieces commissioned by the ensemble from eminent composers. In addition to its own concert series, de Profundis has been featured in programs of the Placitas Artists Series, the Corrales Cultural Arts Series, the Cibola County Arts Series, and Chamber Music Albuquerque. The de Profundis ensemble traditionally opens its season on the third Sunday in September with a very popular open-air concert in the spectacular Quarai ruins in the Manzano Mountains, a concert that has merited mention in the *New York Times*. Other highlights have included commissioning and performing under composer/conductor Alice Parker and collaborating with the late jazz legend Dave Brubeck. In 2014 the group celebrated its 20<sup>th</sup> anniversary with a tour of Wales.

**David Poole**, conductor, composer, vocal coach and founder of the de Profundis a cappella men's ensemble, resides in Albuquerque, New Mexico. In the intervening years, the group has released three commercial recordings and collaborated with such music legends as Alice Parker and the late Dave Brubeck. David served as Music Director of La Mesa Presbyterian Church in Albuquerque for 27 years, in addition to earlier posts with churches of two other denominations. He has taught voice privately for 30 years to students from middle school age through adults. As a composer, his choral and hand bell titles appear in the catalogs of several publishers. David is also a contributor to the Presbyterian hymnal *Glory to God*, as well as collaborating with Celtic theologian John Philip Newell to produce a new repertoire of congregational song for Morning and Evening Prayer as well as a Sunday Communion Mass.

The **Meadow City Academy of Music**, founded by artistic director Ronald Maltais in the spring of 2017 has set out to provide excellent musical/dance training and performances for the Las Vegas, New Mexico community. The **Castañeda Concert Series**, launched in September 2016 seeks to present professional New Mexico musicians and dancers in venues throughout our city. As we enter into our second season through tonight's performance I am proud to announce that the Castañeda Concert Series featured 17 New Mexico artists during our first season. In 2017, Meadow City Academy of Music events included 4 concerts, 3 Flamenco shows, 10 dance classes and 2 theater screenings at 5 Las Vegas venues. We are striving to offer subsidized music lessons for Las Vegas youth and adults.

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## Program Notes and Translations

Jonathan David's *Alleluia* was written for the 2003 debut of **Howl!**, a Manhattan-based ensemble that the composer directed for several years. He describes the work as "the most spare and reserved piece [he's] ever written, texturally dominated by a mantra-like chanting of the title word *Alleluia*. The drama and syncopation of the central section provide a clear contrast before the piece returns to the original mood. Things end as simply as can be, in a single solo [tenor] voice."

Gregorian chant, along with the countless choral settings based in its melodies, is among the richest treasures for male singing groups. In *Creator Alme Siderum* Richard Burchard adopts one of the most splendid depictions in all of chant of the Incarnation of Christ, alternating verses of the original, unadorned Gregorian melody with those of his own luxurious 4 to 6-part polyphony.

Creator of the stars of night,  
Thy people's everlasting light,  
Jesu, Redeemer, save us all,  
And hear Thy servants when they call.

Thou, grieving that the ancient curse  
Should doom to death a universe,  
Hast found the medicine, full of grace,  
To save and heal a ruined race.

Thou canst, the Bridegroom of the bride,  
As drew the world to evening-tide;  
Proceeding from a virgin shrine,  
The spotless Victim all divine.

At Whose dread Name, majestic now,  
All knees must bend, all hearts must bow;  
And things celestial Thee shall own,  
And things terrestrial, Lord alone.

O Thou Whose coming is with dread  
To judge and doom the quick and dead,  
Preserve us, while we dwell below,  
From every insult of the foe.

To God the Father, God the Son,  
And God the Spirit, Three in One,  
Laud, honor, might, and glory be  
From age to age eternally.

**Glory** is the work of another young American composer. Nicholas McKaig was born in 1988 and has been composing music for performance since the age of thirteen. The text here is an adaptation (and translation) of the Christmas hymn *Gloria in Excelsis Deo*, also known as the *Greater Doxology* or *Angelic Hymn*. The words are those reportedly sung by the angels at the birth of Jesus.

In his *O Magnum Mysterium* (O Great Mystery), Tom Council follows a line of great composers, including Byrd, Victoria, Palestrina, Poulenc, Lauridsen, and many others, who have been inspired by this singularly evocative Nativity text, a responsorial chant appointed in the Roman Catholic liturgy for the office of Matins on Christmas day.

*O great mystery,  
and wonderful sacrament,  
that animals should see the new-born Lord,  
lying in a manger!  
Blessed is the Virgin whose womb  
was worthy to bear  
Christ the Lord.  
Alleluia!*

The **Magnificat** is a hymn or canticle common to both the Roman Catholic and Eastern Orthodox liturgical traditions. Its text comes directly from the Gospel of Luke and recounts the response of Mary to the news that she is to be the mother of the Christ child. This great song of praise has engaged countless composers from Bach to Bruckner, from the early Renaissance to the present day. Healey Willan (12 October 1880 – 16 February 1968) was an Anglo-Canadian organist and composer.

*My soul proclaims the greatness of the Lord,  
my spirit rejoices in God my Savior,  
for he has looked with favor on his humble servant.  
From this day all generations will call me blessed,  
the Almighty has done great things for me,  
and holy is his Name.  
He has mercy on those who fear Him  
in every generation.  
He has shown the strength of his arm,  
he has scattered the proud in their conceit.  
He has cast down the mighty from their thrones,  
and has lifted up the lowly.  
He has filled the hungry with good things,  
and the rich he has sent away empty.  
He has come to the help of his servant Israel  
for he has remembered his promise of mercy,  
the promise he made to our fathers,*

*to Abraham and his children for ever.  
Glory to the Father, and to the Son, and to the Holy Spirit,  
as it was in the beginning, is now, and will be for ever.  
Amen. Alleluia*

***Dostoyno Yest*** (It Is Truly Fitting) is part of the Divine Liturgy of the Orthodox Church and again celebrates Mary, referred to as “Theotokos,” “God-bearer,” or simply “mother of God.” Pavel Chesnokov (1877-1944), regarded as the most influential composer of the Moscow Synodal (related to the conference of the Orthodox church), with 400 of his 500 choral compositions being liturgical.

*It is truly fitting  
To bless thee, O Theotokos,  
Ever-blessed and most pure  
And the Mother of God.  
More honorable than the Cherubim,  
And more glorious beyond compare than the Seraphim;  
Without corruption thou gavest birth to God the Word;  
True Theotokos, we magnify thee*

Among the catalog of African American spirituals, ***My Lord, What a Mornin’*** is one of the few usually associated with the approaching season of Advent. The text alludes to apocalyptic events foretold in the book of *Revelation* and the *Gospel of Mark*. Similarly, our arrangement, by former *Swingle Singers* member Mark Williams, stands alone for its level of chromaticism and complexity.

With his ***Now Sleeps the Crimson Petal***, Robert Young joins the ranks of composers like Benjamin Britten, Roger Quilter, and Ned Rorem, who have also found irresistible this sensuous and evocative text. The poem is a sonnet by Alfred, Lord Tennyson (1809-1892) and part of a longer narrative work *The Princess: A Medley*, published in 1847. Tennyson is said to have claimed that while some poets may have written better poems than he, none had written poetry that sounded better. This text is certainly a study in the sound techniques of poetry, including assonance, alliteration and onomatopoeia.

The choral music world lost a great craftsman and gentle spirit with the death in 2014 of Stephen Paulus. We offer his ***Lovingkindness*** today partly in memoriam but also because of the depth and timelessness of its message. The text is from the DIGHA NIKAYA, one of the sacred texts of Theravada Buddhism, in which the Buddha reflects on the nature of human relationships and the role of love in the cosmos.

As any folklorist can tell you, just about anything can be the subject of a folk song. ***Dúlamán***, from the Emerald Isle of Ireland, is about seaweed. The language is Gaelic.

*Seaweed with the yellow tips, seaweed of the hill,  
Seaweed from the sea and seaweed for clothes.*

*I sent her a message that I would buy a comb for her.  
She sent me back a message that her hair was already combed.  
“What brought you here?” said the seller of seaweed for dyeing.  
“Courting your daughter,” said the seller of edible seaweed.  
“You won’t get my daughter,” said the seller of seaweed for dyeing.  
“Well then I’ll take her away with me,” said the seller of edible seaweed.*

***Will Ye Go, Lassie, Go?*** frequently known also as “Wild Mountain Thyme,” has a complex history. Francis McPeak of Belfast, Northern Ireland, wrote the words and dedicated them to his wife in the early 20<sup>th</sup> century, and the song wasn’t published until 1957. But the tune derives from a much older Scottish folk tune, which we have come to know as *Wild Mountain Thyme*.

The Newfoundland ballad ***Sarah*** tells the story of a young suitor whose efforts to woo his love are thwarted until . . . well, you’ll see. The song was first brought to the public’s attention by the Canadian music and comedy trio *Buddy Wasisname and the Other Fellers*.

Though often designated an Appalachian folksong, the original text and tune of ***Black Is the Color of My True Love’s Hair*** are likely also of Scottish origin (witness the reference to the River Clyde). At some point the Kentucky folk singer and song collector John Jacob Niles (1892-1980) came across the song. Though something about it must have appealed to him, Niles’ father reportedly decried the melody as “downright terrible” and urged his son to write a new one. It is this second version that has become best known both in the U.S. and abroad, though as often as not it continues to carry the misnomer of “folksong.”

***Down by the Riverside*** is an African American spiritual dating back to before the Civil War. The text is a mix of imagery from the Old Testament and references to the practice of baptism. Because of its pacifist message, it re-emerged as a song of protest during the Vietnam era.

Born in 1954 in the Philippines, Ryan Cayabyab has composed successfully across a huge span of musical genres, ranging from solo songs to ballets to film scores. While much of his output is quite serious, he infuses his ***Da Coconut Nut*** with an infectious, calypso-like breeziness. The song explores the multiplicity of uses to which the coconut tree can be put, ending with an admonition of the consequences of eating too much of the delicious fruit!

-Submitted by David Poole