

ARSIS

A Christmas Album



*Music by Rodney Lister, Virgil Thomson,
Conrad Susa, Carlisle Floyd
& Charles Ives*

A Christmas Album

RODNEY LISTER (b. 1951)

- | | | |
|---|------------------------------------|------|
| 1 | <i>Nativitie</i> (John Donne) | 3:09 |
| 2 | <i>Chorale</i> (W. H. Auden) | 3:24 |
| 3 | <i>The Stones</i> (Richard Wilbur) | 4:35 |

The Choir of The Church of the Advent

VIRGIL THOMSON (1896-1989)

- | | | |
|---|---|------|
| 4 | <i>The Holly and the Ivy</i> (Anon., 1557) | 3:50 |
| 5 | <i>Remember Adam's Fall</i> (Anon., 15th Century) | 2:15 |

CHARLES IVES (1874-1954)

- | | | |
|---|---------------------------------------|------|
| 6 | <i>Christmas Carol</i> (Charles Ives) | 2:30 |
|---|---------------------------------------|------|

Mary Westbrook Geha, Rodney Lister

RODNEY LISTER

- | | | |
|---|--------------------------------|------|
| 7 | <i>The Oxen</i> (Thomas Hardy) | 3:44 |
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The Harvard Glee Club

CONRAD SUSA (b. 1935)

- | | | |
|---|---|------|
| 8 | <i>I Sing of a Maiden</i> (Anon., 15th Century) | 2:24 |
|---|---|------|

EDITH OSBORNE IVES (1914-1956), arr. CHARLES IVES

- | | | |
|---|---|------|
| 9 | <i>Christmas Carol</i> (Edith Osborne Ives, 1924) | 3:04 |
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Denis Konicek, Rodney Lister

CARLISLE FLOYD (b. 1926)

- | | | |
|----|-------------------------------|------|
| 10 | <i>Long, Long Ago</i> (Anon.) | 1:54 |
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VIRGIL THOMSON

- | | | |
|----|----------------------------|------|
| 11 | <i>Song for the Stable</i> | 2:04 |
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Scenes from the Holy Infancy (St. Matthew)

- | | | |
|----|--------------------------------|------|
| 12 | <i>I. Joseph and the Angel</i> | 3:45 |
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|----|-------------------------|------|
| 13 | <i>II. The Wise Men</i> | 4:22 |
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| 14 | <i>III. The Flight into Egypt</i> | 4:08 |
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The Choir of The Church of the Advent

RODNEY LISTER

Kings and Shepherds (George Mackay Brown)

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|----|---|------|
| 15 | <i>Sonata I, Epiphany Poem, Sonata II</i> | 4:53 |
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| 16 | <i>They Came to an Inn, Sonata III, Carol: Kings & Shepherds</i> | 9:16 |
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| 17 | <i>Midnight Words, Sonata IV, Christmas Poem</i> | 5:14 |
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Denise Konicek, Susan Brownfield, Kevin McDermott, Jennifer Elowitch,

Kevin Owen, Lauara Ahlback, Mark Dwyer, Rodney Lister

ARRANGMENTS BY RODNEY LISTER

- | | | |
|----|--|------|
| 18 | <i>The Holly and the Ivy</i> (Mark Dwyer, conductor) | 2:46 |
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| 19 | <i>The Truth from Above</i> (English traditional carol) | 4:21 |
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|----|---|------|
| 20 | <i>Infant Holy, Infant Lowly</i> (Polish traditional carol) | 1:47 |
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|----|---|------|
| 21 | <i>Away in a Manger</i> (Cradle Song by William J. Kirkpatrick) | 3:10 |
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The Choir of The Church of the Advent

Total CD Time: 76:44

Notes by Rodney Lister

Most of the music on this disc was written by me, and I chose the music which I didn't write. I have been interested in music and poetry about Christmas about as long as I can remember, and over the course of my life as a composer I have had occasion to write a certain amount of it. Many of these pieces have been for chorus, and most of those were first performed by Edith Ho at The Church of the Advent. This recording is in many ways my own Christmas Album, consisting of music and words which have been meaningful to me as well as pieces written mostly as Christmas presents for friends. I have enjoyed all this music, and my friends have as well. I hope others will also find them to be a source of pleasure.

Nativity, a setting of one of the sonnets from the La Carona cycle by John Donne, was written in 1988. It is set in a manner which is a sort of elaborated Anglican chant. The text of **Chorale** is from *For the Time Being*, W. H. Auden's long poem about Christmas. **Chorale** was written in 1982 as a 50th birthday present for Malcolm Peyton, my composition teacher at New England Conservatory. **The Stones** is a setting of the poem *Christmas Hymn* by Richard Wilbur, which has been widely used as a hymn text. My setting, a Christmas present for the English composer Michael Finnissy and his partner Philip Adams, is fancier than a simple hymn tune treatment.

I have known Thomas Hardy's poem **The Oxen** since I was in high school. As the plane was landing in Nashville, Tennessee, at the beginning of a Christmas visit to my parents, it suddenly came to me that I should do a setting of it. I had not thought about doing it before that moment, but I spent time during the visit starting and finishing it. There are three versions of the accompaniment: one for organ, one for piano, four-hands, and the third for orchestra. The version on this recording is dedicated to Andrew Mead, former rector of The Church of the Advent, and his family. It was first performed by the Harvard Glee Club conducted by Jameson Marvin in 1988.

Conrad Susa, now living and teaching in San Francisco, had been a Ford Foundation Composer in residence in the Public Schools of Nashville, Tennessee, where I grew up. Although he had come and gone before I began to study music, he was friends with Gregory Colson, the choirmaster of St. George's Episcopal Church in Nashville, where I eventually sang in the choir. Greg's wife Betty was

one of my teachers, so I knew about Susa and some of his music. In fact, Conrad was one of the first live composers I ever met. **I Sing of A Maiden** was written in 1965 as a Christmas card for Greg and Betty and I've known it since that time. There have been different versions since the first, but I like this one best. **Long Long Ago** is a piece I've come to know much more recently. Richard Travers, my colleague at Newton North High School (Newton, Mass.), introduced me to it.

Included are two **Christmas Carols** by Charles Ives. Mary Westbrook Geha sings one from the *114 Songs*; Denise Konicek sings Ives's arrangement of the tune and words written by his daughter Edith in 1924 when she was ten years old.

This recording also includes several pieces by another of my teachers, Virgil Thomson. Virgil said that although he loved church music as he loved the theater, he was much happier back stage than in the audience in both places, where he was in neither place a good consumer. His music is in many cases infused with the church music of his childhood (Southern Baptist) and his early professional career (Anglican). **Scenes from the Holy Infancy** is a three movement setting of selections from the King James version of St. Matthew's Gospel dealing with an angel's announcement of Jesus's birth to Joseph, the search of the Wise Men for Jesus, their encounter with Herod, and the flight of the Holy Family into Egypt. They invoke Anglican chant in the first, parlor songs in the second, and southern hymn tunes in the third. The work was written in 1937, and was first performed in that year. **Remember Adams Fall** and **The Holly and the Ivy** were parts of a series of settings of old English texts which Thomson wrote in 1955.

The texts of **Kings and Shepherds** are poems by the Orcadian poet George Mackay Brown, whose work is influenced equally by Christian symbols and the techniques and images of Icelandic sagas, particularly the *Orkneyinga Saga*. The poems, presented in my ordering, depict the three kings, each having come to his own dead end, meeting under the star, which they follow determinedly until they reach Christ. On finding their goal and offering their gifts, they have an encounter with shepherds. The final poem folds the story of the kings' search for salvation into every person's individual story and into the recurring patterns of communal agrarian activities in Orkney as well as of seasons and years.

The music for **Kings and Shepherds** was written at the MacDowell Colony in

Peterborough, New Hampshire, during January of 1992. The notes of the piece are drawn (in ways that almost certainly aren't immediately audible) from the southern hymn tune *Star in the East*. The music, which is modeled after the *Kleine Geistliche Konzerte* of Heinrich Schütz and is also influenced by some of the vocal works of my teacher, Sir Peter Maxwell Davies, has a sparse, pared-down quality reflective of the character of the poetry as well as the intense single-minded state of mind which the kings would have had. Three is an important number in the piece: there are, of course, three kings, but also three singers and three instruments, each of the three movements has three parts. There are four instrumental sections called Sonatas. The first is an introduction to the piece. Each of the others features one of the instruments: the violin in Sonata II (representing the star), the horn in Sonata III, and the oboe (representing the Shepherd Boy's pipe) in Sonata IV. I took great pains to make sure that the use of the singers is not at all representational. Every time the texts depict the kings, the music deals with the situation in a different way so that one never associates a given singer with a particular king. One other noticeable thing is the use of microtones in the horn part of Sonata III. This piece uses natural harmonics for the horn extensively for dramatic effect. ***Kings and Shepherds*** is dedicated to Elizabeth and Archie Bevan, Orcadian friends who I met through Max.

I'm an admirer of the music of Percy Grainger. Grainger dedicated all of his folksong arrangements "lovingly and reverently to the memory of Edvard Grieg." All of the folk music arrangements I've done are lovingly and reverently dedicated to the memory of Percy Grainger. These include three of the concluding choral pieces on this disc. ***The Holly and the Ivy*** was for a long time my favorite Christmas carol — especially since it really is a carol. This arrangement — which, incidentally, has a different harmonization for every one of the many repetitions of the tune — was a Christmas present for Douglas Robbe, who for several years was the administrator of the Church of the Advent. I first encountered ***The Truth Sent From Above*** in the Vaughan Williams *Fantasia on Christmas Carols*, and then found further stanzas in other sources. The original version was for violin, clarinet, and double bass. ***Infant Holy, Infant Lowly***, a Polish Christmas carol, was a present for my friend Liz Grange.

William J. Kirkpatrick's *Cradle Song* was not the tune for ***Away In a Manger*** that I grew up with, although I've come to like it quite a bit. At some point I got interested in trying to write a piece which would use both tunes for those words, a tricky task, since the harmonic underpinnings of the two tunes are considerably different. In this arrangement the "other tune" appears only in the organ part. The idea of the piece is to risk the danger of the listeners dying of sugar shock. To that end, I made some small changes to the words of Kirkpatrick's original text. This arrangement is dedicated to my nephew and niece, Jonathan and Katelyn Lister.

TEXTS

Nativitie

Immensitie cloysterd in thy dear wombe,
Now leaves his well-belov'd imprisonment,
There he hath made himselfe to his intent
Weake enough, now into our world to come;
But oh, for thee, for him, hath the inne not
 roome?

Yet lay him in this stall, and from the orient,
Starres, and wisemen will travell to prevent
Th'effect of Herod's jealous generall doome.
See'st thou, my soule, with thy faith's eyes,
 how he

Which fills all place, yet none holds him,
 doth lye?

Was not his pity toward thee wondrous high,
That would have need to be pittied by thee?
Kisse him, and with him into Egypt goe,
With his kinde mother, who partakes thy woe.

— John Donne

The Stones

A stable-lamp is lighted
Whose glow shall wake the sky;
The stars whall bend their voices,

Chorale

Our father, whose creative Will
 Asked being for us all,
Confirm it that Thy Primal Love
May weave on us the freedom of
The actually deficient on
 The justly actual.

Though written by Thy children with
 A smudged and crooked line,
Thy Word is ever legible,
Thy Meaning unequivocal,
And for Thy Goodness even sin
 Is valid as a sign.

Inflict Thy promises with each
 Occasion of distress,
That from our incoherence we
May learn to put our trust in Thee,
And brutal fact persuade us to
 Adventure, Art, and Peace.

— W. H. Auden

And every stone shall cry.
And every stone shall cry,
And straw like gold shall shine;
A barn shall harbor heaven,

The Stones (cont.)

A stall become a shrine.

This child through David's city,
Shall ride in triumph by;
The palm shall strew its branches,
And every stone shall cry.
And every stone shall cry,
Though heavy, dull, and dumb,
And lie within the roadway
To pave his kingdom come.

Yet he shall be forsaken,
And yielded up to die;
The sky shall groan and darken,
And every stone shall cry.
And everystone shall cry,
For stony hearts of men:
God's blood upon the spearhead,
God's love refused again.

But now, as at the ending,
The low is lifted high;
The stars shall bend their voices,
And every stone shall cry.
And every stone shall cry
In praises of the child
By whose descent among us
The worlds are reconciled.

— Richard Wilbur
A Christmas Hymn

The Holly and The Ivy

The Holly and the Ivy
When they are both full grown,

Of all the trees that are in the woods,
The Holly wears a crown.

*The rising of the sun,
The running of the deer,
The playing of the merry organ,
Sweet singing in the choir.*

The Holly bears a berry,
As red as any blood,
And Mary bore sweet Jesus Christ,
To do poor sinner's good.

refrain

The Holly bears a blossom,
As white as any flow'r,
And Mary bore sweet Jesus Christ,
To be our sweet saviour.

refrain

The Holly bears a bark,
As bitter as any gall,
And Mary bore sweet Jesus Christ,
For to redeem us all.

refrain

The Holly bears a prickle,
As sharp as any thorne,
And Mary bore sweet Jesus Christ,
On Christmas day in the morn.

refrain

The Holly and the Ivy,
When they are both full grown,
Of all the trees that are in the woods,
The Holly bears a crown.

refrain

— Anon., 1557

Remember Adam's Fall

Remember Adam's fall,
O thou man.
Remember Adam's fall from
Heav'n to hell.
Remember Adman's fall,
How he hath condemned
All in hell perpetual
There for to dwell.

Remember God's goodness,
O thou man.
Remember God's goodness,
His promise made.
Remember God's goodness:
He sent His Son sinless
Our ills for to redress,
Our hearts to aid.

In Bethlehem He was born,
O thou man.
In Bethlehem He was born
for mankind's sake.
In Bethlehem He was born
Christmas day in the morn:
Our Saviour did not scorn
Our faults to take.

Give thanks to God always,
O thou man.
Give thanks to God always
with heartfelt joy.
Give thanks to God always
On this our joyful day:
Let all men sing and say
Holy, Holy.
— Anon., 15th Century

Christmas Carol

Little town of Bethlehem!
Do we see Thee now?
Do we see Thee
Shining o'er the tall trees?

Little Child of Bethlehem!
Do we hear Thee in our hearts?
Hear the Angels singing:
Peace on earth good will to men!
Noel!

O'er the cradle of a King,
Hear the Angels sing:
In Excelsis Gloria,
Gloria!

From His Father's home on high,
Lo! for us He came to die;
Hear the Angels sing:
Venite adoremus Dominum.
— Charles Ives

The Oxen

Christmas Eve, and twelve of the clock.
 "Now they are all on their kness,"
 An elder said as we sat in a flock
 By the embers in hearthside ease.

We pictured the meek mild creatures where
 They dwelt in their strawy pen,
 Nor did it occur to one of us there
 To doubt they were kneeling then.

So fair a fancy few would weave
 In these years! Yet, I feel,
 If someone said on Christmas Eve,
 "Come: see the oxen kneel

"In the lonely barton by yonder coomb
 Our childhood used to know,"
 I should go with him in the gloom,
 Hoping it might be so.
 — Thomas Hardy

I Sing of a Maiden

I sing of a maiden
 That is makeles:
 King of alle kinges
 To her sone che ches.
 He cam also stille
 Wher his mother was
 As dew in Aprille
 That fallith on the gras.
 He cam also stille
 To his mother's bowr,

As dew in Aprille
 That fallith on the flour.
 He came also stille
 Wher his mother lay'
 As dew in Aprille
 That fallith on the spray.
 Mother and maiden
 Was never non but che;
 Wel may such a lady
 Godes mother be.
 — Anon., 15th Century

Christmas Carol

Come a way to the manger,
 Our Lord Christ to see.
 Most sweet, fair, and holy
 Of all babes is he.
Come away, come away
 To see the dear child,
 Whose face is so tender,
Gentle and mild.
 Shepherds come and him worship
 As he lies in his bed,
 And even fair Mary
 Doth bow her sweet hear.
refrain
 Then in walk the wisemen
 Our Lordship to see,
 With gold, myrrh and incense
 And give Christ all three.
refrain

Christmas Carol (cont.)

All worship Christ then
 In the morning so dim.
 We also must kneel
 And thank God for him.
refrain
 — Edith Osborne Ives

Long, Long Ago

Winds through olive tress
 softly did blow,
 around little Bethlehem,
 long, long ago.
 Sheep on the hillside lay
 whiter than snow;
 shepherds were watching them
 long, long ago.
 Then from a happy sky,
 angels bent low,
 singing their songs of joy,
 long, long ago.
 For in a manger bed,
 cradled we know,
 Christ came to Bethlehem,
 long, long ago
 — Anonymous.

Song for the Stable

It seems that God bestowed somehow,
 The night his son was born,
 An innocence upon the cow,
 Mild creature of the horn.
 It seems he blessed the sheep, the small
 Apostle of the fold.
 Oh was that first cry scriptural
 That rang across the cold?
 Or did the new Babe drowse and dream,
 His mother's breast his sphere?
 High-roosting on your dusky beam.
 What saw you chanticleer?
 What saw you, kind and clumsy mule,
 What heard you ox and ass,
 Upon that first and distant Yule
 When wonder came to pass?
 What vision far beyond your ken,
 Remembered, marks you so?
 I ask you, Sirs, what thought you then
 On Christmas long ago?

Scenes from the Holy Infancy

(The text is the very familiar prtions of
 the Christmas story as told in the
 Gospel according to St. Matthew, King
 James' Vêrsion.)

Kings and Shepherds**Sonata I****I. Epiphany Poem**

The red king
 Came to a great water. He said,
*Here the journey ends
 No keel or skipper on this shore.*

The yellow king
 Halted under a hill. He said,
*Turn the camels round.
 Beyond ice summits only*

The black king
 Knocked on a city gate. He said,
*All roads stop here.
 These are gravestones, no inn.*

The three kings
 Met under a dry star.
 There, at midnight,
 The star began its singing.

The three kings
 Suffered salt, snow, skulls.
 They suffered the silence
 Before the first word.

Sonata II**II. They Came to an Inn**

They came to an inn
And they reined in the horses
 Sat down with crusts and beer

They came to a river
And they reined in the horses
 A ferryman stood with a lantern

They came to a garden
And they reined in the horses
 A hand bled in a rosebush

They came to a smithy
And they reined in the horses
 Three nails and a long lance

They came to a mountain
And they reined in the horses
 Shepherds broke ice in the pass

They came to a palace
And they reined in the horses
 They eyes of the king were thorns

They came to a fair
And they reined in the horses
 They bargained for gold and a jar
 and a web of silk

They came to a prison
And they reined in the horses
 The chains rang out like bells

They came to an island
And they reined in the horses
 Storm-watchers stood on the shore

And they came to a chapel

Sonata III**Carol: Kings and Shepherds**

Here's the place, ' said the kings
 And the black one set on the sill a rose.

'At last, at last,' said the kings
 And the yellow one played, inside, his
 flute.

'Open the box,' said the kings
 And the red one poured a torrent of gold
 Then a troop of shepherds came.

The shepherd boy was cold as a root
 And the old one like a thorn was cold
 And the five shearers stood blue as ice.

The shepherds bought to the place a
 winter lamb.

III. Midnight Words

The red king said to the boy, 'You're too small
 To shift such baggage.
 Here, buy an apple or a bird.'
 The yellow king said, 'Icicles
 Hang like gray nails from the lintel, boy.'

The black king said, 'In my castle
 The women would clothe you in blue silk.
 Your cold face
 Would be a star among the gold and ebony.'

The boy said, 'Here they come now,
 The hill shepherds.
 A rough lot. At midnight
 They always come down for their jar of wine.'

The boy blew notes from his pipe.
 Shepherds and kings followed the
 carol.

Sonata IV**Christmas Poem**

We are folded all
 In a green fable
 And we fare
 From early
 Plough-and-daffodil sun
 Through a revel
 Of wind-tossed oats and barley
 Past sickle and flail
 To harvest home,
 The circles of bread and ale
 At the long table.
 It is told, the story—
 We and earth and sun and corn are
 one.
 Now kings and shepherds have come.
 A wintered hovel
 Hides a glory
 Whiter than snowflake or silver or star.

The Holly and The Ivy (see p. 8)**The Truth Sent From Above**

This is the truth sent from above,
The truth of God, the God of love.
Therefore don't turn me from your door,
But harken all both rich and poor.

The first thing which I do relate
Is that God did man create.
The next thing which to you I'll tell,
Woman was made with man to dwell.

And after that 'twas God's own choice
To place them both in Paradise;
There to remain from evil free,
Unless they ate of such a tree.

And they did eat, which was a sin,
And so their ruin did being,

Ruined themselves, both you and me
And all of their posterity.

Thus we were heirs to endless woes,
'Til God our Lord did interpose
And so a promise son did run
That he would redeem us by His Son

And at this season of the year,
Our blest redeemer did appear,
He here did live and here did preach,
And many thousands he did teach.

With love to use He did behave,
To show us how we might be saved.
And if you want to know the way,
Be pleased to hear what he did say.

Infant Holy, Infant Lowly

Infant holy, Infant lowly,
For his bed a cattle stall;
Oxen lowing, little knowing
Christ the Babe is Lord of all.
Swift are winging, Angels singing,
Nowells ringing, Tidings bringing.
Christ the Babe is Lord of all.
Christ the Babe is Lord of all.

Flocks were sleeping. Shepherds keeping
Vigil 'til the morning new
Saw the glory, heard the story,
Tidings of a gospel true.
Thus rejoicing, free from sorrow,
Praises voicing, greet the morrow.
Christ the Babe was born for you.
Christ the Babe is Lord of all.

Away in a Manger

Away in a manger, no crib for a bed,
The little Lord Jesus lay down his sweet head.
The stars in the bright sky, looked down where he lay.
The little Lord Jesus, asleep on the hay.

The cattle are lowing, the poor baby wakes,
But little Lord Jesus no crying he makes.
I love Thee, Lord Jesus. Look down from the sky,
And stay by my cradle, 'til morning is nigh.

Be near me, Lord Jesus. I ask Thee to stay
Close by me forever, and love me, I pray.
Bless all the dear children in thy tender care,
And take us to heaven to dwell with Thee there

This recording was produced with the gracious assistance of grants from The Hayseed Hill Foundation, and the Virgil Thomson Foundation.

Recorded April 18, 20 and 21, 1999 at The Church of the Advent, Boston, MA and May 4, 1999 at Belgrade Studio, Boston, MA.

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Recording Engineer: Joel Gordon, Boston, MA

Editing and Mastering: Robert Schuneman, Arsis Audio, Boston, MA

Front cover: The Church of the Advent main portal in a snowstorm, photo by John A. Dunn, 1976. Back cover: The flat of Beacon Hill looking toward the towers of The Church of the Advent in winter, photo by Clive Russ, 1978.

Special thanks to: Archie Bevan, Richard Travers, Colin Homiski, Suzanne M. Eggleston, Dena and Felda Hardyman, Charles Fussell, Christopher Trappani, Katherine Black, and Roger Wooten.

RODNEY LISTER received his early musical training at the Blair School of Music in Nashville, Tennessee. He studied at the New England Conservatory of Music and at Brandeis University. In between his stay at those institutions, he lived in England where he studied privately with Sir Peter Maxwell Davies. He also subsequently was a member of Davies' composition seminar at the Dartington Summer School of Music and he was a Bernstein fellow at the Berkshire Music Center at Tanglewood. His composition teachers, aside from Davies, have been Malcolm Peyton, Donald Martino, Harold Shapero, Arthur Berger and Virgil Thomson. He also studied piano with Enid Katahn, David Hagan, Robert Helps and Patricia Zander.

Rodney Lister has received commissions, grants, and fellowships from the Berkshire Music Center, the Fromm Foundation at Harvard, the Koussevitsky Music Foundation at the Library of Congress, the Fires of London, the Poets' Theatre, the Virgil Thomson Foundation, the Preparatory School of the New England Conservatory of Music, Dinosaur Annex Music Ensemble, the MacDowell Colony, and the Virginia Center for the Creative Arts, among others. His works have been performed throughout the U.S.A and United Kingdom by performers including Joel Smirnoff, Tammy Grimes, Phyllis Curtin, Michael Finnissy, Boston Cecelia, the Blair Quartet, and the Fires of London. As a pianist he has been involved in first performances of works by Thomson, Davies, Babbitt, Finnissey, Philip Grange, Lee Hyla, and Paul Bowles, among others. He is currently on the faculty of the New England Conservatory of Music where he teaches composition, and at Newton North High School and Greenwood Music Camp. He is also a music tutor at Pforzheimer House, Harvard University.

SUSAN BROWNFIELD is a recent Master's degree graduate from New England Conservatory of Music where she was the soloist for the Boston premier of Richard Danielpour's *Sonnets to Orpheus* in Jordan Hall. She was also featured in the world premier of Harvard composer, Noam Elkies' opera, *Yossele Solovey*. In the fall of 1997 Ms. Brownfield toured as a guest of the Republic of Vietnam and performed at the National Conservatories in Ho Chi Minh City and Hanoi.

Mezzo-Soprano **MARY WESTBROOK GEHA**'s active career has taken her to Paris, Berlin, Brussels, Dresden and throughout North America. Since 1978 she has been a soloist with Boston's Emmanuel Music in their world-renowned cycle of Bach Cantatas. She frequently appears with the New England Bach Festival, and she has performed with the Bach Aria Group. She has appeared with the Dresden Staatskapelle, the Boston Pops Orchestra, the Boston, San Francisco, Jacksonville, Tallahassee orchestras, the Orchestra of St. Luke's, and summer festivals at Tanglewood, Caramoor, and Marlboro. Her operatic roles include *Julius Caesar*, *Dido and Aeneas*, *Così fan tutte*, *Idomeneo*, *The Rape of Lucretia*, *Das Kleine Mahagonny*, and *The Ballad of Baby Doe*. She is recorded on the Denon, Arabesque, Music Master and Marlboro Recording Society labels.

Soprano **DENISE KONICEK** is a well-known soloist in the New England area, having appeared with over 20 choral, chamber and orchestral groups. She has recently expanded her repertoire to opera, with lead roles in Menotti's *The Telephone*, Michael Balfe's *Satanella*, and Gilbert & Sullivan's *Pirates of Penzance*. In February, 1999 she made her solo debut at Jordan Hall, Boston, with the premiere of Rodney Lister's cycle *With a Hole in the Shape of a Heart*. Ms. Konicek is featured soloist on the AFKA CD *Duo Seraphim* with the Choir of The Church of the Advent. She has appeared in live solo performances on WGBH and KSJN radio.

KEVIN McDERMOTT was born in New York and is the son of the noted Manhattan voice teacher Raymond McDermott, who has been solely responsible for his vocal training. He is an ardent champion of the performance of song in recital, and particularly of song in English. He is the creator of the program *Music in the Works of James Joyce*, a presentation with which he has toured extensively in America, Ireland, and Italy. It has been broadcast on the Irish, Belgian and German national radio systems as well as on National Public Radio and Voice of America. He was a founder of and vocal soloist of the *Boston Excelsior Mandolin Society*, devoted to reviving the repertoire of turn of the century plucked string ensembles. He is also director and vocal soloist with *D. C. Hall's New England concert & Quadrille Band*.

THE CHOIR OF THE CHURCH OF THE ADVENT, Boston, is a professional choir with the prime responsibility of providing appropriate music for the liturgy in this Anglo-Catholic parish. In a year's time they will have sung about 50 Mass settings, and over a hundred anthems, motets, canticles, carols, etc., in addition to a body of chants. The repertory spans all historical periods from Gregorian chant to world premieres, but the Latin polyphonic Masses and motets from the Renaissance remain the principal sources.

Even of greater import is the high standard of music-making cultivated during Edith Ho's 22-year tenure. Under her direction, the Choir's performance has achieved both national and international recognition. The Choir has been broadcast on National Public Radio, BBC Radio 3, and Boston's WGBH. They have presented many concerts here and abroad and were a featured ensemble in the 1990 American Guild of Organists National Convention and in the 1994 Boston Early Music Festival concert series. In 1992 the Choir made a highly successful tour of Venezuela. 1999 concerts include an all-Dufay program at Christ Church, New Haven, Connecticut, and Dufay/Guerrero programs for the Association of Anglican Musicians' Conference in Boston and the Region I convention of the American Guild of Organists in Worcester, Massachusetts.

Their latest CD (ARSIS CD 113) features works by Francisco Guerrero to commemorate the 400th anniversary of his death. ARSIS CD 118 (to be released in fall, 1999) features works by Guillaume Dufay.

EDITH HO has been organist and Choirmaster of The Church of the Advent, Boston, since 1977. Born in China, she studied at Peabody Conservatory of Music and in Germany. She has held teaching positions at the college level, and has performed as a concert organist on both sides of the Atlantic. She received an honorary doctorate from Nashotah House Seminary in Wisconsin in 1994.

MARK DWYER, is the Associate Organist and Choirmaster of The Church of the Advent, Boston, where during the 1998-99 season he celebrated his tenth year. As accompanist and assistant conductor for the choir, Mr. Dwyer is active as a concert organist, and his playing and conducting may be heard on JAV and AFKA labels as well as ARSIS recordings.

THE CHOIR OF THE CHURCH OF THE ADVENT, BOSTON, MASSACHUSETTS

Edith Ho, Music Director | Mark Dwyer, Associate Conductor and Organist
Ann Reiss, Librarian

SOPRANO

Kandace Anastasia
Noël Bisson
Susan Bisson
Shannon Canavin
Cathleen Ellis
Cheryl Ryder

ALTO

Alice Dampman
Daniel Meyer
Rachel Satanoff
John Weigel

TENOR

Allen Combs
James DeSelms
Jonathan Nadel
David Won

BASS

Glenn Billingsley
Stephen Hermes
Eric Jordan
Bernard Lee

Edith Ho conducted on tracks 1–2, 10, 12–14, 18–19, and 21; Mark Dwyer conducted tracks 3, 11 and 20.

Soloists in *Scenes from the Holy Infancy*: baritones Daniel Meyer and Glenn Billingsley (in I & III), tenor Allen Combs and bass Stephen Hermes (in II).

Soloists in the Lister setting of *The Holly and the Ivy*: soprano Noël Bisson, alto Alice Dampman, tenor James DeSelms, and bass Glenn Billingsley.

HARVARD GLEE CLUB

Jameson Marvin, Music Director | Kevin Leong, Conductor

TENOR

Jaron Abbott
Joseph Adelman
Timothy Arnold
Christopher C. Bain
Trevor S. Cox
Allen Drew
Caleb S. Epps
Nicholas Goedert
Matthew Guard
Matthew Hanlon
Timothy Ledlie

Terrance Q. Norfils
Robert Opdycke
Peter A. Overland
Paul F. Ramirez
Russ Ross
Travis Schedler
Kevin S. Schwartz
Christopher K. Song
James Y. Stern
W. Conan Yuan

BASS

Jonathan Andron
Justin T. Baca
David A. Boyajian
Jungil Cha
Myoungil Cha
Cy Chan
Peter J. Chung
Samuel W. Doyle
Michael Y. Fang
John-Paul Giugliano
Kristofer M. Helgen
Theodore L. Hine

Daniel B. Horton
John Huang
Karl Huth
Joseph C. Johnson
Jihwan Kim
Andrew Kwan
Lionel L. Lynch
Thomas J. Roberts
Daniel K. Salomen
Aaron D. Simowitz
Charles E. Varner, Jr.
Matthew C. Weinzierl
Kevin P. Yeh