



BELLA VOCE

PRESENTS

December 9, 10 & 11, 2022

**Holiday
Delights**



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BELLA VOCE

presents

Holiday Delights

*The performance lasts
approximately 90 minutes,
including a 15-minute intermission*

CONTENTS

Musicians	4
Program	5
Texts and Translations	6
Program Notes	14
Bella Voce Sinfonia	19
About Bella Voce	20
Gratitude	23
2022–2023 Season Supporters	24
Board of Directors	26
Tickets and Contact Information	26

December 9, 10 & 11, 2022

MUSICIANS

Soprano Anna Joy Buegel, Carlyne DalMonte, Gabrielle Haigh,
Gina Hilse, Patty Kennedy

Alto Scott Dankert, Nora Engonopoulos, Sheetal Heinert,
Amanda Koopman, Claire Shepro, Anna VanDeKerchove

Tenor Carl Alexander, Oliver Camacho, Keith Murphy,
Josh Pritchett, Frank Vilella

Bass Dominic German, Mark Haddad, LaRob K. Rafael,
Mark Winston

Andrew Lewis, *Conductor*

PROGRAM

<i>Welcome, Yule!</i>	C. Hubert. H. Parry (1848-1918)
<i>O Come, All Ye Faithful</i>	arr. Jackson Berkey (b. 1942)
<i>O magnum mysterium</i>	Tomas Luis de Victoria (c. 1548-1611)
<i>O magnum mysterium</i>	Morten Lauridsen (b. 1943)
<i>Now May We Singen</i>	Cecilia McDowall (b. 1951)
<i>Silent Night</i>	arr. Bern Herbolsheimer (1948-2016)
<i>My Guardian Angel</i>	Judith Weir (b. 1954)
<i>Now Winter Nights</i>	Roderick Williams (b. 1965)
<i>The Star Has Come</i>	Roderick Williams

INTERMISSION

<i>Descend to Earth</i>	Ken Burton (b. 1970)
<i>Sing Lullaby</i>	Herbert Howells (1892-1983)
<i>Long, Long Ago</i>	Herbert Howells
<i>Bethlehem Down</i>	Peter Warlock (1894-1930)
<i>As Dew in Aprylle</i>	Peter Warlock
<i>Ave Maris Stella</i>	John Sheppard (c.1515-1558)
<i>Ave Maris Stella</i>	James MacMillan (b.1959)
<i>Wassail Song of Gloucestershire</i>	arr. R. Vaughan Williams (1872-1958)

ENCORE

<i>Deck the Hall</i>	arr. David Willcocks (1919-2015)
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TEXTS AND TRANSLATIONS

TRANSLATIONS

↓

TEXT

Welcome, Yule!

Welcome, be Thou heavenly King,
Welcome, born on this morning,
Welcome, for whom we shall sing
Welcome, welcome, Yule!

Welcome, be ye Stephen and John
Welcome, innocents ev'ry one,
Welcome, Thomas, Martyr one,
Welcome, welcome, Yule!

Welcome, be ye, good New Year
Welcome, Twelfth-day both in fere,
Welcome, Saints, loved and dear,
Welcome, welcome, Yule!

Welcome, be ye, Candlemas
Welcome, be ye, Queen of Bliss,
Welcome, both to more and less,
Welcome, welcome, Yule!

Welcome, be ye that are here,
Welcome all, and make good cheer,
Welcome all, another year,
Welcome, welcome, Yule!

O Come, All Ye Faithful

O come, all ye faithful, joyful and triumphant,
Come ye, O come ye to Bethlehem.
Come and behold Him, born the King of angels;

Come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him,
Christ the Lord.

Sing glory to God in the Highest!

Sing, choirs of angels, sing in exultation;
Sing, all ye bright hosts of heaven above!
Glory to God, all glory in the highest;

Yea, Lord, we greet Thee, born this joyous morning;
O Jesus, to Thee be all glory given;
O word of the Father, now in flesh appearing.

*O great mystery,
and wondrous sacrament,
that the animals should see the newborn
Lord lying in a manger.
Blessed is the Virgin whose womb was
worthy to bear the Lord Jesus Christ.
Alleluia.*

O magnum mysterium

O magnum mysterium
et admirabile sacramentum,
ut animalia viderent Dominum natum
jacentem in praesepio.
O beata Virgo, cujus viscera meruerunt
portare Dominum Christum.
Alleluia

Now may we singen

This Babe to us that now is born,
Wonderful works He hath y-wrought;
He would not loss what was forlorn,
But boldly again it brought.

And thus it is, forsooth ywis,
He asketh nought but that is His.
Now may we singen as it is,
Quod puer natus est nobis.

This bargain loved He right well:
The price was high and bought full dear;
Who would suffer and for us feel
As did that Prince withouten peer?

His ransom for us hath y-paid;
Good reason have we to be His;
Be mercy asked and He be prayed,
Who may deserve the heavenly bliss.

To some purpose God made man:
I trust well to salvation;
What was his blood that from him ran
But fence against damnation?

Almighty God in Trinity,

Thy mercy we pray with whole heart:
Thy mercy may all woe make fell;
And dangerous dread from us to start.

Silent Night

Silent night! Holy night!
All are sleeping, alone and awake
Only the intimate holy pair,
Lovely boy with curly hair,
Sleep in heavenly peace!
Sleep in heavenly peace!

Silent night! Holy night!
Son of God, O how he laughs
Love from your divine mouth,
Then it hits us - the hour of salvation.
Jesus at your birth!
Jesus at your birth!

My guardian angel

The Angel that presided o'er my birth
Said, "Little creature, form'd of Joy and Mirth,
Go love without the help of anything on Earth."
Alleluia.

Now winter nights

Now winter nights enlarge
The number of their hours;
And clouds their storms discharge
Upon the airy towers.
Let now the chimneys blaze
And cups o'erflow with wine,
Let well-turned words amaze
With harmony divine.
Now yellow waxen lights
Shall wait on honey love
While youthful revels, masques, and courtly sights
Sleep's leaden spells remove.

This time doth well dispense

With lovers' long discourse;
Much speech hath some defense,
Though beauty no remorse.
All do not all things well;
Some measures comely tread,
Some knotted riddles tell,
Some poems smoothly read.
The summer hath his joys,
And winter his delights;
Though love and all his pleasures are but toys,
They shorten tedious nights.

The star has come

The star has come with a flash and a zoom,
the star has come out of the night now into this room.
The star has come to all who waited here,
the star has come out of the night now into this room.
The star has come to all who waited here,
the star has come which burned so bright, now it
 burns so near.
The star has come straight as a winning dart,
the star has come, which is made of light now here in
 my heart.

Descend to earth

Descend to earth, there place thy throne;
To succour man's afflicted son
Each human heart inspire:

To act in bounties unconfin'd
Enlarge the close contracted mind,
And fill it with thy fire.

Sing Lullaby

Sing lullaby,
While snow doth gently fall,
Sing lullaby To Jesus
Born in an oxen stall.
Sing lullaby to Jesus
Born now in Bethlehem.

The naked blackthorn's growing
To weave his diadem.

Long, Long Ago

Long, long ago,
Oh! so long ago
Christ was born in Bethlehem
To heal the world's woe.

His Mother in the stable
Watched him where he lay
And knew for all his frailty
He was the world's stay.

While he lay there sleeping
In the quiet night
She listened to his breathing
And oh! her heart was light.

She tended him and nursed him,
Giving him her breast,
And knew that it was God's son
In her crook'd arm, at rest.

Shepherds at the sheepfolds
Knew him for their king;
And gold and myrrh and frankincense
Three wise men did bring.

For He should be the Saviour,
Making wars to cease,
Who gives joy to all men,
And brings to them peace.

Long, long ago,
Oh! so long ago
Christ was born in Bethlehem
To heal the world's woe.

Bethlehem Down

“When He is King we will give him the King’s gifts,
Myrrh for its sweetness, and gold for a crown,
Beautiful robes”, said the young girl to Joseph
Fair with her first-born on Bethlehem Down.

Bethlehem Down is full of the starlight
Winds for the spices, and stars for the gold,
Mary for sleep, and for lullaby music
Songs of a shepherd by Bethlehem fold.

When He is King they will clothe Him in grave-sheets,
Myrrh for embalming, and wood for a crown,
He that lies now in the white arms of Mary
Sleeping so lightly on Bethlehem Down.

Here He has peace and a short while for dreaming,
Close-huddled oxen to keep Him from cold,
Mary for love, and for lullaby music
Songs of a shepherd by Bethlehem fold.

As Dew in Aprylle

I syng of a mayden
That is makèles,
Kyng of allè kynges
To here some che ches.

He cam al so stylle
Ther his moder was,
As dew in Aprylle
That fallyt on the gras.

He cam al so stylle
To his moderes bowr
As dew in Aprylle
That fallyt on the flour.

He cam al so stylle
Ther his moder lay
As dew in Aprylle
That fallyt on the spray.

Moder and maydyn
Was never non but che;
Wel may swych a lady
Godès moder be.

*Hail, star of the sea,
loving Mother of God,
and also always a virgin,
Happy gate of heaven.*

*Receiving that Ave
from Gabriel's mouth
confirm us in peace,
Reversing Eoa's name.*

*Break the chains of sinners,
Bring light to the blind,
Drive away our evils,
Ask for all good.*

*Show yourself to be a mother,
May he accept prayers through you,
he who, born for us,
Chose to be yours.*

*O unique virgin,
Meek above all,
Make us, absolved from sin,
Gentle and chaste.*

*Keep life pure,
Make the journey safe,
So that, seeing Jesus,
We may always rejoice together.*

*Let there be praise to God the Father,
Glory to Christ in the highest,
To the Holy Spirit,
One honor to all three. Amen.*

Ave Maris Stella

Ave, maris stella,
Dei Mater alma,
Atque semper Virgo,
Felix caeli porta.

Sumens illud Ave
Gabrielis ore,
Funda nos in pace,
Mutans Evae nomen.

Solve vincla reis,
Profer lumen caecis,
Mala nostra pelle,
Bona cuncta posce

Monstra te esse matrem
Sumat per te preces,
Qui pro nobis natus
Tulit esse tuus.

Virgo singularis,
Inter omnes mitis,
Nos culpis solutos,
Mites fac et castos.

Vitam praesta puram,
Iter para tutum,
Ut videntes Jesum,
Semper collaetemur.

Sit laus Deo Patri,
Summo Christo decus
Spiritui Sancto,
Tribus honor unus. Amen.

Wassail Song of Gloucestershire

Wassail, wassail all over the town,
Our bread it is white and our ale it is brown,
Our bowl, it is made of the green maple tree;
In the wassailing bowl we'll drink unto thee.

Here's a health to the ox and to his right eye,
Pray God send our master a good Christmas pie,
A good Christmas pie as e'er I did see.
In the Wassail bowl we'll drink unto thee.

Here's a health to the ox and to his right horn,
Pray God send our master a good crop of corn,
A good crop of corn as e'er I did see,
In the Wassail bowl we'll drink unto thee.

Here's a health to the ox and to his long tail,
Pray God send our master a good cask of ale,
A good cask of ale as e'er I did see,
In the Wassail bowl we'll drink unto thee.

Come, butler, come fill us a bowl of the best;
Then I pray that your soul in heaven may rest;
But if you do bring us a bowl of the small,
May the Devil take butler, bowl and all!

Then here's to the maid in the lily white smock,
Who tripp'd to the door and slipp'd back the lock;
Who tripp'd to the door and pull'd back the pin,
For to let these jolly Wassailers walk in.

Wassail, wassail all over the town.

PROGRAM NOTES

C. Hubert H. Parry (1848-1918)

The year 1880 is held by many as marking a second “renaissance” of English music. In that year Sir Charles Hubert Hastings Parry (1848–1918) finished a choral setting of Shelley’s *Prometheus Unbound* and its first performance was given. Himself influenced by Bach and Brahms, Parry developed a diatonic style that was to wield great influence on later English composers such as Elgar, Vaughan Williams, and Howells. But Parry’s own development as a composer became somewhat stilted by the fact that he had taken on the directorship of the Royal College of Music and a professorship at Oxford University. He resigned his professorship at Oxford in 1908 because of failing health; subsequently he managed to produce some of his greatest works, including the *Songs of Farewell*, which has been performed and recorded by His Majesty’s Clerkes/Bella Voce. *Welcome, Yule!* is a very simple, straightforward, yet jubilant choral fanfare.

Jackson Berkey (b. 1942)

A graduate of Juilliard, keyboardist for Mannheim Steamroller, and composer of many choral works for the professional chorus he and his wife, Almeda, founded (Nebraska’s Soli Deo Gloria Cantorum), Jackson Berkey was a “crossover” artist long before the term took on its current popularity. His published catalog offers over 400 titles encompassing choral, solo vocal and instrumental, chamber ensemble, band and orchestral works, as well as concerti and works for chorus and orchestra.

Known nationally as a pianist and recording artist, Jackson played and recorded 47 years as featured keyboardist with Mannheim Steamroller. In the classical world, his recordings for American Gramophone and SDG Records continue to elicit rave reviews. In another grand endeavor, Jackson composed 24 Nocturnes, one in each key. These works show great respect and connections to Stravinsky, Rachmaninoff, Chopin, Debussy, Barber, and Copland. As a “21st Century Romantic” Berkey has developed his own writing style with beautiful and soaring melodies, exciting and driving rhythms, and lush vertical sonorities. www.benedictine.edu/special/berkey

Tomás Luis de Victoria (c. 1548-1611)

Victoria wrote sacred music exclusively. Born in Ávila, Spain, he traveled to Rome, joined St. Ignatius Loyola’s monastery in the struggle against a surging Lutheranism, and probably studied with Palestrina. At the time, Victoria was considered the second-best composer in Europe, after only Palestrina, the undisputed benchmark of quality and stylistic wholeness. But of course, these judgments and rankings are subjective and need not restrain us as we listen to the music of Victoria. Many listeners and singers of Victoria’s music experience a more direct and immediate emotional stimulation, as well as sensing a mystical quality; both aspects are largely played down in Palestrina’s polyphony in favor of an absolute serenity. In *O magnum mysterium*, listen to the fairly sudden shifts of mood. The moment when the choir sings “o beata virgo” is one of intense beauty and religious fervor. It is moments like this, and the concluding *alleluia*, which simultaneously feel ecstatic and constrained, that give Victoria’s

music a quality unmatched in any other composer of the era.

Morten Lauridsen (b. 1943)

Nick Strimple writes in his well-regarded and highly useful book, *Choral Music in the Twentieth Century*, that Morten Lauridsen is "the only American composer in history who can be called a mystic, [whose] probing, serene work contains an elusive and indefinable ingredient which leaves the impression that all the questions have been answered." I would argue with this quote only in that the ingredient is actually quite definable. In fact, the ingredient is so well developed that it has become an immediately recognizable signature sound for Lauridsen: strictly diatonic chords, sometimes in root or first inversion, with an added perfect fourth or major second above the root pitch (not necessarily always the tonic). These kinds of dissonances are usually resolved by the fourth descending to the major third (*fa* to *mi*) and the second resolving to the root or tonic (*re* to *do*). But in Lauridsen they are left to hang there without resolving, which at first creates a kind of tension. However, the music is so slow moving that one quickly begins to feel a sense of both repose and openness with these dissonances.

Cecilia McDowall (b. 1951)

Born in London, Cecilia McDowall has been short-listed eight times for the British Composer Awards and in 2014 won the Choral category of the British Composer Awards for her haunting work, *Night Flight*, which celebrates the pioneering flight of the American aviatrix, Harriet Quimby, across the English Channel. McDowall's distinctive style speaks directly to listeners, instrumentalists and singers alike. Her most characteristic works fuse fluent melodic lines with occasional dissonant harmonies and rhythmic exuberance. Her music has been commissioned and performed by leading choirs, including the BBC Singers, The Sixteen, Oxford and Cambridge choirs, Kansas City Chorale, ensembles, and at festivals worldwide.

In 2020 McDowall was presented with the prestigious Ivor Novello Award for 'outstanding music collection' for a 'consistently excellent body of work'. This was a 'Gift' from The Ivors Academy (formerly the British Composers' Academy). The following year, McDowall was given the coveted annual commission by King's College, Cambridge, to write the carol for the Choir of King's College and their music director, Daniel Hyde, to be part of the much-loved Festival of Nine Lessons and Carols broadcast worldwide on Christmas Eve. The carol, "There is no rose," is published by Oxford University Press.

In 2021 the Choir of Trinity College, Cambridge, released a CD of her choral music on the Hyperion label.

"She constantly tweaks the ear with her range of spicy rhythms and colors then suddenly produces a highly atmospheric and grippingly expressive interlude which is just as compelling." – GRAMOPHONE

Bern Herbolsheimer (1948-2016)

Seattle-based composer Bern Herbolsheimer taught at Cornish College and the University of Washington. His works are frequently performed throughout the world. He was commis-

sioned by the National Endowment for the Arts as well as a number of outstanding ensembles, such as the Seattle Symphony, the Frankfurt Ballet, the Seattle Pro Musica, and the Cascadian Chorale, of which he was composer in residence. In his setting of *Silent Night* singers are instructed to pay attention to the long lines (i.e., don't breathe!), to better convey the meaning of the text. There's nothing extraordinary about this setting except that it is warm and round, making it a joy to just sit back and let it roll over you.

Judith Weir (b. 1954)

Judith Weir was born into a Scottish family, but grew up near London. She was an oboe player, performing with the National Youth Orchestra of Great Britain, and studied composition with John Tavener during her schooldays. She went on to Cambridge University, where her composition teacher was Robin Holloway; and in 1975 attended summer school at Tanglewood, where she worked with Gunther Schuller. After this she spent several years working in schools and adult education in rural southern England, followed by a period based in Scotland, teaching at Glasgow University and the Royal Conservatoire of Scotland.

As resident composer with the City of Birmingham Symphony Orchestra in the 1990s, she wrote several works for orchestra and chorus (including *Forest*, *Storm* and *We are Shadows*) which were premiered by the orchestra's then Music Director, Simon Rattle. She has been commissioned by the Boston Symphony Orchestra (*Music Untangled* and *Natural History*) the Minnesota Orchestra (*The Welcome Arrival of Rain*) and the London Sinfonietta (*Tiger under the Table*); and has written concert works for some notable singers, including Jane Manning, Jessye Norman, Dawn Upshaw, Alice Coote, Ailish Tynan and Ruby Hughes. She has composed concertos for piano (William Howard) and Oboe (Celia Craig).

In recent years, Judith Weir has considerably expanded her choral catalog, with regular performance by choirs worldwide of music such as her Christmas carol *Illuminare*, *Jerusalem*, written for Stephen Cleobury and the choir of King's College Cambridge. As associate composer with the BBC Singers (2015-19) she completed two oratorios; *In the Land of Uz*, about the prophet Job; and *blue hills beyond blue hills*, to Zen-influenced verse by the Scottish poet Alan Spence.

Now based in London, she has had a long association with Spitalfields Music Festival; and has taught as a visiting professor at Princeton, Harvard and Cardiff universities. Honors for her work include the Critics' Circle, South Bank Show, Ivor Novello and Elise L Stoecker awards, a CBE and The Queen's Medal for Music.

In July 2014 Weir was appointed to the 395-year old royal post of Master of the Queen's Music, in succession to Sir Peter Maxwell Davies. Amongst her priorities in this role are the support of school music teachers, of amateur orchestras and choirs, and of rural festivals. In this role she has written music for national and royal occasions, including the Queen's 90th birthday celebrations and the UK's official commemoration of the 1918 Armistice.

Judith Weir's music has been widely recorded, particularly on the NMC and Delphian labels; and is published by Chester Music and Novello & Co. www.judithweir.com/about

Roderick Williams (b. 1965)

Roderick Williams is one of the UK's most sought-after baritones, encompassing a repertoire from the baroque to world premieres of contemporary music. In 2016 he won the Royal Philharmonic Society's Singer of the Year award. As a composer he has had works premiered at the Wigmore and Barbican Halls, the Purcell Room and live on national UK radio. His choral works are frequently performed and recorded, and include *World Without End*, a major co-commission for the RIAS Kammerchor and BBC Singers, a piece to celebrate the centenary of the Royal Air Force, and *Now winter nights* composed for VOCES8. He was awarded an OBE for services to music in June 2017. www.edition-peters.com/composer/williams-roderick/w05152

Ken Burton (b. 1970)

Ken Burton's choral compositions and arrangements are performed around the globe, and known for their "getting straight to the point," allowing the overall meaning of the lyrics to take center stage. Burton is a great believer that the listener should feel moved by the presentation, and the composer or arranger should "get out of the way." Apart from choral compositions, he has written for orchestras, ensembles and bands. He is choral director of world famous choirs, among them the London Adventist Chorale, television broadcast choir AVE (Adventist Vocal Ensemble), and the eclectic Croydon SDA Gospel Choir. He is a regular conductor, musical director, performer, and judge on national television and radio in the UK.

Herbert Howells (1892–1983)

Herbert Howells experienced the miraculous and the tragic in his life. In 1915 he was diagnosed with Graves disease; his life was saved when doctors decided to try radium treatment, the first ever in England. In 1935 his only son Michael died at the age of 9 from polio (perhaps it was meningitis, as cited by *Groves Dictionary of Music and Musicians*). Howells never fully recovered and his music shows a marked change. *Long, Long Ago*, written in 1951, is from the period after Michael's death. The mood, musical material and its development, are serious and mature, though certainly not glum. In contrast, his carol-anthems, *A Spotless Rose* and *Sing Lullaby* are from the late nineteen-teens and are much more straightforward in their harmonic language. All the traits of Howells' style are present: a knack for melody and a wonderfully nuanced and gentle treatment of dissonance and choral color, all evoking the deepest meanings of the text.

Peter Warlock (1894–1930)

'Peter Warlock' is a pseudonym under which Philip Arnold Heseltine published most of his compositions. The name signals his interest in the occult. Born to a wealthy family, he was educated at Eton, then Oxford. He was rather well known for his eccentricity and libertine ways. Indeed, he and Bruce Blunt, a journalist friend, finding themselves low on funds, entered a Christmas carol competition put on by the *Daily Telegraph* with the sole purpose of financing an "immortal carouse" for their Christmas celebration. They won with "Bethlehem Down."

John Sheppard (c. 1515–1558)

Very little is known about Sheppard's early life, but it is generally understood that he was a chorister at Magdalen College, Oxford before being appointed a Gentleman of the Chapel Royal in 1548. When Mary Tudor became queen in 1553, she immediately and energetically endeavored to reverse the developments of the Protestant Reformation begun by her father, Henry VIII, and continued under her half-brother Edward VI. Sheppard was one of the composers who provided new, up-to-date music for the Sarum Rite required for Mary's private chapel. "Ave maris stella" is a sumptuous 6-voice setting, alternating verses with chant.

James MacMillan (b. 1959)

James MacMillan is the preeminent Scottish composer of his generation. He first attracted attention with the acclaimed BBC Proms premiere of *The Confession of Isobel Gowdie* (1990). His percussion concerto *Veni, Veni Emmanuel* (1992) has received over 500 performances worldwide by orchestras including London Symphony Orchestra, New York and Los Angeles Philharmonics, and Cleveland Orchestra. Other major works include the cantata *Seven Last Words from the Cross* (1993), *Quickening* (1998) for soloists, children's choir, mixed choir and orchestra, the operas *Inès de Castro* (2001) and *The Sacrifice* (2005–06), *St John Passion* (2007), and *St Luke Passion* (2013).

He was featured composer at Edinburgh Festival (1993), Southbank Centre (1997), BBC's Barbican Composer Weekend (2005), and Grafenegg Festival (2012). His interpreters include soloists Evelyn Glennie, Colin Currie, Jean-Yves Thibaudet, and Vadim Repin, conductors Leonard Slatkin, Sir Andrew Davis, Marin Alsop, and Donald Runnicles, and choreographer Christopher Wheeldon. His recordings can be found on BMG/RCA Red Seal, BIS, Chandos, Naxos, Hyperion, Coro, Linn, and Challenge Classics.

Recent highlights include premieres of MacMillan's *A European Requiem; Stabat Mater* for The Sixteen; a Trombone Concerto for Jörgen van Rijen with the Royal Concertgebouw Orchestra; and the armistice oratorio *All the Hills and Vales Along*, first heard at the Cumnock Tryst festival founded by the composer in his childhood town in Scotland. *Reprinted by kind permission of Boosey & Hawkes*

Ralph Vaughan Williams (1872–1958)

Ralph Vaughan Williams received his formal musical education from the Royal School of Music, studying with Charles Villiers Stanford and, later, Charles Hubert Hastings Parry. Vaughan Williams would prove to be Parry's leading pupil. Throughout his life Vaughan Williams was an active conductor, scholar, editor, and compiler of music as well as a composer. Some of his most cherished work was editing and contributing to the English Hymnal, in which many of the tunes Vaughan Williams found in the countryside were used for new hymns. They are classics now for many choirs in Great Britain and North America.



BELLA VOCE SINFONIA

In November 2018, with two beautiful performances of J.S. Bach's *Mass in B Minor*, Bella Voce took a great step forward with the launch of our own period instrument orchestra, the Bella Voce Sinfonia.

The Sinfonia empowers us to leverage our administrative strengths and brand reach to help build awareness of **Chicago's excellence in early music**, and to work with other leaders to **build a stronger period-instrument and early music community in Chicago**. Although the orchestra is recently founded, it is composed of the same pool of **Chicago's finest, world-class, period instrument players** of past collaborations.

Tonight we would especially like to thank our key artistic partners, Martin Davids and Jerry Fuller, and the following donors whose extraordinary support, vision, and leadership have provided both the confidence and resources to take this tremendous step. We extend our deep gratitude to:

Scott Romans & Fran Bushhammer

Charlie Metz

Susan Rozendaal & Richard Jamerson

David & Sandra Lentz

These donors are the lead and founding donors of the Bella Voce Sinfonia. They have helped us to launch the orchestra, and they are helping us grow our circle of support. They empower us to sustain the orchestra as an important element of Bella Voce and an important contribution to the early music community in Chicago.

Please consider supporting our extraordinary musicians. If you are interested in making a sustaining multi-year pledge, gifts of stock, or other planned giving, please contact managing director Betsy Hoats at betsy@bellavoce.org or 312-479-1096. One-time donations can also be made at any time at www.bellavoce.org/donate-now.



BELLA VOCE



BELLA VOCE PROUDLY enriches Chicago's rich cultural tapestry through intimate, moving performances of early music and the music of our time. Since 1983, our ensemble has enchanted audiences with historically informed presentations of fascinating choral and chamber works, whether well-known, rare, or new. We invite our audiences to join us in discovering

artworks that have the power to lift us up, move us, and transform us. Our concerts are crafted through research and careful attention to performance practices. In 2018, after years of partnering with Chicago's top period instrument orchestras, we formed our own, called Bella Voce Sinfonia, to bring works for voice and orchestra to life. Our repertoire and performance practices are rooted in the discipline of the English Renaissance and European Baroque traditions, and we boldly break boundaries to challenge our audiences to explore the expressive and artistic potential of the human musical imagination. We are committed to Chicago and the entire midwest in making the world a safer, more peaceful, more beautiful place through art.

In 2004, Bella Voce received the prestigious Alice Parker ASCAP Chorus America Award for programming that was "an adventurous stretch" for both singers and audience, notably the 2002 Midwest premiere of Einojuhani Rautavaara's "Vigilia." The ensemble has recorded for Centaur, Harmonia Mundi, Narada, and Cedille Records and also has four self-produced CDs in release. Bella Voce has commissioned choral works by composers including Frank Ferko, Gustavo Leone, Gabriel Jackson, Janika Vandervelde, Rami Levin, and Caroline Shaw.



ANDREW LEWIS, ARTISTIC DIRECTOR — Described by John von Rhein in the *Chicago Tribune* as “the inspiring conductor, scholar, and educator,” Andrew Lewis is artistic director of Bella Voce and the Bella Voce Sinfonia, music director of the Elgin Master Chorale, director of music & choirmaster at St. Luke’s Episcopal Church in Evanston, artistic director of Opus 327 NFP, a member of the faculty at the University of Illinois at Chicago, and assistant conductor of the Chicago Symphony Chorus. Lewis has been a guest lecturer at Concordia University Chicago, Loyola University Chicago, the Lectures in Church Music series, Garrett Theological Seminary, and formerly taught the conducting course at DePaul University. He has been a guest conductor with the Milwaukee Symphony Chorus and has appeared on several occasions as a guest conductor with the Elgin Symphony Orchestra. Lewis’s performances with Bella Voce, the Elgin Master Chorale, and Elgin Symphony have been broadcast nationally on 98.7WFMT.

Lewis attended Northwestern University, earning his Bachelor of Music degree in music theory. While a student at Northwestern he received a scholarship to observe the rehearsals of Daniel Barenboim and Asher Fisch at the Staatsoper-Unter-den-Linden, Berlin. After college Lewis moved to California, worked as a church musician, and was an original member of the Philharmonia Baroque Chorale of San Francisco, having sung with Baroque specialists Nicholas McGegan and John Butt. He then attended the Eastman School of Music to study choral, orchestral, and operatic conducting with William Weinert and orchestral conducting with David Effron, earning his Master of Music degree in 1998.

Lewis has also studied with conductors Helmuth Rilling, Robert Shaw, Robert Spano, James Paul, Gustav Meier, Stephen Cleobury, Duain Wolfe, and Dale Warland in the United States; and Michel Tapachnik in Copenhagen, Denmark.

Lewis is married to singer and conductor Kirsten Hedegaard. He and Kirsten have three sons, all of whom sing with their dad at St. Luke’s.

“An erudite musician, ... [Lewis] impresses.”—John von Rhein, *Chicago Tribune*

“Lewis is not only a first-class conductor, but was an engaging host for the proceedings, offering musical insights and anecdotes that were as entertaining as they were informative.”

— Dennis Polkow, *New City*

Grace. Joy. Beauty. Wonder. Hope.

Bella Voce is a 501(c)(3) non-profit and is funded in large part by our audience. Like most arts organizations, less than 50% of our funding comes from ticket sales. Over our 40 seasons, hundreds of individuals just like you have made small, affordable donations that help sustain our work. Join them to help us bring beauty into the world and into your community.

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Bella Voce would like to express our deepest gratitude to all our supporters—organizations, foundations, donors, and volunteers—who have made our 40th season possible.

Bella Voce is grateful to the people of St. Luke's Episcopal Church, Evanston, for their gracious support in providing us with meeting and rehearsal space, office support, and, of course, their beautiful and acoustically superb nave for concerts and recordings.

Bella Voce is an ensemble in residence at University of Illinois at Chicago, School of Theatre & Music; and at St. Luke's Episcopal Church, Evanston.

Our season is funded in part by the generous contributions from our audience and from granting organizations. We are deeply grateful for the gifts given by all individuals and by the organizations appearing in this booklet.

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Throughout this season, we offer special thanks to the many supporters who sponsored our 40th Anniversary Performance and Gala, thereby helping give Bella Voce the financial strength to embark on our 40th Season.

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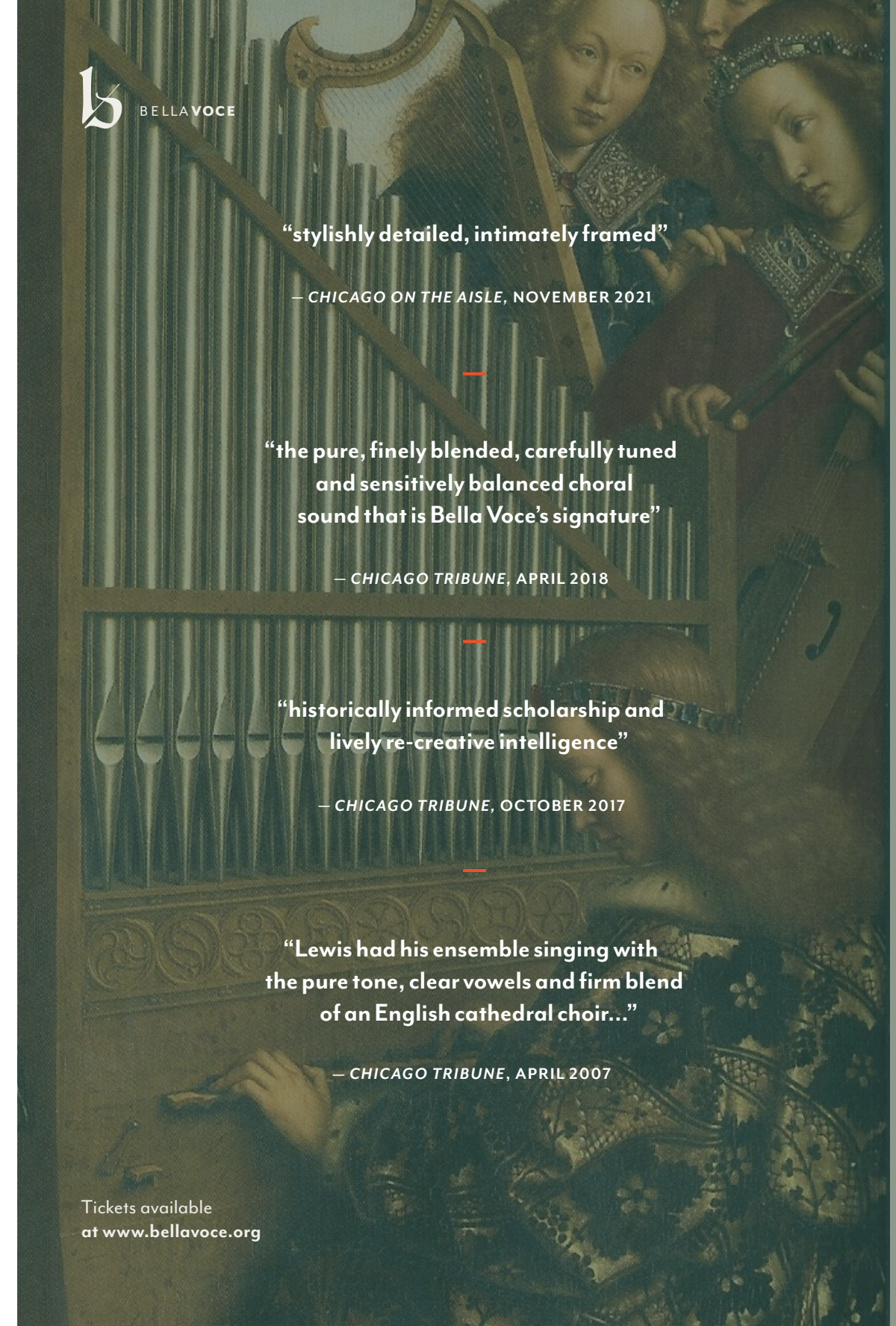
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Art works used:

COVER & BACK: Fra Filippo Lippi, *Madonna col Bambino e due angeli*, Uffizi, Florence, 1460–1465

PAGE 2 & 27: Hubert & Jan van Eyck, *Ghent Altarpiece*, or *Het Lam Gods*, Sint-Baafs Kathedraal, Ghent, 1432



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BELLA VOCE 2022 — 2023
Our 40th Season

40th Anniversary Gala

Wednesday, October 26, 6:30 pm
The Arts Club of Chicago

Messiah

George Frideric Handel, *Messiah*

Saturday, November 19, 7:00 pm
Old St. Patrick's Catholic Church, Chicago

Sunday, November 20, 4:00 pm
St. Luke's Episcopal Church, Evanston

Holiday Delights

Works by Ken Burton, Cecilia McDowall, Roderick Williams, James MacMillan, Judith Weir, and more

Friday, December 9, 7:30 pm
Old St. Patrick's Catholic Church, Chicago

Saturday, December 10, 7:30 pm
Emmanuel Episcopal Church, La Grange

Sunday, December 11, 4:00 pm
St. Luke's Episcopal Church, Evanston

...and i heard a voice

Works of European polyphony and Arvo Pärt, curated and conducted by world-expert Paul Hillier

Saturday, March 18, 7:30pm
Old St. Patrick's Catholic Church, Chicago

Sunday, March 19, 4:00 pm
St. Luke's Episcopal Church, Evanston

Singen und Sagen: Music for Hope in a Time of War

The Bella Voce Camerata joins The Newberry Consort in a first collaboration.

Saturday, May 13, 8:00 pm
St. Chrysostom's Episcopal Church, Chicago

Sunday, May 14, 4:00 pm
St. Luke's Episcopal Church, Evanston