Josquin is an important representative figure in the early Renaissance period. He was born in Burgundy and spent most of his musical life there. Josquin is remembered owing to his sophisticated polyphonic composing technique and forward-looking musical style.

*Ave Maria virgo serena* was published in 1475 while Josquin was only twenty or twenty-five years old. He composed this well-known motet when he was working in Milan. This piece starts with pervasive imitation on each voice with the feature of high-low contrast, then Josquin set paired voices to express the following new line of the text. *Ave Maria* is filled with various combinations of pervading imitation, points of imitation, and homophonic texture. The composer used his genius and extraordinary musical talent to make this piece remarkable and it became one of the most famous Renaissance choral works.

*Ave Maria, Gratia plena,*

*Dominus tecum, Virgo serena.*

*Ave, cuius Conceptio,*

*Solemn plena gaudio,*

*Caelestia, Terrestria,*

*Nova replet laetitia.*

Hail Mary, full of grace,

The Lord is with thee, serene Virgin.

Hail, thou whose Conception,

Full of great joy,

Fills heaven and earth,

With new gladness.
Ave, cuius Nativitas
Hail, thou whose Nativity,
Nostra fuit solemnitas,
Became our great celebration,
Ut lucifer lux oriens
As the light-bearing Morning Star
Verum solem praevieniens.
anticipates the true Sun.
Ave pia humilitas,
Hail, faithful humility,
Sine viro fecunditas,
Fruitful without man,
Cuius Annuntiatio
Whose Annunciation
Nostra fuit salvatio.
Was our salvation.

Ave vera virginitas,
Hail, true virginity,
Immaculata castitas,
Immaculate chastity,
Cuius Purificatio
Whose Purification
Nostra fuit purgatio.
Was our cleansing.
Ave, praecella omnibus
Hail, glorious one
Angelicis virtutibus,
In all angelic virtues,
Cuius fuit Assumptio
Whose Assumption
Nostra fuit glorificatio.
Was our glorification.

O Mater Dei,
O Mother of God,
Memento mei.
Remember me.¹
Amen.

2. This is the record of John(1600)

Verse Anthem

Orlando Gibbons (1583-1625)

Tenor Solo: Dr. Kelly Burns

Orlando Gibbons, the Royal Chapel’s organist to King James I, also
one of the most influential transitional figures from Renaissance to early
Baroque. Gibbons left us an abundant British music legacy although he
died from smallpox when he was only 42.

This is the record of John is a sacred anthem for tenor solo and
5-part choir accompanied by organ or viol consort. Gibbons composed it

¹ Text and translation of Ave Maria virgo serena cite from CPDL.
for the Anglican Church. The text comes from the Genevan Bible’s translation of the Gospel of John. This piece is divided into three sections; it is opened by the tenor solo and is followed by the choir who echoes each section’s text. The alternation between solo and choir and the echoing of each verse create an unique style for the Anglican church.

This is the record of John,
when the Jews sent priests and Levites from Jerusalem to ask him,
Who art thou?
And he confessed and denied not, and said plainly,
I am not the Christ.

And they asked him, What art thou then? Art thou Elias?
And he said, I am not.
Art thou the prophet?
And he answered, No.

Then said they unto him,
What art thou? that we may give an answer unto them that sent us.
What sayest thou of thyself?
And he said, I am the voice of him that crieth in the wilderness,
Make straight the way of the Lord.

3. Der Greis (1796)

Partsong

Franz Joseph Haydn (1732-1809)

Franz Joseph Haydn is a representative figure of the Viennese Classical school. The composer started his musical life as a choirboy in Vienna’s St. Stephen's Cathedral when he was 8 years old. He spent most
of his professional life as the court musician for the Hungarian Esterházy family. Haydn earned his reputation through his diversified composition genres, including symphonies, concertos, chamber music, operas, and choral works.

After 1790, Haydn became a mostly independent musician instead of an employee hired by the aristocracy. Thus, his post-1790 music reflect to a higher extent his personal thoughts about life. Der Greis comes from Haydn’s 13 partsong collection, “Aus des Ramlers Lyrischer Blumenlese,” published in 1786. His famous oratorio “Creation” premiered two years later in 1788. Der Greis is based on a three stanzas text that Haydn quotes from a 1778 an anthology, Lyrische Blumenles, Leipzig, 1774-1778. It is set for four voices choir with piano accompaniment. He was so fond of the verses that he had the the first two lines of the text printed on his calling cards. The composer made all three stanzas musically unique in the light of each verses’ unique meaning.

<table>
<thead>
<tr>
<th>Der Greis</th>
<th>The Old Man</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hin ist alle meine Kraft!</td>
<td>Gone is all my strength!</td>
</tr>
<tr>
<td>Alt und schwach bin ich;</td>
<td>Old and weak am I;</td>
</tr>
<tr>
<td>Wenig nur erquicket mich</td>
<td>Only subtly can I be revived by</td>
</tr>
<tr>
<td>Scherz und Rebensaft!</td>
<td>Lively company and the juice of the grape!</td>
</tr>
</tbody>
</table>

2 Information collected from Lieder Net Archive.
<table>
<thead>
<tr>
<th>German Text</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Hin ist alle meine Zier!</em></td>
<td>Gone is all my strength!</td>
</tr>
<tr>
<td><em>Meiner Wangen Roth</em></td>
<td>My ruddy cheeks</td>
</tr>
<tr>
<td><em>Ist hinweggeflohn! Der Tod</em></td>
<td>Are long gone! Death</td>
</tr>
<tr>
<td><em>Klopft an meine Thür!</em></td>
<td>Raps at my door!</td>
</tr>
<tr>
<td><em>Unerschreckt mach’ ich ihm auf;</em></td>
<td>Fearlessly, I open up;</td>
</tr>
<tr>
<td><em>Himmel, habe Dank:</em></td>
<td>O Heaven, I’m thankful:</td>
</tr>
<tr>
<td><em>Ein harmonischer Gesang</em></td>
<td>Such a harmonious song</td>
</tr>
<tr>
<td><em>War mein Lebenslauf!</em></td>
<td>Has been my life!</td>
</tr>
</tbody>
</table>

4. *Abendlied*, Op. 69, No. 3 (1873)

Josef Rheinberger (1839–1901)

Josef Rheinberger, a Romantic German composer, served as an organist and court conductor throughout his musical life. As a composer, Rheinberger was influenced deeply by his German predecessors, such as Brahms, Mendelssohn, Schumann, Schubert, and even Bach. Rheinberger was not only a great organist, conductor, and composer, he was also a beloved teacher in his position as the Royal Professor of Organ and Composition at the Munich Conservatorium. During his teaching life, he mentored numerous talented musicians worldwide, like the famous German composer Richard Strauss and 20th-century conductor, Wilhelm Furtwängler.

*Abendlied* (*Evening Song*) is a six-part motet and is considered the composer’s best-known sacred choral work. The text quotes from Luke
24,29 in Martin Luther’s German Version Bible. Rheinberger wrote the first verse of this piece when he was only fifteen years old and finished it six years later. Although there are only two lines of text in this piece, it reflects Rheinberger’s deeply held faith. The touching harmonies and melody lines make this piece one of the most popular Romantic choral pieces.

\[\begin{align*}
\textit{Abendlied} & \quad \textit{Evening Song} \\
\textit{Blieb’ bei uns,} & \quad \textit{Bide with us,} \\
\textit{denn es will Abend warden;} & \quad \text{for evening shadows darken,} \\
\textit{Und der Tag hat sich geneigt,} & \quad \text{And the day will soon be over,} \\
\textit{sich geneigt,} & \quad \text{soon be over,} \\
\textit{O bleib’ bei uns,} & \quad \textit{O bide with us,} \\
\textit{denn es will Abend earden.} & \quad \text{for evening shadows darken.}
\end{align*}\]

5. Gloria (1959)

Francis Poulenc (1899-1963)

Francis Poulenc, a great 20th-century French composer, is also a member of the famous French composer group \textit{Lex Six}. Poulenc began to learn piano from his mother at five years old, and he earned international fame when he was only 25 years old with the ballet “\textit{Les Biches}” that he composed for the Ballets Russes. After that, the composer continued his
composing career over more than forty years. There are almost two
hundred large compositions, including ballets, operas, song cycles,
orchestral music, chamber music, concertos, and choral works by the
composer. Along with the other members in Lex Six, Poulenc was also a
neoclassicism advocate. He created music with elegant melodies and
clear structure. Poulenc contributed greatly to 20th-century music with his
incredible musical talents.

_Gloria_ is a choral work with a large orchestra and soprano solo
that was commissioned by the Koussevitsky Foundation in honor
of Sergei Koussevitzky and his wife Natalia in 1959. It includes six
movements with various tempo settings and characters. The composer
uniquely endows this sacred piece with his vivid musical style and
strong musical contrasts. Thus, this work became one of the
composer’s most celebrated choral works.

In this concert, the choir will perform the first three movements
with piano accompaniment.

1) “_Gloria_”

The first movement opens with a powerful dotted rhythm pattern,
followed by choir’s energetic singing. This characteristic rhythm
pattern served as the cornerstone by throughout the entire movement.
Gloria in Excelsis Deo. Glory in the highest to God.
Et in terra pax hominibus bonae voluntatis. And on earth peace to men of good will.

2) “*Laudamus Te*”

The second movement opens with a lively staccato introduction, followed by pairing voices in a faster tempo. The repeated “laduamus te” motive is the core concept of this movement, and it shows up through the entire piece in various shapes.

*Laudamus te. Benedicimus te.* We praise thee. We bless thee.
*Adoramus te. Glorificamus te.* We worship thee. We glorify Thee.
*Gratias agimus tibi propter magnam gloriam tuam.* Thanks we give to thee because of great glory thy.

3) “*Domine Deus*”  Soprano solo: Jessica Livdahl

The third movement is in an expressive and touching style. The elegant soprano solo opening lays the foundation for it. The choir and the solo lines bond with each other naturally with the most glorious melodies.

*Domine Deus, Rex coelestis,* Lord God, King of heaven,
*Deus Pater omnipotens.* God Father Almighty.

6. Da Yu (2016)

Words by Yi Yue; Music by Qian Lei

*Da yu* (Big Fish) originally is a contemporary Chinese song for
countertenor. It is also a promotional song for the Chinese animation motive “Big Fish&Begonia.” This movie is one of the most successful animation motives in Chinese movie history, and it was nominated for the best animation motive in Stuttgart International Animation Film Festival 2017.

The choral version of Da yu is written for a four-part mixed choir. It is comprised of two sections with a coda. The text is an original poem based on the love story from the animation motive. Thus, the entire piece is full of poetic and lyrical qualities.

Translation:

The waves silently overwhelmed the dark night,
Making the end of the sky out of sight

A big fish swam across the gap of the dreamscape
Gazing at your contour when you were sleeping tight
The big fish had a pair of wings so giant
Then I let it go
I watched you fly away, far far away from me
Realizing the sky was your destiny
The water and the sky are of one hue while the wind and the rain are of one tune
We are hand in hand to blow away the boundless mist and dew.