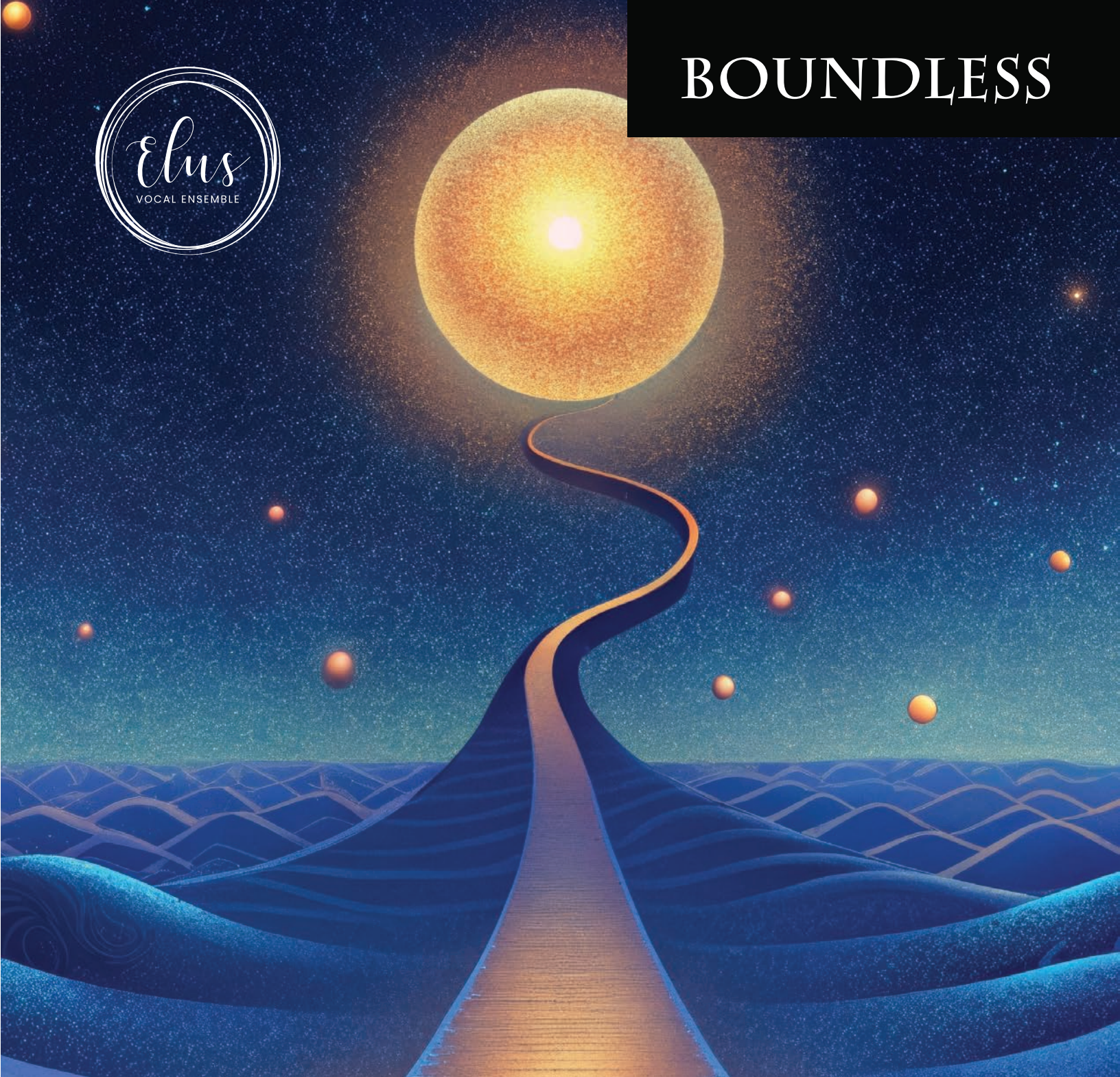




BOUNDLESS



WHERE THE LIGHT
SHINES THROUGH

OCTOBER 26, 2024 | 7 PM

CHRIST CHURCH DENVER | 2950 S UNIVERSITY BLVD

Nunc Dimittis

Music by Gustav Holst

Soloists: Simon Daum, tenor, Emma Tebbe, soprano

Lord, now lettest thou thy servant depart in peace according to thy word.

For mine eyes have seen thy salvation.

Which thou hast prepared before the face of all people.

To be a light to lighten the Gentiles and to be the glory of thy people Israel.

Glory be to the Father, and to the Son, and to the Holy Ghost.

As it was in the beginning, is now, and ever shall be world without end. Amen



Lux Aeterna

Music by Edward Elgar, Arranged by John Cameron

May eternal light shine on them, Lord,
with your saints forever, for you are good.

Give them eternal rest, Lord,
and may light perpetual shine upon them, for you are good.



Sure on this Shining Night

Words by James Agee, Music by Samuel Barber

Josh Jackson, piano

Sure on this shining night of starmade shadows round,
Kindness must watch for me this side the ground.

The late year lies down the north. All is healed, all is health.
High summer holds the earth. Hearts all whole.

Sure on this shining night I weep for wonder
Wand'ring far alone of shadows on the stars.
On this shining night.



Echo

Words by Stephanie Dietz, Music by Rob Dietz

Echoes of peace
Echoes of love
Echoes of hope
We are echoes



Sure on this Shining Night

Words by James Agee, Music by Morten Lauridsen

Josh Jackson, piano

Sure on this shining night of starmade shadows round,
Kindness must watch for me this side the ground.

The late year lies down the north. All is healed, all is health.
High summer holds the earth. Hearts all whole.

Sure on this shining night I weep for wonder
Wand'ring far alone of shadows on the stars.



Plaudite, Psallite

Music by Kestutis Daugirdas

Clap your hands, sing praises, rejoice in God, all the earth - hallelujah.

Let all nations bless the Lord, joining in his praises - hallelujah,
for the Lord has had mercy on us - hallelujah,
and he has led captivity captive, wonderful and glorious for all ages - hallelujah.

A large, faint, circular watermark logo with the word "Elus" written in a cursive script.

Requiem

Music by Herbert Howells

I - Salvator Mundi

O Saviour of the world, O saviour of the world, O Saviour,
Who by thy Cross and thy precious Blood hast redeemed us.
Save us and help us, save and help us.
We humbly beseech thee, O Lord.

II - Psalm 23

*Soloists: Anne Lopez, soprano; Jessica Sweet, alto;
Jesse Vanlandingham, tenor*

The Lord is my shepherd: therefore can I lack nothing.
He shall feed me in a green pasture:
and lead me forth beside the waters of comfort.
He shall convert my soul: and bring me forth in the paths
of righteousness, for his name's sake.
Yea, though I walk in the valley of the shadow of death,
I will fear no evil: thy rod and thy staff comfort me.
Thou shalt prepare a table before me against them that trouble me.
Thou hast anointed my head with oil, and my cup shall be full.
But thy loving kindness and mercy shall follow me all the days of my life:
and I will dwell in the house of the Lord forever.

III - Requiem aeternam (I)

Grant eternal rest unto them.
And may light perpetual shine upon them.
Grant eternal rest unto them, O Lord.

IV - Psalm 121

Soloist: Bryan Grosbach, baritone

I will lift up mine eyes unto the hills from whence cometh my help.
My help cometh even from the Lord who hath made heav'n and earth.
He will not suffer thy foot to be moved and he that keepeth thee
will not sleep.
Behold, he that keepeth Israel shall neither slumber nor sleep.
The Lord himself is thy keeper, he is thy defense upon thy right hand
so that the sun shall not burn thee by day neither the moon by night.
The Lord shall preserve thee from all evil,
yea, it is even he that shall keep thy soul.
The Lord shall preserve thy going out, and thy coming in:
from this time forth and forever more.
I will lift up mine eyes unto the hills from whence cometh my help.

V - Requiem aeternam (2)

Grant eternal rest unto them.
And may light perpetual shine upon them.
Grant eternal rest unto them, O Lord.

VI - I heard a voice from heaven

Soloists: Jesse Vanlandingham, tenor; Anne Lopez, soprano

I heard a voice from heaven saying unto me, write,
from henceforth blessed are the dead which die in the Lord:
even so saith the Spirit; for they rest from their labours.



Light of a Clear Blue Morning

Words and Music by Dolly Parton, Arranged by Craig Hella Johnson

Solo: Carrie Buechner, alto

It's been a long dark night, and I've been waiting for the morning,
It's been a long hard fight, but I see a brand new day a-dawning.
I've been looking for the sunshine 'cause I ain't seen it in so long.
Ev'rything's gonna work out fine. Ev'rything's gonna be alright,
it's gonna be okay. I can see the light of a clear blue morning.

I can see the light of a brand new day.
I can see the light of a clear blue morning,
Ev'rything's gonna be alright, it's gonna be okay.
I can see the light, see the light... brand new day.
I can see the light, see the light, blue, blue morning blue.



Program Notes for Howells Requiem

written by John Bawden

Herbert Howells studied the piano and organ with Sir Herbert Brewer, organist of Gloucester Cathedral, and composition with Sir Charles Stanford at the Royal College of Music. His anthems, and in particular his many wonderful settings of the canticles, place him as probably the greatest composer of Anglican church music.

In 1935 Howells' son Michael died at the age of nine, a tragedy which inevitably cast an immense shadow over the composer's life. Until quite recently it was thought that the Requiem was composed in response to Michael's death, but we now know that Howells composed it in 1932 or 1933, originally intending it for the choir of King's College, Cambridge. For some reason the music was never sent to King's, and its existence remained unknown until its eventual publication in 1980, only three years before the composer's own death. After the tragic events of 1935, Howells increasingly associated the Requiem with his lost son, so much so that a few years later, when he was composing *Hymnus Paradisi*, a work specifically intended as Michael's memorial and without doubt

Howells' masterpiece, he used substantial parts of the earlier Requiem, re-scoring it for soloists, large chorus and orchestra.

Fauré and Durufé did not adhere strictly to the standard liturgy in their Requiems, and before them Brahms had gone even further in *Ein Deutsches Requiem* by using his own selection of texts taken from the Lutheran Bible and the Apocrypha. Though musically Howells' Requiem could scarcely be more different from the Brahms, there is perhaps a similar spirit at work in the composer's very personal choice of devotional psalms and scriptural passages from both the Catholic and Anglican liturgies for the dead.

Howells' music is much more complex than other choral music of the period, most of which still followed in the Austro-German tradition that had dominated English music for two centuries. Long, unfolding melodies are seamlessly woven into the overall textures; the harmonic language is modal, chromatic, often dissonant and deliberately ambiguous. The overall style is free-flowing, impassioned and impressionistic, all of which gives Howells' music a distinctive visionary quality.

The Requiem is written for unaccompanied chorus,

which in places divides into double choir. There are six short movements which are organised in a carefully balanced structure. The two outer movements frame two settings of the Latin 'Requiem aeternam' and two psalm-settings. Howells reserves his most complex music for the Latin movements, in which he uses poly-tonality, chord-clusters and the simultaneous use of major and minor keys. In contrast, the psalm-settings are simple and direct, the speech-rhythms of the plain choral writing arising out of the textual inflections.

One of the earliest and most fundamental influences on Howells was Gloucester Cathedral, with its immense, vaulted spaces and glorious east window. Howells wrote of it as 'a pillar of fire in my imagination.' He consciously set out to mirror these essentially architectural elements of spaciousness and luminosity in his music, and these characteristics can clearly be heard in the Requiem. Significantly, the main climax of the work occurs at the words 'et lux perpetua luceat eis' - 'let light perpetual shine upon them' - a symbol of hope and comfort, confirmed in the closing pages by the final release of tension and the gradual transition to a simple, peaceful D major.

Elus Vocal Ensemble

Soprano:

Manda Baker
Monica Berzins
Stephanie Carpenter
Kaylin Downour
Margaret Flint
Kim Kleschick
Anne Lopez
Darcy Naugle
Kateri Salk
Eleanor Todd

Alto:

Carrie Buechner
Grace Dougherty
Anna Friedman
Katie Kenkel
Brienna Martin
Abigail Muller
Amber Parrish
Jessica Sweet
Emma Tebbe

Tenor:

Kyle Bradley
Simon Daum
Brian Hartman
Josh Jackson
James Jensen
Sean McCarty
Jack McHugh
Jesse Vanlandingham

Bass:

Brandon Anderson
Jonathan Bradshaw
John Dreher
Nev Foley
Bryan Grosbach
Mike Hardey
Steve Hulac
Camden McPhee
Taylor Nelson

The Director: Taylor Martin

Taylor Martin is Conductor for the Colorado Symphony Chorus, and Artistic Director for ELUS Vocal Ensemble. In 2019 Taylor made his debut with the Colorado Symphony conducting a staged version of Handel's Messiah titled Messiah: Awakening. Now in his eighth season with the Colorado Symphony Chorus, Taylor will be returning to the podium to lead the Colorado Symphony, Colorado Symphony Chorus, Colorado Children's Chorale, and soloists, Devin DeSantis and Christine Mild, in his third production of A Colorado Christmas. Taylor has prepared the Chorus for productions with the Colorado Symphony, New York Philharmonic, Philadelphia Orchestra, and Dallas Symphony, and recently conducted a concert tour of Austria featuring works for chorus and organ, and Bruckner's Te Deum with the Salzburg Domorchester.

Entering his seventh season with ELUS Vocal Ensemble, Taylor has led performances of great a cappella repertoire through imaginative programming, and led major works such as David Lang's the little match girl passion and Fauré's Requiem to great acclaim. ELUS recently collaborated with international EDM artist, OPIUO, to perform a sold-out show at Red Rocks in 2021. Taylor lives in Arvada with his wife, dog, and cat, where he loves to spend time outside and enjoy the beautiful nature that Colorado has to offer.



The Director: Josh Jackson

Josh Jackson directs all vocal ensembles and teaches AP Music Theory at Chatfield Senior High School. Josh is also the Producer/Music Director of Chatfield's annual spring musical. Josh is currently the Assistant Director/Rehearsal Accompanist and one of the co-founders of Elus Vocal Ensemble.

Josh received his Bachelor of Music Education (BME) degree from Metropolitan State University of Denver, specializing in Choral studies, piano accompanying, and voice. Josh completed his Master of Educational Leadership (MED.EDL) degree from Regis University. He has worked with students at all levels from around the Denver Metro Area and has worked with musicals in the Douglas County School District, Adams 12 School District, and Jefferson County School District. Josh is active in the music education field; serving on the board for the Colorado American Choral Director's Association (COACDA) for the past sixteen years, and the Colorado All State Choir Governing Board for the past eleven years. Josh is an active accompanist around the state – working with public schools, choir concerts, All-State auditions, and Solo & Ensemble contests.

In addition to teaching, Josh is also active in the field of Information Technology. For the past eighteen years, he has been the Director of Information Technology (IT) for RJH Consultants, Inc., a geotechnical engineering firm in Englewood, Colorado. He currently resides in cozy Castle Rock, Colorado with his husband and their adorable orange tabby, Sasha.



BOUNDLESS

AND PEACE ON EARTH

Elus
VOCAL ENSEMBLE

DECEMBER 7, 2024 | 7 PM
CHRIST CHURCH DENVER | 2950 S UNIVERSITY BLVD
TICKETS AVAILABLE AT WWW.ELUSVOCALENSEMBLE.COM

About Elus Vocal Ensemble

Founded in 2012, Elus Vocal Ensemble is comprised of musicians based in the Denver Metropolitan area. Under the direction of Taylor Martin, Elus specializes in singing diverse a cappella choral repertoire including contemporary works from around the world.

In their twelfth season, Elus has collaborated previously with The Colorado Symphony, The Colorado Chorale, El Sistema, Church of the Ascension, St. Martin's Chamber Choir, and the Choirs of Metropolitan State University.

Visit us at www.elusvocalensemble.com for more information or follow us on Facebook, Twitter, and Instagram.



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