



# ELEKTRA

## WOMEN'S CHOIR

creating • exploring • celebrating

*Elektra's mandate is to inspire and lead in the choral art form through excellence in performance and the creation, exploration, and celebration of women's repertoire.*

### LISTENER'S GUIDE

#### **Women of the Italian Baroque**

by Morna Edmundson, Artistic Director

[March 7 \(Vancouver\)](#) and [March 8 \(West Vancouver\)](#), 2020

Performers:

Elektra Women's Choir

Morna Edmundson, Artistic Director

Alexander Weimann, organ, and guest conductor

Soloists Danica Kell, Simone Lemieux, Katrin Lohuaru, Stephanie Loo, Ashley MacConnell, Stephanie Schollen

Chloe Meyers and Elyssa Lefurgey-Smith, violins

Guzmán Ramos, lute

Natalie Mackie, violone

Katrina Russell, bassoon

Mira Youth Mentorship Singers

Pre-concert talks are offered at both concerts: at 6:45pm for the Saturday concert at 2:20pm for the Sunday concert.

Welcome! This "Listener's Guide" is meant to give you insight into Elektra's season programming and to make the concert experience richer and more meaningful. I'll be sharing my thoughts on the music we're singing and how the program, as a whole, was created. Here you'll also find full texts and translations. This is not a scholarly article as I am not a Baroque music scholar, although I have a deep love for this repertoire.

In its three decades of existence, Elektra has not performed much Baroque music, certainly less than many classically-based mixed-voice choirs will have done. The reason is simple - ensembles of women singing publicly together without men's voices were somewhat invisible prior to the 19th century, and therefore did not have much traction with the music publishing industry. Johannes Brahms, participating in Hamburg in the *Frauenchor* ("women's choir") movement as a conductor, wrote interesting repertoire for his own women's choir and things started to change. The 19th century was also a time when travel was easier, and musical influences, like all others, were more mobile. What this point means for Elektra and other women's choirs is that we had no Bach written for us, no Mozart, no Haydn, and no Beethoven. Until recently, our "core repertoire" was considered to start with Mendelssohn and Brahms and flow through the 20th century and into the 21st, where it is currently enjoying a great flowering.

Two centres of musical activity for women's singing ensembles are the notable exceptions to these facts: 1) a vibrant and celebrated musical curriculum at Venetian girls' orphanages (*"ospedali"*)

spanning many centuries and which flourished in the early 18th century, and 2) beautiful and relatively unknown music by nuns who were part of a flourishing artistic world within the walls of their convents. Specifically, Elektra's March 2020 concert features the music of seven nuns who lived in Milan, Novara, Modena, Pavia, and Ferrara. The music spans a century - from 1600 to 1700 and features voices and instruments in various combinations, as music in these institutions was not limited to vocal music. A young woman entering the convent at age 16-19 was usually from a privileged family background, and arrived having had several years of formal music education in voice, keyboards, or stringed instruments. If she had sisters, some of them would likely have been married and some selected for the convent. Our 21st century instincts might be that the married ones had a better life, but that was not a given. Social expectations for a married woman in 17th century Italy would usually have been as restrictive as a structured religious life. In addition to providing a modest dowry to the convent when the girl first took her vows, her family would typically have continued to support the music in the convent in some way, perhaps paying for instruments or other necessities.

We are very fortunate to have [Alexander Weimann](#) as our Guest Conductor, as he is a leading specialist and brings a lifetime of knowledge and leadership in the music of this era. Elektra collaborated with him and the Pacific Baroque Orchestra last in [2011](#). I'm very happy that the newer Elektra singers and our 2020 audiences will get to experience his passion and artistry first hand. He said an enthusiastic "yes" to this year's project and rolled up his research sleeves to explore composers and music previously unknown to both him and me. The program is his, and I am thrilled with its variety and challenges. With Alex comes our ensemble of leading Baroque music instrumentalists. The violins play in and above the range of the singers, and the lute, bassoon, [violone](#) and organ support the sound as the [basso continuo](#).

Recently I had the chance to sit back in our rehearsal and observe the Elektra singers learning from Alex music that was created for a community that had a great deal in common with our own. The nuns were also women of all ages who had the thrill of making music to the best of their ability, experiencing new music on a continual basis, and bringing their energies to making it come alive. I have no doubt that they also had their own personal favourite pieces and composers and took great pride in being part of an accomplished ensemble of women who knew each other well. Some of the seven whose music we are performing lived long lives, including our featured composer, Isabella Leonarda, who was 84 when she died, having served the convent in many influential roles and written over 200 works. By contrast, Caterina Assandra lived only to the age of 28 and Bianca Maria Meda to 35. One wonders about the small details of their lives.

A note about the scores. Most were sourced from [IMSLP](#), the International Music Score Library Project. Almost all of the 11 choral pieces have tenor and bass lines, which we are transposing up one octave in most cases. Some are a three-part texture, some four, and some double choir, demonstrating a diversity of options available to the composers. In the rehearsal process, we have identified errors in the scores, and I hope to be able to make cleaner versions available to other choirs who wish to sing this music. Please email me at [morna@elektra.ca](mailto:morna@elektra.ca) if you would like to discuss that.

All of the vocal music in this concert was written to be performed in the context of a Catholic service. The concert begins with **Canon Coronato à 3** by [Isabella Leonarda](#) (1620-1704, see also [this video](#)), our featured composer who came from a noble family in Novara and entered the convent at age 16, in total spending 68 years there including years in a variety of musical and non-musical leadership positions. She published music over a 60-year period, most of it after the age of 50. This is a lovely round, sung in Italian, whose text provides a suitable thematic launch to our concert. We are joined in

the procession by the Burnaby Central Women's Choir (director Carrie Taylor), who have been designated Elektra's [2020 Diane Loomer Choir](#). They will sing this opening piece with us on Saturday and then join as audience members for the balance of that concert.

Text:

Quest' Opera mia ti dono col cor ò Madre Maria per pegno d'Amor.  
Con l'Alma divota che dono à te del Canto lanota consagro al tuo piè.  
L'offerta è vile Maria lo sò d'affetto humile un segno sol dò.

Translation:

*This work of art I give to you with my heart, O Mother Mary, as a symbol of my love.  
With a devoted soul I make a gift to you of the notes of this song to lay humbly at your feet.  
This offering is small, Mary, I know, a humble sign of my Love.*

Translation: Alessia Todde

**Domine ad adiuvandum** by Isabella Leonarda sets just one line of Psalm 40 and follows it with the "Gloria Patri". As for all but two pieces in the program, we are singing in Latin, which was the liturgical language throughout the Catholic church at this time. The performers of the day, therefore, would not have experienced any linguistic barrier to expressive singing as most modern choral singers do with Latin. We have to work at it. For them, it would have been virtually as natural as singing in their own language. The first chords are a cry to God, declaimed urgently. Homophony (where all voices sing the same words and rhythms at the same time) abounds as we repeat the word "Domine" to call on God for help. The "Amen" section splits the singers from three voices into four, and flourishes abound in a joyful conclusion.

Text: from Psalm 40:

Domine ad adiuvandum me festina.  
Gloria Patri et Filio et Spiritui Sancto,  
Sicut erat in principio et nunc et semper  
Et in saecula saeculorum.  
Amen.

Translation:

*Lord, my God, assist me now.  
Glory be to the Father and to the Son and to the Holy Spirit,  
As it was in the beginning, is now,  
And ever shall be.  
Amen.*

We stay with Isabella Leonarda, for the dramatic **Plaude Anima**, which celebrates one person's victory over temptation and sin. For this piece and the next, we feature soloists from within Elektra as the convents would have featured soloists from within their choral ranks. In the choral sections, listen for interplay between duets of violins and voices. The lower alto line is an embellished version of the instrumental bass part. My thanks to Anthony Podlecki for this English translation:

Text:

Plaude anima, plaude cor, vicisti triumphasti de Mundo infideli de barbaro crudeli victoriam reportasti.  
Mille laqueos tetendit, mille paravit insidias hostis infestissimus.  
In pompa fallaci, in auri splendore, in vano mendaci gemmarum fulgore tentavit iniquus decipere te.  
Blanda finxit solatia oblectamenta non peritura perfidus insidiator.

Mille tibi spondit delitias, sine termine amenitatis, mille gaudia, mille blanditias immutabiles felicitatis.

Tu vero Deo adiutore omnia sprevisti generose mundum vicisti delitias non curasti.

Direxisti ad Deum tuos affectus et spretis illecebris nil praeter Deum desiderasti.

Haec est vera victoria mundana spernere vana despiciere aeterna quaerere fugere transitoria

Ergo merito laetare tot tropheis cor onustum hoste victo debellato in triumphis plaude cor.

*Translation:*

*Clap hands, soul! Applaud, heart! You triumphed, you brought back victory from the infidel world, from the cruel barbarian.*

*He stretched out a thousand snares, the most dangerous enemy prepared a thousand traps.*

*The unjust one tried to deceive you with a false display, with gleaming gold, with the empty, counterfeit sparkle of jewels.*

*The treacherous layer of traps devised alluring consolations, imperishable delights.*

*He promised you a thousand pleasures, with no end of attractiveness, a thousand joys, a thousand allurements of happiness..*

*All this you spurned with the true God as your helper. You conquered the world in noble fashion. You did not care for pleasures.*

*You directed your affections to God and, spurning allurements, you desired nothing but God.*

*This is true victory: to spurn worldly things, despise vain things, seek eternal things, flee from transitory things.*

*Therefore rejoice deservedly, heart, laden with so many trophies, with the enemy conquered, led in defeat in triumphal processions, applaud, heart!*

Next comes the second piece sung in Italian, **O lacrimae amarae** by [Bianca Maria Meda](#) (1665 - 1700), the last-born of our seven composers. The record of her musical output in a short life of 35 years in Pavia gives us only one book of ten motets and two works for solo voice and two violins. To put her in a chronological context, Meda was born 22 years after [Monteverdi](#) died and 13 years before [Vivaldi](#) was born. The musical scores we have do not reveal many text sources, and this dramatic, almost secular text with its many references to natural phenomena, is in stark contrast to the other works on this program. Listen for instances of word-painting, where the melodic lines directly reflect the meaning of the words. Examples are “*fugere a me*” (“Fleeing from me”) in the opening moments of the piece. Other aspects that show strong connection with the musical styles of the day outside of the convents include quasi-recitative of the third solo “Deh, porte gemate ostia grata” (“O bejewelled doors, welcome host”) and the high soprano solo when the text talks about heaven and breezes.

Text:

O lacrimae amarae,  
et quando sperate  
pensate fugere a me.

In silva umbrosa in aqua undosa,  
in mare turbato sepulta nunc vivo.

Fugite catene longe tormenta,  
pene cessate venite contenta,  
candide rose et lilia grata  
non state morose,  
pandite vaga.

Jucunde stelle sidera amena,  
spendete serena  
fugate tormenta,  
vos oro fugite non date venena

dum pandite vaga  
splendete serena.

O me infaelix  
dum vivo turbata  
in dura quiete,  
in pace molesta.

Deh, porte gemmate  
ostia grata  
state aperta  
no, non state serrata,  
caeli stelle care faville  
splendete vos belle vaghe scintille.

Aule Paradisi,  
aure illibate,  
non consolate si me turbate,  
no estis grate si non amo te.

Candidi caeli zeffiri ameni  
spirate vos soli  
venite tranquilli,  
dum vivo respiro  
sperando non spiro.

Translation:  
*O bitter tears,  
Even when you hope,  
Think of fleeing from me.*

*In the shady wood, in the watery waves,  
In the rough sea, I now live buried.  
Feel the chains of long torments.  
Cease the pains and come happily;  
Pale roses and welcome irises,  
Do not dally,  
Spread far and wide.*

*Delightful stars, pleasant constellations,  
Shine serenely,  
Flee torments,  
I pray you to flee, do not dispense poisons,  
While you spread far and wide  
Shine serenely.*

*O wretched me,  
I live still perturbed  
In harsh tranquility,  
In bothersome peace.*

*Oh, bejeweled doors,  
Welcome host,*

*Stay open,  
Do not close shut.  
Stars of the heaven, dear twinkles,  
Shine, you beautiful, lovely sparks.*

*O Courts of paradise,  
Pure breezes,  
You do not console me if you disturb me.  
You are not welcome if I do not love you.*

*Pale heavens, pleasant breezes,  
You alone sigh,;  
Come tranquilly,  
For as long as I live, I breathe,  
Hoping, I do not die.*

**Cessate tympana, cessate praelia** by [Maria Xaveria Peruchona](#) (fl. 1675) is another of the later compositions on our program. Peruchona arrived as a young woman at the Novara convent when Isabella Leonarda was there, 32 years her senior and by then flourishing as a composer and leader. Listen for the percussive singing of the opening line of this Easter anthem, "*Cessate tympana, cessate praelia*" ("Stop the drums, stop the battle") and the rising melody when we are singing about the resurrection of Christ. Beautiful choral duets reflect the words "*O quam dulce*" ("*O how sweet it is*").

Text:

Cessate tympana, cessate praelia  
Hodie organa triumphant  
Alleluia.  
Tubae omnes resonate,  
Stellae pulchre decantate  
Quia resurrexit mundi fax  
Caeli dux qui nos dilexit.

O quam dulce mi Jesu videre  
Tuos claros triumphos amoris  
Posunt omnes mortales gaudere  
Dum tuere liber es paena dolores.

In tanta felicitate  
In tanta iucunditate  
Portas empirei reserate.  
O praeclarissimi,  
O nobilissimi caeli habitatores,  
Monstrate iubila spargentes flores,  
Vertendos odores,  
Cantate gloria  
Quia resurrexit vera vita  
Quae nos dilexit.  
Alleluia.

Translation:

*Stop the drums, stop the battle, stop!  
Today the organ triumphs.  
Alleluia!*

*Let all trumpets resound,  
Let all beautiful stars sing.  
For the light of the world has arisen,  
The leader of the heavens who loves us.*

*O how sweet it is, my Jesus,  
To see your shining triumph of love.  
May all mortals rejoice  
So that they may be free from pain and suffering.*

*In such happiness, in such joy  
You carry unleashed fire.  
O most shining,  
O most noble inhabitants of the heavens,  
Show jubilation by spreading the perfume  
and scattering flowers,  
Sing to the glory  
For he that is risen is true life  
Who loves us.  
Hallelujah.*

(translation by Candace Smith)

Next comes the first of two instrumental works on the program, the **Trio Sonata IV** by Isabella Leonarda.

[Caterina Assandra](#)'s (1590 - after 1618) **Duo seraphim** is one of the more widely-known pieces on the program, in three voice parts plus basso continuo. Word-painting abounds as the opening line describes two angels calling to one another, of course sung by two parts entering after one another. The words they sing start with "*Sanctus*" ("Holy"), which is supported by the entrance of the third voice. When we sing "*Pleni sunt caeli et terra gloria tua*" ("Heaven and earth are filled with your glory"), the musical texture appears to stand still as all three voice lines cover the same five notes for several bars. When we describe the Trinity, each voice part takes one of the Father, the Son, and the Holy Spirit, joining together on the words "and these three are one". Moreover, the music switches briefly into triple meter to further reinforce the idea of the Trinity.

Text:

Duo Seraphim, clamabant alter ad alterum:  
Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.  
Plena est omnis terra gloria eius.  
Tres sunt qui testimonium dant in coelo:  
Pater, Verbum et Spiritus Sanctus et hi tres unum sunt.  
Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.  
Plena est omnis terra gloria eius.

*Two seraphim proclaimed one to another:  
Holy, Holy, Holy Lord God of Hosts  
All earth is filled with his glory.  
There are three who give witness in heaven:  
The Father, The Word, and The Holy Spirit and these three are one.  
Holy, Holy, Holy Lord God of Hosts.  
Heaven and earth are filled with your glory.*



We close the first half of the program with **Cantate Domino** by Suplitia Cesis (1577 - after 1619), writing almost a century before the latest works on the concert. Listeners who know the music of [Giovanni Gabrieli](#) will recognize the use of double choir. The same way Elektra sometimes surrounds our audience for a piece in a concert of modern repertoire, the listeners at the convent in Modena would likely have heard the two four-voice ensembles singing from separated spaces in the sanctuary. Cesis' setting combines excerpts from Psalms 95 and 99 in a text full of imperatives: "sing", "bless", "show", "rejoice", "exalt", which are sung in a celebratory style that brings both choirs together at climactic moments.

Text:

Cantate Domino canticum novum,  
cantate Domino omnis terra  
cantate Domino et benedicite nomini ejus,  
annunciate de die in diem salutare eius.  
Psallite Deo nostro,  
psallite sapienter regi nostro.

Iubilate Deo omnis terra  
et exaltate ei cum tremore,  
quoniam suavis est Dominus.  
Cantate Domino gloriose,  
iubilate Deo Iacob  
Quia ipse est Deus:  
ipse fecit nos et non ipsi nos.

Translation:.

*O sing unto the Lord a new song,  
sing unto the Lord, all the earth,  
sing unto the Lord and bless his name,  
show forth his salvation from day to day.  
Make a joyful noise unto our Lord,  
make a joyful noise judiciously unto our king.*

*Rejoice unto the Lord, all the earth,  
and exalt him with trembling,  
for the Lord is good.  
Sing gloriously unto the Lord,  
rejoice unto the Lord of Jacob,  
for he is God:  
it is he that made us, and not we ourselves.*

Translation: Candace Smith

*Intermission*

**Solo Sonata XII** by Isabella Leonarda is for solo violin with accompaniment and features Chloe Meyers.

For the balance of the program, Elektra is joined by 12 singers in Grades 11 and 12 from seven local high schools in our annual [Mira Youth Mentorship](#) program. I am so happy to give these young musicians a taste of Baroque music and the insights and expertise of Alexander Weimann and our guest instrumentalists. I hope this will influence their music-making for a lifetime.



Composer [Raphaella Aleotti](#) (1570 - c. 1646) who lived in Ferrara, contributes two works to the program. Like Suplitia Cesis whose convent was less than 100 kilometers away, Aleotti represents the earlier end of our century of repertoire, and both *Ego flos campi* and *Surge, propera amica mea* utilize the double-choir style popular at the time. There is more homophony and less Monteverdi-esque word-painting than in the later pieces featured earlier in the program. In the first work, we have opted to make the three-voice Choir 1 a small ensemble of nine singers. Choir 2 is in four parts. Doubling or replacing vocal lines with instruments was a common practice of the day.

**Ego Flos Campi** is a beautiful text from the Song of Songs (2.2) to this day a popular choice by choral composers.

Text:

Ego flos campi et lilium convalium.  
Sicut lilium inter spinas, sic amica mea inter filias.  
Sicut malus inter ligna silvarum,  
Sic dilectus meus interfilios.

Translation:

*As the lily among thorns,  
so is my love among the daughters.  
As the apple tree among the trees of the woods,  
so is my beloved among the sons.*

**Surge, propera amica mea** is also from the Song of Songs (2:10b–14). Again, choral musicians will have sung this beautiful text in many settings. This piece frequently sets the two choirs apart rhythmically, creating a dazzling aural effect in the performance space.

Text:

Surge, propera amica mea, columba mea, formosa mea, speciosa mea et veni.  
Columba mea, in foraminibus petrae, in caverna maceriae,  
ostende mihi faciem tuam, sonet vox tua in auribus meis,  
vox enim tua dulcis, et facies tua decora.

Translation:

*Arise, my love, my dove, my fair one, and come away;  
O my dove, who is in the clefts of the rock, in the secret places of the stairs,  
let me see your Countenance, let me hear your voice;  
for sweet is your voice, and your countenance is comely.*

**Tu dulcis, o bone Jesu** is the work representing the second-most-likely composer to enjoy name recognition in today's musical circles. Similarly to Isabella Leonarda, [Chiara Margarita Cozzolani](#) (1602 - c.1677) lived a long life, having entered the convent at Milan at age 18 and dying at age 75. Her setting of this text uses duets throughout and its gentler affect is a beautiful setting of the text. The closing "donec gloriam" ("I will magnify you") is suitably glorious. This excerpt from Wikipedia provides a fascinating insight into tensions between a flourishing and modern musical practice in the convents and Rome's expectations

"In the convent of Santa Radegonda, the nuns sang during major religious feast days. This drew a great deal of attention from the outside world. As abbess of Santa Radegonda, Cozzolani defended the nuns' music, which came under attack from Archbishop Alfonso Litta,

who wanted to reform the convent by limiting the nuns' practice of music and other contact with the outside world. The archbishop's qualms could not have been reassured by the ecstatic report of Filippo Picinelli, in *Ateneo dei letterati milanesi* (Milan, 1670) who found that "the nuns of Santa Radegonda of Milan are gifted with such rare and exquisite talents in music that they are acknowledged to be the best singers of Italy. They wear the Cassinese habits of St. Benedict, but they seem to any listener to be white and melodious swans, who fill hearts with wonder, and spirit away tongues in their praise. Among these sisters, Donna Chiara Margarita Cozzolani merits the highest praise, Chiara in name but even more so in merit, and Margarita for her unusual and excellent nobility of invention...".

Text:

Tu dulcis, o bone Jesu,  
tu suavis, o Alma Maria,  
tu dulcis ad consolandum,  
tu suavis ad lætificandum,  
tu benignus ad indulgendum,  
tu gratiosa ad intercedendum,  
tu fortis ad protegendum gloriosissima Maria,  
tu solus potens ad salvandum piissime Jesu.

Quam bonum et quam iocundum in unum esse,  
ad te collaudandum et benedicendum.  
ad te glorificandum o Beata Maria.  
Cantabo semper de te Domine.  
Cogitabo, exultabo in te, Rex angelorum.  
Te magnificabo cum Filio, Regina cælorum.

Ave ergo, amor cordis mei Jesu. Salus mea Jesu.  
Tu Mater Sancta, tu Mater pia,  
tu Mater clemens in hac mundi via impetra veniam obtine gratiam.  
Tu Jesus Filius donec gloriam.

Translation:

*You are sweet [to the taste], O good Jesus;  
You are delightful, O nourishing Mary;  
You are sweet in consoling [us],  
You are delightful in gladdening;  
You are good in pardoning,  
You are favoured in intercession;  
You are strong in protecting, most glorious Mary.  
You alone are powerful in saving, O holiest Jesus.*

*How good it is to be united  
In praising and blessing you;  
How good and joyous it is to be united  
In glorifying you, O blessed Mary.  
I will always sing of You, O Lord;  
I will always meditate on you and exult in you, King of the Angels.  
I will magnify you with the Son, Queen of heaven.*

*Hail, therefore, love of my heart, Jesus, my salvation.  
You, holy mother, good mother,*

*Merciful mother, in this earthly journey give us your favour,  
So that Jesus you Son may grant us his Glory.*

The concert closes with the large-scale setting of the **Magnificat** by Isabella Leonarda which utilizes all our performers. As is common practice by composers to this day, Leonarda has sought to reflect the varying affects of this Annunciation text in her music, which is delineated clearly from line to line. For example, the opening word is grand, reflecting “I magnify”, and when, a few seconds later, our spirit is rejoicing, it is doing so in a lighter, triple meter. The line that starts “All generations” gets a busy, rhythmic texture reflecting a multitude of people. When we sing about “his mercy”, it is slower and serious. Every composer of a *Magnificat*, regardless of the language in which it is set, makes the most of the contrast between “He hath shown strength with his arm” (the fast, repeated “*Deposuit, deposuit, deposuit...*”) and “He has filled the hungry with good things” (“*Esurientes implevit bonus*”). And, like most composers, Leonarda extends “is now and ever shall be. Amen.” at the end.

Text:

Magnificat anima mea Dominum.

Et exultavit spiritus meus in Deo salutari meo.

Quia respexit humilitatem ancillae suae:

ecce enim ex hoc beatam me dicent omnes generationes.

Quia fecit mihi magna qui potens est:

et sanctum nomen ejus.

Et misericordia ejus a progenie in progenies timentibus eum.

Fecit potentiam in bracchio suo:

dispersit superbos mente cordis sui.

Deposuit potentes de sede, et exaltavit humiles.

Esurientes implevit bonis: et divites dimisit inanes.

Suscepit Israel puerum suum, recordatus misericordiae suae.

Sicut locutus est ad patres nostros, Abraham et semini ejus in saecula.

Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum, Amen.

Translation:

*My soul magnifies the Lord.*

*And my spirit has rejoiced in God my Saviour.*

*For he has regarded the low estate of his handmaiden:*

*for behold, henceforth all generations shall call me blessed.*

*For he who is mighty has done great things for me; and holy is his name.*

*And his mercy is on them who fear him from generation to generation.*

*He has shown strength with his arm;*

*he has scattered the proud, even the arrogant of heart.*

*He has deposed the mighty from their seats, and exalted the humble.*

*The hungry he has filled with good things, and the rich he has sent empty away.*

*He has helped his servant Israel, in remembrance of his mercy.*

*As it was spoken to our fathers, to Abraham and his seed forever.*

*Glory be to the Father, and to the Son, and to the Holy Spirit.*

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

Thank you for reading, and I hope you enjoy the concert. Please consider coming to the Pre-Concert Talk where you will hear from Alexander Weimann.

To find repertoire like this online, I recommend searching for Cappella Artemesia out of Italy. Their leader, American conductor Candace Smith, is a pioneer in bringing some of these neglected scores to life. Her work has paved the way for Elektra and other ensembles to discover this music.

My deepest thanks to Alex Weimann for a great, second collaboration with Elektra. Hopefully there will be more in our future! I would also like to acknowledge the many hours of choral score transcription and part preparation on the part of three of our singers: Denise O'Brien, Brenda Wilson, and Deirdre Rogers. Their work has paved the way to a smoother rehearsal and performance process.

Morna