CSUSB CHAMBER SINGERS

Lesley Leighton, conductor

Alastair Edmonstone, pianist

Kellen McNeil, student conductor

Monica Sanchez, conductor

Adoramus te, Christe attributed Palestrina (1526- 1594)

Monica Sanchez, conductor

Regina Coeli W.A. Mozart (1756-1791)

Kellen McNeil, conductor

Cassandra Perez, soprano

Anastasia Brubaker, mezzo-soprano

Gabriel Orozco, tenor

Cameron Ruggiero, baritone

Beati quorum via, Op. 38, No. 3 Charles Villiers Stanford (1952-1924)

Komm süsser Tod/Immortal Bach JS Bach (1685-1750)/Knut Nystedt (1915-2024)

O fortuna (from *Carmina Burana)* Carl Orff (1895-1982)

CHAMBER SINGERS

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| Luis Alvardo  Elizabeth Araiza  Adam Arroyo  Uriel Avila  Luis Bautista  Anastasia Brubaker  Angel Calvillo  Daisy Dominguez  Cesar Garcia  Eduardo Garcia  Miguel Gonzalez  Ian Granada  Jan Hanken  Heather Lee  Brian Maize  Kellen McNeil  Noah Meece  Mersiah Menchaca  Jovanni Monzon | Matthew Morales Martinez  Allie Morones  Nicholas Mundo  Daniel Nunez  Siri O’Neill-Navarro  Brady Omar  Gabriel Orozco  Cassandra Perez  Dustin Pham  Aldo Ramirez  Elva Rauda  Angela Rodriguez  Ian Rojas  Cameron Ruggiero  Monica Sanchez  Wendi Shaffer  Eve Siliezar  Jalonis Taylor  Desiree Zubia |

PROGRAM NOTES

*Adoramus Te, Christe*

Giovanni Pierluigi Da Palestrina (1525/26-1594) was the lead composer of the Roman Catholic

church during the Renaissance era. He was known for his sacred works, strict counterpoint and

his usage of polyphony as a response to the Reformation, a religious movement that rebelled

against the Catholic church. “ Adoramus Te, Christe” is a motet that functions as a prayer about

the crucifixion of Jesus Christ. The piece starts with an A minor chord that sets the somber tone

of the first phrase. In the word Christe there is dissonance between the Alto and Bass line where

it ultimately resolves into a E Major chord. The second phrase there's a new atmosphere as we

enter the Relative Major, C as it projects a warm and calm atmosphere as we hear the words

“bless thee”. The third and fourth line acts as one complete phrase giving the piece a new sense

of life. He includes contrary motion between the soprano descending line and the bass ascending line giving the music a sense of forward motion. Palestrina starts introducing the layer effect of the piece in the word “tuam”. The final two lines are also combined to make one phrase, and it's where the pinnacle of the piece is. During this phrase it fluxes between minor and major chords until it ends with a soft comforting A major chord in the end. These conflicting emotions illustrate the sacrifice Christ made and ask for mercy for our sins.

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| *Adoramus te, Christe*  *Et benedicimus tibi*  *Qui a per sanctam crucem tuam*  *Redemisti mundum*  *Qui passus es pro nobis*  *Domine, miserere nobis* | We adore thee, Christ  And we bless thee  Who by Thy Holy Cross  Hast redeemed the world  Thou, who has suffered death for us  O Lord, have mercy on us |

Citations

Burkholder, J. Peter, Grout, Donald J., and Palisca, Claude V. A History of Western Music, 10th

ed., 244-45. New York: W.W Norton, 2019.

Virmani, Somin. “Of Motets and Minuets: Adoramus Te Christe, a Universal Sentiment.” The

Phillipian, October 16, 2020.

<https://phillipian.net/2020/10/16/of-motets-and-minuets-adoramus-te-christe-a-universal-sentiment/>.

-Monica Sanchez

*Regina coeli*

*Regina coeli* is a piece that is honoring the Virgin Mary. Mozart composed three texts and the one we hear. And today is the last of those three. While the exact date of this piece’s composition is unknown, people believe that was composed in 1779 due to its similarities with a different Mozart piece, which was written the same year. The rhythm and the repeated alleluia in this work is similar to Handel’s *Messiah*.

Originally, this piece was written for an incredibly small ensemble; two violins, two albums, two trumpets, timpani, and organ in addition to a soprano, an alto, a tenor, and a bass. Unlike other Music of its day, the solar lines are highly ornamented as they were designed to fit with the small orchestra as effectively additional instruments.

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| *Regina coeli, Laetare, Alleluia.*  *Quia quem meruisti portare, Alleluia,*  *Regina Coeli, laetare, Alleluia.*  *Resurrexit sicut dixit. Alleluia.*  *Ora pro nobis Deum. Alleluia.* | Bright Queen of heaven, rejoice! Alleluia.  For He, whom you deserved to bear, Alleluia,  Is, as He prophesied, arisen. Alleluia.  Pray for us. Alleluia. |

-Kellen McNeil

*Beati quorum via*, op. 38, no. 3

The final piece in a set of three sacred Latin motets, *Beati quorum via,* has often been extracted and performed as a stand-alone work, as is the case in this concert. The motets vary from four to eight voices, with this one having six voices, SSATTB. Originally published in 1905, these works have remained a steadfast workhorse in performance and liturgical use alike. It is not known exactly when Stanford composed these works, some scholars believing it was at the end of the 19th century when he was teaching at the Royal College of Music in London, while others opt for ten years earlier when Stanford left his job at Trinity College, Cambridge. What is known is that the first motet was used in an evensong in 1888, the second in 1890, and the final one, the one chamber singers is singing today, in 1892, so most put the composition of these works sometime between 1887-1888. These are the only works written for liturgy that are in Latin, all of his other works are in English, including his popular secular works such as *The Blue Bird.*

The text of this motet is a paraphrase of the first verse of Psalm 119, employs imitation, and has a main theme which is passed around by the voices. The work is often compared with the finest motets of Bruckner and Parry.

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| *Beati quorum via integra est*  *Qui ambulant in lege domini.* | Happy are they that are upright in the way  Who walk in the law of the Lord. |

*O fortuna* (from *Carmina Burana*)

Written by Carl Orff in 1935-36, the cantata *Carmina Burana* is one of the most famous choral-orchestral works in the 20th century and beyond. It is performed regularly by major orchestras and choruses all over the world. This particular movement, which serves as both the opening and the closing of the entire work, features a dramatic beginning and a dramatic ending, with a foreboding middle section filled with ancient Latin texts. The entire work is known for its somewhat ribald lyrics, with the movement sung by a children’s chorus infamously having the most graphic of all the texts in the entire work.

The texts for the entire work are from a medieval Goliardic poetry collection of the same name, and the text for this particular movement was written in the 13th century, the author long lost to time. The meaning of this movement serves as a complaint list to the goddess of fortune, which Orff first came across in 1934. He worked with an expert in Latin and Greek, Michel Hofmann, in order to put the 24 poems together to create the entire cantata. The work was premiered in 1937 in Frankfurt at the Oper Haus to reviews calling it “a spectacle.” This movement begins slowly with large crashing chords, eventually melding into a rhythmic chant on one note, unison in the chorus. As it builds, the chorus takes on bigger chords, but ends on a unison note, allowing the accompaniment to keep the rhythmic drive moving to the end.

This specific movement has been extracted for film, television, ads, and will also be featured in the CSUSB video of the rendering of our new performing arts complex!

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| *O Fortuna velut luna statu variabilis, semper crescis aut decrescis; vita detestabilis nunc obdurat et tunc curat ludo mentis aciem, egestatem, potestatem dissolvit ut glaciem.  Sors immanis et inanis, rota tu volubilis, status malus, vana salus semper dissolubilis, obumbrata et velata michi quoque niteris; nunc per ludum dorsum nudum fero tui sceleris.  Sors salutis et virtutis michi nunc contraria, est affectus et defectus semper in [angaria](https://en.wikipedia.org/wiki/Angaria_(Roman_law)" \o "Angaria (Roman law)). Hac in hora sine mora corde pulsum tangite; quod per sortem sternit fortem, mecum omnes plangite!* | O Fortune, like the moon you are changeable, ever waxing ever waning; hateful life first oppresses and then soothes playing with mental clarity; poverty and power it melts them like ice.  Fate – monstrous and empty, you whirling wheel, you are malevolent, devoid of security and ever fading to nothing, shadowed and veiled you plague me too; now through the game I bring my bare back to your villainy.  Fate, in health and virtue is against me, driven on and weighted down, always enslaved. So at this hour without delay pluck the vibrating strings; since Fate strikes down the strong, everyone weep with me! |

-Lesley Leighton

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