

A Sunday afternoon concert of  
**Sacred Music**

*Presented by*

**The Choir of  
Our Lady of Mount Carmel Church**

*Newark, New Jersey*

**Directed by John Michael Thomas**

**4:00pm Sunday October 7, 2012**

**The Church Of Saint Anne**

*325 Second Avenue; Garwood, New Jersey 07027*

*Fr. Richard Villanova, pastor*

*Mrs. Patricia Woolley, music director*

Tocatta and Fugue in D minor (dorian) BWV 538 – Johann Sebastian Bach (1685-1750)

Heavenly Light – Alexander Alexandrovich Kopylov (arr. Peter J. Wilhousky, text Alice Mattullah)

Sent from heaven, Thy rays were given on great and small to shine. O light divine. May each soul in sorrow's night see the heavenly light. Thou blessing to all creation, lead us to our salvation. All those whose feet may falter: lead unto the sacred altar. O shine from above, divine light of love. Show us the way, unto our God, we pray. Thou our beacon and guide shall be. Light, divine, we praise Thee.

Ave Maria – attributed to Tomás Luis da Victoria

Áve María, grátia pléna, Dóminus técum. Benedícta tu in muliéribus, et benedíctus frúctus véntris túi, Iésus. Sánccta María, Máter Dèi, óra pro nóbis peccatóribus, nunc et in hóra mórtis nóstrae. Ámen.

Hail Mary, full of grace, the Lord is with thee; blessed art thou amongst women, and blessed is the fruit of thy womb, Jesus. Holy Mary, Mother of God, pray for us sinners, now and at the hour of our death. Amen

Exsultate Justi – Ludovico Grossi da Viadana

Exsultate, justi, in Domino; rectos decet collaudatio.  
Confitemini Domino in cithara;  
in psalterio decem chordarum psallite illi.  
Cantate ei canticum novum; bene psallite ei in vociferatione.  
Exsultate, justi, in Domino; rectos decet collaudatio.

Rejoice in the Lord, O ye just; praise befits the upright.  
Give praise to the Lord on the harp;  
sing to him with the psaltery, the instrument of ten strings.  
Sing to him a new canticle, sing well unto him with a loud noise.  
Rejoice in the Lord, O ye just; praise befits the upright.

Salve Regina (D.27) – Franz Schubert

Hail, holy Queen, Mother of Mercy,  
our life, our sweetness and our hope.  
To thee do we cry, poor banished children of Eve;  
to thee do we send up our sighs, mourning and weeping  
in this valley of tears.  
Turn then, most gracious advocate,  
thine eyes of mercy toward us;  
and after this our exile,  
show unto us the blessed fruit of thy womb, Jesus.  
O clement, O loving, O sweet Virgin Mary.

Salve, Regina, Mater misericordiae,  
vita, dulcedo, et spes nostra, salve.  
ad te clamamus exsules filii Hevae,  
ad te suspiramus, gementes et flentes  
in hac lacrimarum valle.  
Eia, ergo, advocata nostra, illos tuos  
misericordes oculos ad nos converte;  
et Iesum, benedictum fructum ventris tui,  
nobis post hoc exsilium ostende.  
O clemens, O pia, O dulcis Virgo Maria.

Ave Verum Corpus – Wolfgang Amadeus Mozart

Ave, verum corpus natum de Maria Virgine,  
Vere passum immolatum in Cruce pro homine,  
Cujus latus perforatum unda fluxit (et) sanguine,  
Esto nobis praegustatum in mortis examine.

Hail, true body born of the Virgin Mary,  
Who truly suffered, sacrificed on the Cross for man,  
From whose pierced side flowed water and blood,  
Be for us a foretaste In the test of death.

Magnificat (k.193)–Mozart

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 eius.  
Et misericordia eius, a progenie et progenies: timentibus eum.  
Fecit potentiam in brachio 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 eius in saecula.  
Gloria Patri, et Filio, et Spiritui Sancto,  
Sicut erat in principio, et nunc, et semper,  
et in saecula saeculorum. Amen.

My soul proclaims the greatness of the Lord,  
my spirit rejoices in God my Savior  
for he has looked with favor on his lowly servant.  
From this day all generations will call me blessed:  
the Almighty has done great things for me, and holy is his Name.  
He has mercy on those who fear him in every generation.  
He has shown the strength of his arm,  
he has scattered the proud in their conceit.  
He has cast down the mighty from their thrones,  
and has lifted up the lowly.  
He has filled the hungry with good things,  
and the rich he has sent away empty.  
He has come to the help of his servant Israel  
for he has remembered his promise of mercy,  
the promise he made to our fathers,  
to Abraham and his children for ever.  
Glory to the Father, and to the Son, and to the Holy Spirit,  
As it was in the beginning, also now, and always,  
and to ages of ages. Amen.

Passacaglia in E minor (from Organ Sonata No.8, Opus 132) – Josef Gabriel Rheinberger (1839-1901)

My Shepherd Will Supply My Need (tune: “Resignation” / Text: paraphrase of Psalm 23 by Issac Watts 1719)

1. My Shepherd Will Supply My Need, Jehova is his name. In pastures fresh he makes me feed beside the living stream.

He brings my wand'ring spirit back when I forsake his ways. And leads me for his mercy's sake in paths of truth and grace.

2. When I walk through the shades of death, thy presence is my stay. One word of your supporting breath drives all my fears away.  
Thy hand in sight of all my foes does still my table spread. Thy cup with blessings overflows, Thine oil anoints my head.
3. The sure provisions of my God attend me all my days. O may your house be my abode and all my work be praise.  
There shall I find a settled rest, [ while others go and come,] no more a stranger or a guest, but like a child at home.

Wondrous Love – James Christopher 184-0

1. What Wondrous Love Is This, o my soul, o my soul, what wondrous love is this, o my soul?  
What wondrous love is this, that caused the Lord of bliss to bear the dreadful curse for my soul, for my soul,  
To bear the dreadful curse for my soul.
2. When I was sinking down, sinking down, sinking down, when I was sinking down, sinking down.  
When I was sinking down beneath God's righteous frown, Christ laid aside his crown for my soul, for my soul,  
Christ laid aside his crown for my soul.
3. To God and to the Lamb I will sing, I will sing, to God and to the Lamb, I will sing,  
To God and to the Lamb, who is the great I AM, while millions join the theme, I will sing, I will sing,  
While millions join the theme, I will sing.
4. And when from death I'm free, I'll sing on, I'll sing on, and when from death I'm free, I'll sing on,  
And when from death I'm free, I'll sing and joyful be, throughout eternity I'll sing on, I'll sing on,  
Throughout eternity I'll sing on.

Amazing Grace (tune: "New Britain" / text: John Newton)

1. Amazing Grace how sweet the sound that saved a wretch like me  
I once was lost, but now I'm found, was blind but now I see.
2. 'Twas grace that taught my heart to fear, and grace my fear relieved,  
How precious did that grace appear the hour I first believed.
3. Through many dangers, toils and snares, I have already come.  
'Tis grace that brought me safe thus far and grace will lead me home
4. The Lord has promised good to me, his word my life secures,  
He will my shield and portion be, as long as life endures.
5. The Earth shall soon dissolve like snow, the sun forbear to shine,  
But God who called me here below, will be forever mine.

Upcoming events at Mt. Carmel, Newark  
- in 2012:  
November 1, 7pm – Requiem for All Souls  
December 9, 1pm – Lessons and Carols  
- in 2013:  
March 19 – 7pm – mass for St. Joseph  
July 16 – 12:00 noon mass in honor of  
Our Lady of Mount Carmel

Simple Gifts – American Shaker melody, Arranged by Marie Pooler

'Tis the gift to be simple, 'tis the gift to be free, 'tis the gift to calm down where we ought to be,  
And when we find ourselves in a place just right, we'll be in the valley of love and delight.  
When true simplicity is gained, to bow and to bend we shan't be ashamed,  
To turn, turn will be our delight, till' by turning, turning we'll come round right.

The Lord Bless You And Keep You – Peter C. Lutkin (1858-1931) text: Book of Numbers 6:24-26

The Lord bless you and keep you; The Lord lift his countenance upon you and give you peace.  
The Lord make his face to shine upon you and be gracious to you. Amen.

*The Choir:*

*Sopranos:* Kirsti J. Dare, Anne Primerana, Ellen Topar  
*Altos:* Mary W. Crow, Eleonora Petracca, Carolyn Thomas  
*Tenors:* Kevin Crow, Stephen McCarthy  
*Basses:* Mark Davis, John D. Thomas

*Notes on the program:*

Alexander Alexandrovich Kopylov (1854-1911) was a Russian composer and violinist. He studied for many years as a chorister and violinist in the Imperial Court Choir (the Russian version of the Vienna Boy's Choir), where he would later teach for much of his life. Although he was unable to gain entrance to Russia's major conservatories, he was able to study composition privately with Nikolai Rimsky-Korsakov. This piece reflects the somber chant-like polyphony of Russian Orthodox music.

Tomas Luis de Victoria (1548-1611) was the most famous composer of 16<sup>th</sup> century Spain, and one of the most important composers of the Counter-Reformation, along with Giovanni da Palestrina and Orlando di Lasso. Victoria was also an accomplished organist and singer. After his father's death in 1557, he was a choirboy in Avila Cathedral, and after receiving a grant from Philip II in 1565 he went to Rome and became cantor at the Collegium Germanicum founded by St. Ignatius Loyola. At this time he may have studied under Palestrina, though this cannot be verified, but was at least greatly influenced by his compositional style. In 1574, Victoria became an ordained priest.

Although this setting of the Ave Maria is attributed to Victoria, scholars have recently questioned this attribution on several grounds: it was not published during the composer's lifetime unlike the vast majority of his works, and it is stylistically different. In 2003 Andres Miguel Jan suggests that Jacobus Gallus (1550-1591) was more likely the actual composer. It was quite common at the time for less known composers to put the names of other, better known composers on their work in hopes more people would purchase copies. Gallus was a Slovenian born composer, a member of the Viennese court chapel in 1574, choirmaster to the Bishop of Olmutz, and symbol of the Counter-reformation in Bohemia, mixing the polyphonic style of the high Renaissance Franco-Flemish school with the style of the Venetian School.

Sources: International music score library - [http://imslp.org/wiki/Ave\\_Maria\\_for\\_4\\_voices\\_\(Victoria,\\_Tom%C3%A1sLuis\\_de](http://imslp.org/wiki/Ave_Maria_for_4_voices_(Victoria,_Tom%C3%A1sLuis_de)

The Angelic Salutation, Hail Mary, or Ave Maria (Latin) is a traditional Catholic prayer asking for the intercession of the Virgin Mary, the mother of Jesus. The Hail Mary is used within the Catholic Church, and it forms the basis of the Rosary. The prayer incorporates two passages from Saint Luke's Gospel

(1:28): "Hail, full of grace, the Lord is with thee," and (1:42) "Blessed art thou amongst women and blessed is the fruit of thy womb." In mid-13th-century Western Europe the prayer consisted only of these words with the single addition of the name "Mary" after the word "Hail," as is evident from the commentary of Saint Thomas Aquinas on the prayer.

Sources: St. Thomas Aquinas on the Hail Mary - <http://www.ewtn.com/library/MARY/STTOMHMY.htm>

Ludovico Grossi da Viadana (1560-1627) was an Italian composer, teacher, and Franciscan friar to the Order of Friars Minor Observants. He was the first significant figure to make use of the newly developed technique of figured bass (one of the developments to define the end of the Renaissance and beginning of the Baroque eras in music). His compositions comprised mostly sacred music: masses, Psalms, magnificats, motets and lamentations, though he wrote a limited volume of secular music as well. His later works appear to anticipate the instrumental concerto, indicating specific instrumentation (quite uncommon for the time). Viadana's music also clearly influenced German composers such as Michael Praetorius and Heinrich Schutz. The text is taken from Psalm 33, vv1-3.

Franz Schubert (1797 – 1828) was born and lived in Vienna and despite a short lifespan of nearly 32 years, was a prolific composer, writing 600 songs (called Lieder), nine symphonies, liturgical music, operas, some incidental music, and a large body of chamber and solo piano music; his presently known catalogue totals 998 compositions. His setting of the Salve Regina (Deutsch catalogue #27) dates no later than 1813.

Sources: <http://en.wikipedia.org/wiki/Schubert>

The "Salve Regina", also known as the Hail Holy Queen, is a Marian hymn and one of four Marian antiphons sung at different seasons within the Christian liturgical calendar of the Roman Catholic Church. The Salve Regina is traditionally sung at Compline in the time from the Saturday before Trinity Sunday until the Friday before the first Sunday of Advent. The Hail Holy Queen is also the final prayer of the Rosary. The work was composed during the Middle Ages most probably by the German monk Hermann of Reichenau and originally appeared in Latin, the prevalent language of Western Christianity until modern times. Source: [http://en.wikipedia.org/wiki/Salve\\_Regina](http://en.wikipedia.org/wiki/Salve_Regina)

Wolfgang Amadeus Mozart (1756 – 1791) showed prodigious ability from his earliest childhood. Already competent on keyboard and violin, he began composing from the age of five and performed before European royalty. At 17, he was engaged as a court musician in Salzburg, but grew restless and traveled in search of a better position, always composing abundantly. While visiting Vienna in 1781, he was dismissed from his Salzburg position. He chose to stay in the capital, where he achieved fame but little financial security. During his final years in Vienna, he composed many of his best-known symphonies, concertos, and operas, as well as portions of the Requiem, which was largely unfinished at the time of his death.

Source: <http://en.wikipedia.org/wiki/Mozart>

The text of the canticle is taken directly from the Gospel of Luke (Luke 1:46-55) where it is spoken by the Virgin Mary upon the occasion of her Visitation to her cousin Elizabeth. In the narrative, after Mary greets Elizabeth, who is pregnant with the future John the Baptist, the child moves within Elizabeth's womb. When Elizabeth praises Mary for her faith, Mary sings what is now known as the Magnificat in response. The Magnificat is most frequently recited at vespers ("Evensong," "Evening Prayer" or "the Liturgy of the Hours").

Sacred Harp singing is a tradition of sacred choral music that took root in the Southern region of the United States and is part of the larger tradition of shape note music. The earliest roots of Sacred Harp can be traced to the "country parish music" of early 18th century England. This form of rural church music evolved a number of the distinctive traits that were passed on from tradition to tradition, until they ultimately became part of Sacred Harp singing. These traits included the assignment of the melody to the tenors, harmonic structure which tends to deemphasize the interval of the third in favor of fourths and fifths. In their melodies, the songs often use the pentatonic scale or similar "gapped" (fewer than seven-note) scales. These songs are meant to be performed a capella (voice only, without instruments) and are intended to be fully participatory, sung by everyone assembled for themselves and for each other. Sacred Harp "singings" occurred as their own event, separate from the church service, and can still be found to be taking place.

Sources: The Sacred Harp 1991 Edition – Sacred Harp Publishing Company, Inc. / Sacred Harp Singing – <http://fasola.org>

John Newton (1725-1807) was born in London, his father was a shipmaster in the Mediterranean service and after attending boarding school at Stratford, Essex, he too took to the sea, first as a midshipman in the English navy, then as master of a slave trade ship, and ironically was himself, enslaved for a period in Africa. Eventually, after reading the *Imitation of Christ* and by association with Charles and John Wesley, he was inspired to pursue ordination, which he was initially denied by the Archbishop of York, but later granted by the Bishop of Lincoln in 1764. He was offered the curacy of Olney and during his time there wrote 280 hymns which were published in *Olney Hymns, 1779*. In 1780 he began working at St. Mary's, Wollnoth, London, where he successfully formed a large congregation. In 1792, The College of New Jersey (now Princeton University) conferred the Doctor of Divinity degree on him. Newton went blind in the later years of his life and died in London on December 21, 1807. His legacy primarily remembers him as the author of Amazing Grace, and as a co-founder of the Methodist movement along with John Wesley. The epitaph he wrote for himself reads: "John Newton clerk / once an Infidel and Libertine / A servant of slaves in Africa / was by the rich mercy of our Lord and Saviour / Jesus Christ / Preserved, restored, pardoned / And appointed to preach the Faith / He had long laboured to destroy."

Source: The Hymnal 1940 Companion (3<sup>rd</sup> revised edition) – The Church Pension Fund, New York.

The melody of Amazing Grace was originally a folk tune known as "New Britain" of anonymous authorship, first published as a hymn in shape notes in *Columbian Harmony* (1829) but with different text. Source: Hymnary.org: [http://www.hymnary.org/tune/new\\_britain](http://www.hymnary.org/tune/new_britain)

The United Society of Believers in Christ's Second Appearing, known as the Shakers, is a religious sect originally thought to be a development of the Religious Society of Friends. Begun in 1747, and founded upon the teachings of Ann Lee who joined them in 1758, Shakers today are mostly known for their cultural contributions (especially their style of music and furniture), and their model of equality of the sexes, which they institutionalized in their society in the 1780s. The Shakers were one of a few religious groups that formed in eighteenth-century England. The first members of the group were known as "Shaking Quakers" because of the ecstatic nature of their worship services. Source: <http://en.wikipedia.org/wiki/Shaker>

Peter Christian Lutkin (1858-1931) was born in Thompsonville, Wisconsin of Danish parents, attended public schools and the choir school at St. James Church, whose organist he became at the age of 14. His exceptional musical talent won him the attention of prominent Chicago musicians who made it possible for him to study in Europe from 1881 to 1884. From 1885 to 1895 he was director of the theory department of the American Conservatory and received the Doctor of Music degree from Syracuse University in 1900. In 1896 the trustees of Northwestern University set up a school of music under his direction. As dean of this school, Dr. Lutkin was a pioneer in college music education, and exerted a profound influence on its development in the United States. He was also one of the founders of the American Guild of Organists. He served actively on the hymnal commission of both the Methodist and Episcopal churches. He composed a number of canticles, anthems, hymn tunes and instrumental works.

Source: The Hymnal 1940 Companion (3<sup>rd</sup> revised edition) – The Church Pension Fund, New York.