

WESTMINSTER WILLIAMSON VOICES
JAMES JORDAN

SILENCE
INTO LIGHT

GIA
CHORAL
WORKS

SILENCE INTO LIGHT

WESTMINSTER WILLIAMSON VOICES • JAMES JORDAN

Inspiration is the feeling of beginning at the threshold where Silence and Light meet. Silence, the unmeasurable, desire to be, desire to express, the source of new need, meets Light, the measureable, giver of all presence, by will, by law, the measure of things already made, at a threshold which is inspiration, the sanctuary of art, the Treasury of Shadow.

—Louis I. Kahn (1901–1974)

On the one hand, silence is like fertile soil, which, as it were, awaits our creative act, our seed. On the other hand, silence must be approached with a feeling of awe. And when we speak about silence, we must keep in mind that it has two different wings, so to speak. Silence can be both that which is outside of us and that which is inside a person. The silence of our soul, which isn't even affected by external distractions, is actually more crucial but more difficult to achieve.

—Arvo Pärt (b. 1935)

Silence into Light. The title of this CD is derived from a quote by the legendary architect, Louis I. Kahn. It seems, at least from an observer and admirer of his work, that Louis Kahn contemplated the relationships between silence and light, and the importance of the interaction of both with our human experience. It is also radiantly clear that Arvo Pärt has spent his life thinking about the simple relationships in sound and silence, allowing spiritual light to emerge from all of the music he crafts.

Louis Kahn has been a longtime inspiration for me. He deeply believed that buildings were the product of human dreams manifest in concrete and building material, and, if the architecture had merit after its construction, would return to the original dream.

This disc is really about pieces that are varying musical angles of refracted human light through sound. Although the title is *Silence into Light*, the track order progresses from light to silence: the silence following the last “Amen” chord of Pärt’s *Prayer after the Kanon* is one of the most arresting moments in the choral literature.

Kahn’s buildings have a great internal silence built into them. In many ways, Kahn’s

buildings, at least for me, are the physical manifestation of the inner life *container* of the honest musician—vast cylindrical openness bathed in refracted light. For in the end, as artists, it is our responsibility to be the light-bearers for the craft of composers.

This recording project was a deeply emotional journey for me; the same can be said for the choir, but in other deeply personal ways. The selections are from my personal musical journey that cast light into me for one reason or another: the first piece conducted for my teacher Wilhelm Ehmann (*Song of Simeon*); the first piece that gave me a glimpse into honest music-making (*Nobody Knows the Trouble I've Seen*); the first attempt at commissioning (*Lux aurumque*) and the first commission for *Williamson Voices* (*When Spring Is Born at Last*); the first piece I ever taught using the ideas of Edwin Gordon and Harmonic Immersion Solfège (*Song of Simeon* again); a life-altering work (the *Kanon Pokajanen*). The *Pater noster* of James Whitbourn represents a long and valued friendship between myself and the ensemble with the composer for over ten years—a friendship that has profoundly influenced us all. Unique to this recording will be a companion volume, written by myself and the singers, to give conductors and teachers an insight to approaching these scores, including the techniques developed by the ensemble using voice science as a guide.

This CD is dedicated to the memory of Lindsey Christiansen, a dear, brilliant colleague and a deeply passionate teacher. She inspired her students in her 40 years at Westminster Choir College and understood how to teach them about the *thin* between Silence and Light that musicians must inhabit. Lindsey's life reminds us of how brilliantly radiant, passionate, brave, and committed a musical life can be. Dan Forrest's *Entreat Me Not to Leave You* was sung specifically with Lindsey in mind. I hope that not only our love for her, but also the light she gave us all, is refracted in what you hear on this disc.

The last track is the final movement of Pärt's *Kanon Pokajanen, Prayer after the Kanon*. Perhaps it can be said on behalf of the choir that this particular work changed our lives forever by forcing us to calm the clutter of our lives and to put our *spiritual* lives in order. This was accomplished through the understanding of silencing one's inner self so another voice—that of the composers—could be illuminated in a shared and brilliant light.

—James Jordan

Westminster Williamson Voices 2016–2017

James Jordan, *conductor*

Colton Martin, *accompanist*

Brian V. Sengdala and Lucy Hole, *graduate assistant conductors*

SOPRANO

Liana Booker
Micaela Bottari
Jillian Corn
Corinne Costell
Megan Gallagher
Jennifer Halliday
Katelyn Hemling
Lucy Hole
Marigrace Maley*
Nicole Michel
Kate Miksits*
Julia Nigro
Jennifer O'Brien
Kamala Silvey
Camille Watson

ALTO

Amanda Agnew
Abigail Bloss
Jocelyn Brown
Kathleen Dunn
David Falatok
Neathery Fuller
Jaclyn Gisondi
Samantha Goldberg
Maclain Hardin*
Alex Meakem*
Emily Rosoff
Kristin Schenk
Lydia Stepanoff
Brianna Super
Joslyn Thomas
Kathryn Trave

TENOR

Aldo Aranzulla
Jesse Borower
John Burke
Max Claycomb
Igor R. Correa Wetter
Alex Delbar
Zachary Fulcher
Aidan Gent
Anthony Kurza*
Christopher Nappa*
Benjamin Norkus
Brian Pember
Kevin Schneider
Tyler Smalling
Daniel Wells**

BASS

Joshua Acampado*
MacArthur Alewel
Conner Allison*
Holden Bihl
John Brewer
Jerrick Cavagnaro
Paul Georgeson
James Kinzel
Adam Lee
Colton Martin
Shelden Mendes
René Miville
Joshua Palagyi
J. Eric Roper
Brian V. Sengdala
Hunter Thomas
Zachary Wilson

*Indicates section leader

**Indicates head section leader

1. *Lux aurumque*

Eric Whitacre (b. 1970)

Text: Edward Esch

Latin tr.: Charles Anthony Silvestri

Jennifer Halliday, soprano

After deciding upon the poem by Edward Esch (I was immediately struck by its genuine, elegant simplicity), I had it translated into the Latin by the celebrated American poet Charles Anthony Silvestri. A simple approach is essential to the success of the work, and if the tight harmonies are carefully tuned and balanced, they will shimmer and glow.

Lux aurumque was commissioned by the *Master Chorale* and is dedicated with love to my great friend Dr. Jo-Michael Scheibe of *Tampa Bay*.*

—Eric Whitacre

*Lux,
calida gravisque pura velut aurum
et canunt angeli molliter
modo natum.*

Light,
warm and heavy as pure gold,
and the angels sing softly
to the newborn baby.

**This work was originally begun as a commission by myself for the Westminster Chapel Choir. Unforeseen circumstances entered into the process, and I am deeply grateful to my friend Jo-Michael Scheibe for seeing this commission through to its*

publication and giving the world one of the great pieces of the choral repertoire.

—James Jordan

Edition: Walton Music / WJMS-1024

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2. *Kanon Pokajanen*

Kontakion

Arvo Pärt (b. 1935)

Text: Canon of Repentance to Our Lord

Jesus Christ, Orthodox hymn

Kanon Pokajanen is a vast work, imposing demands upon its performers and listeners alike. The author of this ancient text writes as a prodigal and a penitent, throwing himself at the mercy of God. The composer, Arvo Pärt, harmonizes himself so entirely with that identity that he evinces an uncanny confluence of text and music.

One may speak of the music's Slavic character, its adherence to Pärt's *tintinnabuli* style and to the particular rules he established for this work, among other features. Yet any musical analysis must finally give way to the undeniable cumulative force of this work: it moves straight to the listener's visceral and spiritual core.

—Nicholas Reeves and Peter Bouteneff,
Arvo Pärt Project at St. Vladimir's Seminary

Kontakion

O my soul, why dost thou become rich in sins? Why

dost thou do the will of the devil? On what dost thou set thy hope? Cease from these things and turn to God with weeping, and cry out: O Kind-hearted Lord, have mercy on me, a sinner.

Edition: Universal Edition / UE-31272 Music
© 1998 Universal Edition

3. Pater noster

James Whitbourn (b. 1963)

Text: Liturgical prayer

Pater noster (2016) is a setting of the Latin text of the Lord's Prayer. The work seeks to reflect the timelessness and the structural beauty of the prayer. Whilst avoiding direct quotation, the piece draws audibly on the tradition of chant that has infused Western and Eastern liturgy for hundreds of years. The key of C major can be said to offer notational clarity by providing a uncomplicated canvas on which these sacred words can rest. The setting was written for the wedding of Isabella Burns, co-editor of the chant collection *Laudate* (GIA 2014) and a former member of *Williamson Voices*. Its first public performance was given by the *Choir of King's College, Cambridge*.

—James Whitbourn

Pater noster, qui es in caelis:
sanctificetur nomen tuum;
adveniat regnum tuum;
fiat voluntas tua, sicut in caelo, et in terra.
Panem nostrum cotidianum da nobis hodie;
et dimitte nobis debita nostra,

sicut et nos dimittimus debitoribus nostris.
Et ne nos inducas in tentationem;
sed libera nos a malo.
Amen.

Our Father, which art in heaven:
hallowed be thy name;
thy kingdom come;
thy will be done, in earth as it is in heaven.
Give us this day our daily bread;
and forgive us our trespasses,
as we forgive them that trespass against us.
And lead us not into temptation;
but deliver us from evil.
Amen.

Edition: Chester Music / CH-85536 Music
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4. Haru Sareba Hikoe Moitsutsu

(When Spring Is Born at Last)

Jackson Hill (b. 1941)

Text: Otomo no Sakune Yakamochi (8th c.)

Haru Sareba Hikoe Moitsutsu is one of five settings of Japanese texts about the changing seasons: one about each season, with a parallel metaphor concerning remembered love (which can also be considered as a metaphor for the seasons). The five-piece set grew out of a set of individual commissions, the remaining four being: *Voices of Autumn* (1982) and *In Winter's Keeping* (2001), commissioned by *Chanticleer*; *Remembered Love* (2004), commissioned by *The King's Singers*; and

Summer Dreams (2006), commissioned by *The Lyric Consort*. *Haru Sareba Hikoe Moitsutsu* was composed in 2004 for James Jordan and the Westminster Williamson Voices for their inaugural concert as an ensemble.

—Jackson Hill

*Haru sareba
Hikoe moitsutsu
Hototogisu
Naku satsuki ni wa
Hatsu-hana o
Eda ni taorite
Otomera ni
Tsuto ni mo yarimi
Shirotae no
Sode ni mo kokire
Kagu-washimi
Okite karashimi
Ayuru mi wa
Tama ni nukitsutsu
Te ni makite
Miredo-mo akazu
Aki-sukeba
Shigure no ame furi
Ashihiki no
Yama no konure wa
Kurenai ni
Nioi-chiredo mo
Tachibana no
Nareru sono mi wa
Hita-teri ni
Iya mi gaboshiku*

—*Otomo no Sakue Yakamochi (8th c.
Manyōshū XVIII: 4111*

When spring is born at last
the fresh twigs bud in their newness
then hot June comes in its course
and we hear the cuckoo's call.
Full branches bend and break
in their weight of leaves and bloom.
We send the blossoms as tokens
of our love.
And we take the fragrant petals
and place them in cloth
for their heady scent
and as they dry they bless the air day by day.
When the trees drop their fruit
we make ropes of beads
and wind and drape them
about our arms.
When autumn comes
the cold rain falls in chill showers
and the treetops
along the mountain ridges
turn red in bright display,
and haply the leaves fall.
But the fruit of the tachibana
now at its prime ripeness
shines in its golden glow
brighter and brighter every day.

—Tr. Jackson Hill

*Edition: GIA / G-6525
Music © 2005 GIA Publications, Inc.*

5. Lead Me On

Brian A. Schmidt (b. 1980)

Text: By the composer

Lead Me On is a sensitive, simple piece—both textually and musically—commissioned by the Class of 2006 members of the *Brandon Valley High School Concert Choir* (Brandon, South Dakota; Terry Gullickson, director). I wrote the text for *Lead Me On* in the form of a benediction. Although it evokes an aura of reverence, it is not exclusively tied to any religion. The general theme blooms out of a hope for humans to live beautifully, care for others, and inspire peace among friends and strangers.

—Brian Schmidt

*Lord, lead me on and guide my path along the way.
Oh, lead me on to brighter days where peace is
born
from a hope that lies within.
Guide me safely through the night, that I may see
the sun tomorrow
when a new day has begun.
Oh, lead me on in times of pain, lead me on.
And may my heart be always warmed with
thoughts of you.*

Edition: GIA / G-7457

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6. Drei Choral-Motetten, op. 67, no. 2

Ich bin die Auferstehung

Albert Becker (1809–1847)

ed. James Jordan

Text: John 11:25–26 and *Jesus, meine Zuversicht*

Albert Becker, who taught composition to Jean Sibelius, is a Romantic composer who worked at the same time as Johannes Brahms (1833–1897). Becker's compositional style obviously reflects the sound world of Brahms, yet never loses the contrapuntal sensibilities and lineage of the German Renaissance *cantus firmus* motet, as well as inherent, direct allusions to chant.

Ich bin die Auferstehung und das Leben.

*Wer an mich glaubt, der wird leben,
ob er gleich stürbe.*

*Wer da lebet und glaubet an mich,
der wird nimmermehr sterben.*

Choral:

*Jesus, meine Zuversicht und mein Heiland ist im
Leben.*

*Dieses weiß ich; soll ich nicht darum mich
zufrieden geben,
was die lange Todesnacht mir auch für Gedanken
macht?*

I am the resurrection and the life.

He who believes in me will live, even though he dies.

And whoever lives and believes in me shall never die.

Choral:

Jesus, my confidence and my Savior in life.
This I know; should I not therefore content myself,
even through the thought of the long night of death?

JESUS, MEINE ZUVERSICHT,
attr. Johann Crüger (1598–1662)

Edition: GIA / G-9286

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7. Officium defunctorum à 6, 1605

V. Sanctus

Tomás Luis de Victoria (c. 1548–1611),
ed. James Jordan
Text: From the Requiem Mass

Sanctus is a movement from Victoria's setting of the *Officium defunctorum*, or *Office of the Dead*, which was composed in 1603 for the funeral of Holy Roman Empress Maria, sister of King Philip II of Spain. This setting is through-composed with brief incipits leading into the polyphonic sections.

—Brian V. Sengdala

Sanctus, Sanctus, Sanctus

Dominus Deus Sabaoth.

Pleni sunt caeli et terra gloria tua.

Hosanna in excelsis.

Holy, Holy, Holy

Lord God of hosts.

Heaven and earth are full of your glory.

Hosanna in the highest.

Edition: GIA / G-8763

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8. Ubi caritas

Chant Mode VI

Text: Latin, 9th c.

Maundy Thursday is derived from Jesus' ultimate lesson on charity and humility: "A new commandment I give unto you, that you love one another. Just as I have loved you, you should also love one another." (John 13:34). The Mass said on this day celebrates the institution of the Holy Eucharist and the Maundy (or washing of the feet). Of the many antiphons sung during this liturgy, the final is the *Ubi caritas*.

—Brian V. Sengdala

Ubi caritas et amor, Deus ibi est.

Congregavit nos in unum Christi amor.

Exultemus, et in ipso iucundemur.

Timeamus et amemus Deum vivum.

Et ex corde diligamus nos sincero.

Where charity and love are, God is there.

Christ's love has gathered us into one.

Let us rejoice and be pleased in him.

Let us fear, and let us love the living God.

And may we love each other with a sincere heart.

9. *Quatre Motets sur des thèmes grégoriens*, op. 10

I. Ubi caritas

Mode VI, setting by Maurice Duruflé
(1902–1986)

Text: Latin, 9th c., Mode VI

French composer Maurice Duruflé
composed *Quatre Motets sur des thèmes*

grégoriens, op. 10, in 1960 and dedicated them to Auguste Le Guennant, director of the *Gregorian Institute* in Paris. Each motet begins with an incipit of Gregorian chant, which serves as the melodic basis for the piece that follows it. *Ubi caritas* is the first of the four motets. (See the previous track for text and translation.)

Edition: Durand / D&F-13901
Music © 1960 Durand, admin. Universal Music

10. Entreat Me Not to Leave You

Dan Forrest (b. 1978)

Text: Adapted from Ruth 1:16–17

The biblical text is adapted from Ruth 1:16–17, depicting the unwavering loyalty of Ruth to her mother-in-law after the death of her husband and in-laws. Forrest uses the first line “Entreat me not to leave you” as the mantra of the piece, repeatedly returning to it as the harmonic tension of the piece builds. Out of this emerges a tender melody in the sopranos: “Where you go, I will go; and where you live, I will live; your people shall be my people, and your God, my God.”

*Entreat me not to leave you,
nor to turn back from following after you.
For where you go, I will go;
and where you live, I will live;
your people shall be my people,
and your God, my God.
Where you die, I will die,
and there will I be buried.*

*The Lord do so to me, and more also,
if ought but death parts you and me.*

Edition: Hinshaw Music / HMC-2324
Music © 2012 Hinshaw Music, Inc.

11. Drei Motetten für Chor und Solostimmen, op. 69

I. Herr, nun lässest du deinen Diener in Frieden fahren

Felix Mendelssohn-Bartholdy (1809–1847), ed. James Jordan
Text: Luke 2:29–32 and *Gloria Patri*
Jennifer Halliday, soprano
Alex Meakem, alto
Christopher Nappa, tenor
René Miville, bass

Herr, nun lässest du deinen Diener in Frieden fahren is the first of the three motets that form Op. 69 of Felix Mendelssohn, which were composed in the last year of his life. The motets use the texts of the *Canticle of Simeon* (*Nunc dimittis*), Psalm 100 (*Jauchzet dem Herrn, alle Welt*), and the *Canticle of Mary* (*Magnificat*). These motets were written for four-part choirs and SATB soloists, with a polyphonic style in the lineage of the Germanic tradition of Heinrich Schütz and Johann Sebastian Bach.

—James Jordan

*Herr, nun lässest du deinen Diener in Frieden fahren, wie du verheissen hast.
Denn mein Auge hat deinen Heiland gesehen,
den du bereitet hast vor allen Völkern,
dass er ein Licht sei den Heiden,*

*und zu Preis und Ehre deines Volkes Israel.
Ehre sei dem Vater, und dem Sohne, und dem
heiligen Geist,
wie es war zu Anfang, jetzt, und immerdar,
und von Ewigkeit zu Ewigkeit.
Amen.*

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 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.

Edition: GIA / G-8026

Edition © 2011 GIA Publications, Inc.

12. Nobody Knows the Trouble I've Seen

arr. Gail B. Poch (1936–2016)
African American spiritual

This arrangement of the well-known African American spiritual was completed by Gail Poch for his choir, *The University Singers at Temple University*, Philadelphia, Pennsylvania, in 1977. A student and friend of Dr. Poch, James Jordan, sat in his office as the composer was finishing the piece.

—Brian V. Sengdala

*Nobody knows the trouble I've seen,
nobody knows my sorrow.
Nobody knows the trouble I've seen,*

*glory, hallelujah.
Sometimes I'm up, sometimes I'm down,
oh, yes, Lord,
sometimes I'm almost to the ground,
oh, yes, Lord.*

Edition: GIA / G-5927

Arrangement © 2002 GIA Publications, Inc.

13. Kanon Pokajanen

Ikos

Arvo Pärt (b. 1935)

Text: *Canon of Repentance to Our Lord Jesus Christ*, Orthodox hymn
Christopher Nappa, tenor
Shelden Mendes, bass

Ikos

Think, my soul, of the bitter hour of death and the judgment day of thy God and Creator. For terrible angels will seize thee, my soul, and will lead thee into the eternal fire. And so, before thy death, repent and cry: O Lord, have mercy on me, a sinner.

Edition: Universal Edition / UE-31272

Music © 1998 Universal Edition

14. Richte mich, Gott, op. 78, no. 2

Felix Mendelssohn-Bartholdy (1809–1847)
Text: Psalm 43

Among some of Mendelssohn's greatest compositions are approximately thirty a cappella motets written on psalm texts. This setting of Psalm 43 uses a thick 8-part texture (with sections of antiphonal calls

between the treble and lower parts) and quasi-recitative choral homophony.

*Richte mich, Gott, und führe meine Sache
wider das unheilige Volk
und errette mich von den falschen und bösen
Leuten.*

*Denn du bist der Gott meiner Stärke;
warum verstößest du mich?*

*Warum lässest du mich so traurig geh'n,
wenn mein Feind mich drängt?*

*Sende dein Licht und deine Wahrheit,
daß sie mich leiten*

*und bringen zu deinem heiligen Berge,
und zu deiner Wohnung,*

*daß ich hineingehe zum Altar Gottes,
zu dem Gott, der meine Freude und Wonne ist,
und dir, Gott, auf der Harfe danke, mein Gott.*

*Was betrübst du dich, meine Seele,
und bist so unruhig in mir?*

*Harre auf Gott! denn ich werde ihm noch danken,
daß er meines Angesichts Hilfe
und mein Gott ist.*

Judge me, O God, and lead my cause
against the unholy people
and save me from the wrong and evil people.

For you are the God of my strength;
why do you reject me?

Why do you let me go about so sadly,
when the enemy oppresses me?

Send forth your light and truth,
that they may guide me

and bring me to your holy mountain,
to your tabernacle,

that I may go to the altar of God,
to the God of my gladness and joy,

and thank you, God, upon the harp, my God.

What grieves you, my soul,
and why are you so restless within me?
Hope in God! then I will again give him thanks,
that he may be my help
and be my God.

Edition: GIA / G-6482

Edition © 2006 GIA Publications, Inc.

15. *Kanon Pokajanen*

Prayer after the Canon

Arvo Pärt (b. 1935)

*Text: Canon of Repentance to Our Lord
Jesus Christ, Orthodox hymn*

The *Prayer after the Canon*, in its text and music, both encapsulates the depths of the penitent's sorrow and indicates the way out of it. It is only in becoming like Christ that one glimpses salvation, confirmed in the Eucharist and the intercessions of the saints. From the cloistered cell to the public concert hall, Pärt places us before a self-condemning reflection of our own person, and invites us to Christ's life-giving banquet table.

— Nicholas Reeves and Peter Bouteneff
Arvo Pärt Project at St. Vladimir's Seminary

Prayer after the Canon

O Master Christ God, Who hast healed my passions through Thy Passion, and hast cured my wounds through Thy wounds, grant me, who has sinned greatly against Thee, tears of compunction. Transform my body with the fragrance of Thy life-giving Body, and sweeten my soul with Thy precious Blood from the bitterness with which the

foe hath fed me. Lift up my down-cast mind to Thee, and take it out of the pit of perdition, for I have no repentance, I have no compunction, I have no consoling tears, which uplift children to their heritage. My mind hath been darkened through earthly passions, I cannot look up to Thee in pain. I cannot warm myself with tears of love for Thee. But, O Sovereign Lord Jesus Christ, Treasury of good things, give me thorough repentance and a diligent heart to seek Thee; grant me Thy grace, and renew in me the likeness of Thine image. I have forsaken Thee—do Thou not forsake me! Come out to seek me; lead me up to Thy pasturage and number me among the sheep of Thy chosen flock. Nourish me with them on the grass of Thy Holy Mysteries, through the intercessions of Thy most pure Mother and all Thy saints. Amen.

Edition: Universal Edition / UE-31272

Music © 1998 Universal Edition

James Jordan

Grammy®-nominated conductor James Jordan has been praised from around the musical world as one of America's preeminent conductors, recording artists, music psychologists, writers, and pedagogical innovators in choral music. Jordan, the most published performing musician in the world, authored *Evoking Sound*, a book that *Choral Journal* describes as a "must read." His 45+ books explore both the philosophical and spiritual basis of musicianship as well as aspects of choral rehearsal teaching and learning.



Westminster Williamson Voices

The Grammy®-nominated Westminster Williamson Voices, named for the founder of *Westminster Choir College*, John Finley Williamson, is lauded by reviewers and audiences on both sides of the Atlantic. Reviewers are unanimous in their praise of the ensemble around the world: "Exhilarating and singing with a precision and finesse normally found in the best of the UK's large chamber choirs" (*Gramophone*), "without peer" (*American Record Guide*). *Choral Journal* has described the Westminster Williamson Voices an ensemble of "supreme artistry" and a choir that performs with "truth and precision." The choir is one of the select ensembles at *Westminster Choir College* in Princeton, New Jersey. The

choir and conductor received a Grammy™ nomination for their recording of *Annelies* by James Whitbourn in 2013. The ensemble is the only college ensemble to be invited to sing in the METLive Arts series. Each summer the Westminster Williamson Voices is in residence at the Choral Institute at Oxford, one of the world's leading programs for the education of conductors (www.rider.edu/oxford).

Westminster Choir College

Renowned as a center for choral excellence since 1926, Westminster Choir College is a residential college of music located in the heart of Princeton, New Jersey. Westminster prepares men and women for careers as performers and as music leaders in schools, universities, churches and professional and community organizations. www.rider.edu/wcc

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4. *Haru Sareba Hikoe Moitsutsu (When Spring Is Born at Last)* • Jackson Hill
5. *Lead Me On* • Brian Schmidt
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Philadelphia, PA, January 16th to 19th, 2017
Executive Producers: Anne Sears and Matthew Shaftel
Producer: James Whitbourn • Recording: John Baker • Editing: David Wright
Mixing and Mastering: David Wright • James Jordan Photo: Hunter Thomas
Williamson Voices Photo: Peter Borg • Design: Martha Chlipala, Gregg Sewell



SILENCE INTO LIGHT · WESTMINSTER WILLIAMSON VOICES · JAMES JORDAN

1. Lux aurumque • Eric Whitacre
2. Kontakion • Arvo Pärt • (*Kanon Pokajanen*)
3. Pater noster • James Whitbourn*
4. Haru Sareba Hikoe Moitsutsu (*When Spring Is Born at Last*) • Jackson Hill*
5. Lead Me On • Brian Schmidt*
6. Ich bin die Auferstehung • Albert Becker • (*Drei Choral-Motetten, op. 67, no. 2*)
7. Sanctus • Tomás Luis de Victoria • (*Officium defunctorum à 6, 1605*)
8. Ubi Caritas • Gregorian chant
9. Ubi Caritas • Maurice Duruflé • (*Quatre Motets sur des thèmes grégoriens, op. 10*)
10. Entreat Me Not to Leave You • Dan Forrest
11. Herr, nun lässest du deinen Diener in Frieden fahren • Felix Mendelssohn-Bartholdy
(*Drei Motetten für Chor und Solostimmen, op. 69*)
12. Nobody Knows the Trouble I've Seen • Gail B. Poch*
13. Ikos • Arvo Pärt • (*Kanon Pokajanen*)
14. Richte mich, Gott, Op. 78 • Felix Mendelssohn-Bartholdy
15. Prayer after the Kanon • Arvo Pärt • (*Kanon Pokajanen*)

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