



MUSICAL ARTS OF SANTA CRUZ  
PRESENTS

GABRIEL FAURÉ  
**Requiem**  
&  
MENDELSSOHN  
**MOTETS**

THE Santa Cruz  
Chorale

Christian Grube,  
Conductor and Artistic Director

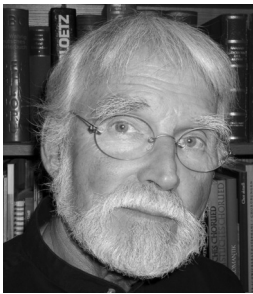
🍷 **Saturday, June 3, 2017**  
**8:00pm**

🍷 **Sunday, June 4, 2017**  
**4:00pm**

Holy Cross Church  
126 High Street  
Santa Cruz







## ARTISTIC DIRECTOR

Christian Grube, artistic director of the Santa Cruz Chorale since July 2006, is emeritus professor of choral conducting at the University of Arts,

Berlin. As director of the Berlin State and Cathedral Boys' Choir and the Chamber Choir of the University of Arts, Professor Grube has conducted and toured with his choirs throughout the world. In 1995, because of the diplomatic influence of his work, he was awarded the National Medal for Distinguished Service, the highest civilian honor given by the German government.

Professor Christian Grube continues to spend part of the year in Europe, holding workshops and serving as a guest conductor with various choral groups. He teaches conducting at the University of Arts, Berlin, and performs and tours with the University Chamber Choir. The rest of the year he lives in the Santa Cruz Mountains, where he gives private conducting lessons.

## MEMBERS OF THE SANTA CRUZ CHORALE

### Sopranos

☆❖ Suzanne Duval  
Margie Erickson  
Alexandra Florimonte  
Barbara Gaskell  
Karen Gordon  
Virginia Holcombe  
Ruth Kaspar  
Stacey Pollard  
Alissa Roedig  
Gabrielle Stocker  
Julia van der Wyk  
Annette von Oepen  
April Zilber

### Altos

Anne Bonner  
❖ Diane Bridgeman  
Cecilia Condes  
Mary Crawford  
☆ Rosella Crawford-Bathurst  
Tetiana Davidson  
Karmazin  
Alisa Klaus  
Sharon Nelson  
Deana Slater  
Cora Sorenson  
Lois Van Buren  
Mary Ann Wieland  
Wendy Wyckoff

### Tenors

Jas Cluff  
Kevin Crews  
Ron Goodman  
Gary Hintz  
Paul Lawton  
Robert Ley  
Jerry Paul  
☆❖ Tom Pennello  
Richard Roullard  
○ Stanley Williamson

### Basses

Brad Burgon  
Roger Chaffin  
Denis Haskin  
Lars Johannesson  
☆ Jean Laroche  
Uriah Mrache  
Luiz Razera  
❖ Paul Schmitz  
Niel Warren  
Stafford Warren

☆ Sectional conductor  
❖ Section leader  
○ Singer emeritus

Our recently departed Chorale member and friend Bruce Bridgeman loved the music of this concert. We remember him fondly as we sing.



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Polly Malan, *Viola II*

Robin Snyder, *Cello I*

Kristin Garbeff, *Cello II*

Stan Poplin, *Bass*

Mihail Iliev, *Bassoon I*

Erin Irvine, *Bassoon II*

Lois Van Buren, *Horn I*

Caitlin Jane Buse, *Horn II*

Jennifer Cass, *Harp*

Niel Warren, *Timpani*

Vlada Volkova-Moran, *Keyboard and Organ*

### ABOUT THE COVER

The cover art is a black and white rendition of a color painting by one of our sopranos, Julia van der Wyk. She is a synesthete, and the painting is a representation of how the music of this program is experienced in her brain: the melody, rhythms and harmonies are “seen” as colors and shapes. As the artist explained, the many pieces in the program come together in this image: “...weaving the complexity of the Mendelssohn fugues into the sweetness and pure sound of the Fauré.” The image can be seen in color on our flyer for the event: <http://santacruzchorale.org/archives>

## REMINDERS

📵 Please turn off cell phones, watch alarms, and other devices that might disrupt the concert.

📷 Please refrain from taking photos or making audio or video recordings of performances. No such activities are allowed without advance written permission.

🔄 Due to the nature of live performance, all programs are subject to change.



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MEDICAL DIRECTOR

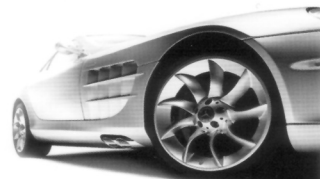
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## SOLOISTS



### **Chad Runyon**

*Baritone*

Chad Runyon appears regularly with the Philharmonia Baroque Orchestra and Chorale, and American Bach Soloists. He sang the opening solo in the Emmy Award-winning

PBS broadcast of *Sweeney Todd, the Demon Barber of Fleet Street* in concert with the San Francisco Symphony and for a decade was a member of the Grammy Award-winning ensemble Chanticleer, for whom he now serves as Director of Education.

Chad appears on over 20 professional recordings, including: *Sweet Irrational Worship: the Niles-Merton Songs*, MSR Classics; *The Gift of the Magi*, Arsis; *Matins for the Virgin of Guadalupe*, Teldec Classics; and *Sing We Christmas*, Teldec Classics.

As a concert and oratorio soloist, Chad has performed works such as *St. John Passion*, *St. Matthew Passion*, *Messiah*, *Curlew River*, and *Elijah*.

Chad teaches voice at his home studio in Danville and is a regular adjudicator and clinician for CMEA.



### **Suzanne Duval**

*Soprano*

Suzanne Duval has performed with many musical groups including The Choral Project, Opera San Jose, Cabrillo Musical Theatre, Santa Cruz Renaissance Singers,

Our Lady of Perpetual Help Chant Choir, Resounding Achord, Antiquarian Funks, and an Afro-Cuban/Brazilian Percussion Ensemble called Batucada Nana.

She received her master's degree in vocal performance from San Jose State University. She currently teaches voice privately from her home studio, works in the music department at Cabrillo College and is musical director at St. Stephen's Lutheran Church in Santa Cruz. For 20 years she was the music director/accompanist for the spring musical theatre drama shows at Aptos Junior High School.

From 1994 to 2001 Suzanne was artistic director of the Full Spectrum Chorus of Santa Cruz. This summer Suzanne will start rehearsing the actors in *Bingo, the Winning Musical* for Next Stage Productions' fall theatre performance. She currently performs with the Santa Cruz Chorale and Ariose.

MUSICAL ARTS OF SANTA CRUZ  
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GABRIEL FAURÉ  
**Requiem**  
&  
MENDELSSOHN  
**MOTETS**

**PROGRAM**

**Fear Not, O Land** ..... EDWARD ELGAR

**Cantique de Jean Racine**..... GABRIEL FAURÉ

**Jesu, meine Freude** ..... FELIX MENDELSSOHN

**The Lord is my Shepherd**..... CHARLES VILLIERS STANFORD

**Wer nur den lieben Gott läßt walten**..... FELIX MENDELSSOHN

INTERMISSION

**Requiem**..... GABRIEL FAURÉ

*Soloists: Suzanne Duval, Soprano, Chad Runyon, Baritone*

**Verleih uns Frieden**..... FELIX MENDELSSOHN

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## PROGRAM NOTES, TEXTS AND TRANSLATIONS

The music in this program is from the Romantic period, as represented by compositions from France, Great Britain, and Germany. The French composer Gabriel Fauré, as well as his British contemporaries Edward Elgar and Charles Villiers Stanford, are from the later Romantic period, whereas the German Felix Mendelssohn is an early representative.

Romantic music is more expressive and emotional than music of earlier periods, and musical statements of the Romantic period tend to be more general and less specific. Thus, in the Renaissance and Baroque periods, for example, the lines of vocal music are often meticulously structured to imitate the flow of the spoken word, so that musical emphases underline the fine articulation of individual words and syllables. Such older music mirrors and enhances the expression of the actual language. Romantic vocal music, on the other hand, is not so much bound by individual words, and as such it has a greater freedom to express the larger idea, and in a more abstract way. The earlier compositional styles translate language into music, whereas the newer Romantic style translates emotion into music, and since Romantic music is more directly emotional, the listener's own emotions are often touched with greater immediacy than in older styles.

### **Fear Not, O Land**

Edward Elgar (1857-1934). *Words: Joel 2:21-24, 26*

Elgar was a self-taught composer whose reputation began with works for English choral festivals; he proceeded to compose orchestral works, concertos for violin and cello, and two symphonies. Because of his Roman Catholic faith he was occasionally viewed with suspicion in Protestant Britain. Nonetheless, in 1904 a three-day festival of Elgar's works was presented at Covent Garden—an honor never before given to any English composer. The king and queen attended the first concert, and they returned the next evening for the second; four months later Elgar was knighted at Buckingham Palace.

Elgar has been described as the first composer to take the gramophone seriously, and he recorded most of his major orchestral works. Two of his best known compositions are the orchestral *Enigma Variations* (which musically characterizes the traits of some of his friends), and the first of the five *Pomp and Circumstance* marches. The latter is traditionally performed at the Last Night of the Proms as well as at graduation ceremonies in the US. (This composition was a favorite of Elgar's colleague Charles Villiers Stanford.) [The above information was taken from Wikipedia.]

Some in our audience may particularly remember the name Elgar in connection with the moving documentary film *Jacqueline du Pré and the Elgar Cello Concerto*. Du Pré's 1960's landmark recording brought international fame to Elgar's cello concerto.

*Fear Not, O Land* is a fine example of later Romantic music. The optimistic tone of the text is clearly reflected in the upbeat tone of the composition.

Fear not, O land, be glad and rejoice; for the Lord will do great things.

Be not afraid, ye beasts of the field: for the pastures of the wilderness do spring,

For the tree beareth her fruit, the fig tree and the vine do yield their strength.

Be glad then, ye children of Zion, and rejoice in the Lord your God.

The floors shall be full of wheat. And ye shall eat in plenty, and praise the name of the Lord your God, that hath dealt wondrously with you. Amen.



## **Cantique de Jean Racine**

Gabriel Fauré (1845-1924). *Words: Jean Racine (1639-1699) (Transl. Wikipedia)*

Fauré's "Cantique" was originally composed for four-part choir with organ accompaniment; however, the Chorale will present a version that Fauré wrote in 1906, which replaces the organ accompaniment with a chamber orchestra.

Fauré was one of the foremost French composers of his generation, and his musical style influenced many 20th century composers. Among his admirers outside of France were Tchaikovsky, Richard Strauss, and the young Aaron Copland. After an invitation in 1908 to play at Buckingham Palace, Fauré's music became increasingly popular in England, and he visited England frequently. Fauré attended the premier performance of Edward Elgar's *First Symphony* in London, and after the concert the two dined together. Elgar wrote to a friend that Fauré "was such a real gentleman, the highest kind of Frenchman, and I admired him greatly."

The words of the *Cantique* are Racine's translation of the Latin hymn, *Consorts paterni luminis* (*O Light of Light*), attributed to the 4th-century bishop of Milan, St. Ambrose. Fauré wrote this piece in 1865 at the age of twenty, for a pre-graduation composition competition at the Ecole Niedermeyer in Paris, where he had studied music and composition from the age of nine. The young Fauré greatly admired Felix Mendelssohn, and the latter's influence on Fauré is well documented. For example, when Fauré was about 18 years old he composed *Romances sans paroles* (op. 17), and this piece has been called a "French counterpart to Mendelssohn's *Songs without Words*—"an affectionate and very Gallic tribute to Mendelssohn...." [The above information was taken from Wikipedia.]

One notices that the *Cantique* itself is actually quite similar in its simplicity of melodic substance, structure and character to Mendelssohn's *Verleih uns Frieden*, with which our program ends.

Verbe égal au Très-Haut,  
Notre unique espérance,  
Jour éternel de la terre et des cieux;  
De la paisible nuit nous rompons le silence,  
Divin Sauveur, jette sur nous les yeux!  
  
Répands sur nous le feu de ta grâce puissante,  
Que tout l'enfer fuie au son de ta voix,  
Dissipe le sommeil d'une âme languissante,  
Qui la conduit à l'oubli de tes lois!  
  
O Christ, sois favorable à ce peuple fidèle  
Pour te bénir maintenant rassemblé.  
Reçois les chants qu'il offre à ta gloire immortelle,  
Et de tes dons qu'il retourne comblé!

Word of God, one with the Most High,  
In whom alone we have our hope,  
Eternal day of heaven and earth,  
We break the silence of the peaceful night;  
Savior divine, cast your eyes upon us!  
  
Pour on us the fire of your powerful grace,  
That all hell may flee at the sound of your voice;  
Banish the slumber of a weary soul,  
That brings forgetfulness of your laws!  
  
O Christ, look with favor upon your faithful people  
Now gathered here to praise you;  
Receive their hymns offered to your immortal glory;  
May they go forth filled with your gifts.

## **Jesu, meine Freude**

Chorale cantata for choir and orchestra, based on the hymn.

Felix Mendelssohn (1809-1847). *Words: Johann Franck (1618-1677), Melody: Johann Crüger (1558-1662) (Transl. K.G.)*

It is difficult to imagine that after Bach's death in 1750, his works had largely been forgotten. Felix Mendelssohn was to change that. His extended family as far back as his grandfather Moses

Mendelssohn, the influential German philosopher and orthodox Jew, had never stopped admiring Bach. They not only continued performing Bach's music in small circles, but they also amassed one of the largest collections of his manuscripts that exists today. Mendelssohn was raised on the works of Bach, so to speak, and when he was 14 years old his grandmother (Babette Itzig Solomon) gave him a score of Bach's *St. Matthew Passion*. At the age of 20, Felix conducted the first performance of *St. Matthew Passion* since Bach's death, and this legendary performance in 1829 marked the beginning of what has been called the "Bach Renaissance." (Felix' parents were also Jewish, but they had converted to Christianity before the birth of their children.) [The above information is readily available on the Internet.]

One of the best-known settings of the hymn *Jesu, meine Freude* is J.S. Bach's beloved motet, and it was surely an inspiration for Mendelssohn when he composed his chorale cantata *Jesu, meine Freude*. In the Lutheran hymnal *Jesu, meine Freude* has six verses, but Mendelssohn set only the first verse of this hymn to music. The original hymn melody opens with five notes of a descending minor scale, and Mendelssohn based his composition on a motif that is a variation of those five notes. He first decorates the notes, then dramatically expands them with an upward jump of a minor sixth. After an introduction by the strings, in which the motif is already present, the altos, tenors, and basses enter with fugue like repetitions of this motif. Throughout the first part of the composition—but also occasionally in the second part—this motif moves in imitations through the instruments and three lower choral voices, as an accompaniment of the cantus firmus (the actual hymn melody) floating above in the soprano line. Such structure is very Bach-like. However, with Mendelssohn's use of the minor sixth in this way, he reveals himself as a composer of the early Romantic period. A minor sixth is an interval of great intensity, and it expresses yearning; with the minor sixth Mendelssohn changes the character of certitude that is in the melody of the hymn *Jesu, meine Freude*.

It is quite significant, however, that the certitude of the melody is not expressed by the text of all six hymn verses, and that Mendelssohn chose the one exception—the first verse—for his opus. Only in the first verse do words appear such as "ach wie lange, ach lange," "bange," "und verlangt" ("oh, how long—oh, so long—has my heart been anxious, and longed for thee!"), which express the soul's profound, painful longings for the Lord. Mendelssohn's motif creates an atmosphere that emphasizes specifically these words, and it is this atmosphere that determines the character of the first part of his composition. It should also be noted that yearnings for the "unfathomable, the "far away"—expressed by the German word "Sehnsucht"—are so characteristic of specifically the German Romantic movement, that if only one word were chosen to describe the movement it would be "Sehnsucht." In his *Jesu, meine Freude*, Mendelssohn has thus expressed the generalized Romantic (emotion of) "Sehnsucht" as a religious "Sehnsucht."

Leading up to the high point of the hymn, where the sopranos sing the highest note of the *cantus firmus* ("Jesu, meine Zier"), the "longing" atmosphere in Mendelssohn's composition intensifies. Basses, tenors and altos enter in fugue-like succession, each singing "Je-su," with a reverent half step down; in each case this interval is followed by a startling tritone jump upward, which adds a feeling of uncertainty—an anxious longing (the tritone is an "open," unresolved interval); after the tritone, yet another bowing half step in each voice reinforces the attitude of reverence. As "Je-su," "Je-su," "Je-su" thus reverently but anxiously passes through the voices, the progressively higher range makes the yearning ever more intense. (When the first part of the hymn is repeated with different text, the "half step-tritone-half step" intervals fall on the actual words of longing: "und ver-langt.") It is striking

that Mendelssohn couples this moment of reverent longing for Him with a direct homage to Bach; for within the voices is hidden—transposed—the famous “B-A-C-H motif.” Thus, after the tenors have entered singing “Je-su” (with the notes D and C sharp), one hears the altos’ (E and D sharp) entrance “Je-su” completing the B-A-C-H motif. [Bach often used the notes that correspond to the letters of his name in German as a motif in his compositions: English B flat is “B” in German, and English B is “H” in German. The successively played notes B-A-C-H thus become a musical motif that Bach used as a little “signature” in his compositions.]

In contrast to the first part of Mendelssohn’s piece, the conclusion has an affirmative tone of contentment in the knowledge that the Lamb of God is indeed the “Bridegroom” of the soul. (In Christian iconography, the Church—or the individual believer—is the “bride” of Christ.) Whereas the instrumental and choral lines have moved restlessly in the first part of the composition (short notes, interspersed sixteenth notes), in the conclusion the restlessness ends suddenly, and the character changes completely. Choir and instruments now join together with longer notes, for the first time in a major key, with a changed meter, and all becomes peaceful and idyllic.

Jesu, meine Freude,  
Meines Herzens Weide,  
Jesu, meine Zier,  
Ach wie lang, ach lange  
Ist dem Herzen bange  
Und verlangt nach dir!  
Gottes Lamm, mein Bräutigam,  
Außer dir soll mir auf Erden  
Nichts sonst Liebbers werden.

Jesus, all my joy,  
Pasture of my heart,  
Jesus adornment of my soul,  
Oh, how long—oh, so long—  
Has my heart been anxious,  
And longed for thee!  
Lamb of God, my bridegroom,  
Nothing on Earth shall be dearer to me  
Than art thou.

## **The Lord is my Shepherd**

Charles Villiers Stanford (1852-1924). *Words adapted from Psalm 23*

Sir Charles Villiers Stanford was an Anglo-Irish composer, music teacher, and conductor. He was one of the founding professors of the Royal College of Music, where he taught for many years, and he had a substantial influence on British music between 1875–1915. Stanford was born into a well-to-do, highly musical family in Dublin, and after beginning his education at the University of Cambridge, he continued studying composition in Leipzig and Berlin. His greatest role model was Johannes Brahms, who was one of the leading composers of the Romantic period, and when Stanford taught composition, his instruction was based chiefly on principles exemplified in the music of Brahms. Stanford received many honors, including honorary doctorates from Oxford, Cambridge, Durham, Leeds, and Trinity College, Dublin. He was knighted in 1902 and in 1904 was elected a member of the Prussian Academy of Arts, Berlin.

Stanford composed a substantial number of concert works, including seven symphonies, but his best-remembered pieces are his choral works for church performance, chiefly composed in the Anglican tradition. Although Stanford’s reputation was later surpassed by that of Edward Elgar, and his own former students (Ralph Vaughan Williams and Gustav Holst, among others), his music is today enjoying increasing international popularity. [The above information was taken from Wikipedia.]


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It is hard to imagine a greater musical contrast between two composers, than between Stanford and Mendelssohn. Whereas the early Romantic German composer Mendelssohn was raised on Bach, Stanford is a composer of the later Romantic period, who came from the musical traditions of Ireland and was educated in the music of Brahms. Stanford's *The Lord is my Shepherd* is striking for a disarmingly innocent—almost childlike—simplicity, and it expresses emotions with no trappings or embellishments. It thus has a freedom that Mendelssohn's music, with its heavier, more intellectual tradition, at times lacks.

The instrumental introduction to Stanford's piece creates an idyllic, pastoral atmosphere, and when the choir enters singing "the Lord is my shepherd," one can envision a shepherd in an Irish meadow, gazing with affection upon his sheep. (Romantics were known for their idealization of nature.) The phrase "yea, though I walk through the valley of the shadow of death" is then sung in an unmistakably ominous and threatening *unisono*, but the words "I will fear no evil" begin to remove the fear cast by the "shadow." The idyllic tone of the beginning returns with the words "For thou art with me..." and as the phrase "thy rod and staff comfort me" continues, "comfort me" is thrice sung in *piano*, on long notes which come to rest on a chord that could hardly feel more comforting (and comforted).

The men change the tone, as they enter *unisono*, singing in a stately *moderato maestoso* of the magnificent banquet that He prepares ("thou shalt prepare a table before me against them that trouble me"); and when the men begin singing in rich three-part harmony, one actually hears a musical description of just how sumptuous that meal is!\* Then, when all is prepared, so to speak, the women enter dancingly: here "I will dwell," they sing, for "thou art with me." All voices sing together of the loving kindness and mercy that abound where they will "dwell" with Him—whereby the heavenly and eternal nature of that "dwelling" is underlined as the word "dwell" is sung *unisono* and *forte*, on long notes in a high range. The composition ends *pianissimo*, with a repetition of those gently reassuring words: "thy rod and thy staff" will indeed "comfort me."

\*An interesting sociological dimension is present when the men sing of the table that He prepares. After the choir has sung "comfort me" with a deeply comforting chord, the men reinforce those feelings with three-part harmonies that have the unmistakable—and extremely "comfortable"—sound of a German male choral society. Such societies (called "Liedertafel"—literally "table of songs," or "Männergesangsvereine") are gatherings of men, often in the local pub, where the members meet to sing and drink beer together in an atmosphere of congeniality, warmth and friendship (an atmosphere summarized by the word "Gemütlichkeit"). With the three-part blend of male voices in *The Lord is my Shepherd*, Stanford pays a little tribute to these typically German get-togethers that he would have experienced while studying in Leipzig and Berlin; he apparently remembered fondly the feelings of comfort and well-being exuded by the singing of these groups.

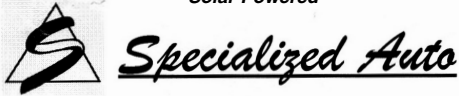
The Lord is my shepherd, therefore can I lack nothing. He shall feed me in a green pasture, and shall lead me forth beside the waters of comfort. He shall convert my soul, and bring me forth in the paths of righteousness, for His name's sake. Yea, though I walk through the valley of the shadow of death,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

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## **Wer nur den lieben Gott läßt walten**

Chorale cantata for choir and orchestra, based on the hymn.

**Felix Mendelssohn.** *Text of first movement: Israel Clauder (composed in 1696), Melody and text of hymn verses 1, 4, 7: Georg Neumark (composed in 1641) (Transl. K.G.)*

Both Clauder's text and the text of Neumark's hymn are based on Matthew 7:24, where Jesus contrasts a true believer to one who only pretends. A believer is like a "wise man," who builds his house upon a rock, i.e., on a solid foundation; a "foolish man" is one who builds his house on sand—and God knows the difference between the two.

### **Number 1: Hymn**

The basis of Mendelssohn's composition is the hymn *Wer nur den lieben Gott läßt walten*. This hymn has a fairly straightforward, rather firm, melody, and the first verse as it appears in the Lutheran hymnal matches the melody in its character. The words are a simple, confident declaration of the fact that the Lord knows what is best for each believer, and that those who trust in Him will find solace in all of life's travails. In keeping with the character of hymn melody and text, Mendelssohn opens his opus with a no-frills setting. But instead of the actual text of the hymn's first verse, Mendelssohn surprisingly uses a text that is not part of the hymn at all, but is from a different, and virtually unknown hymn (which also has a different melody). Interestingly, the different words of this alternative text make the same statement as the first verse of *Wer nur den lieben Gott läßt walten*, but with a completely different, i.e., an emotional, emphasis.

Whereas the actual hymn text speaks in general terms of faith's benefits for all who believe in Him, Mendelssohn's chosen text changes the perspective from the general to the personal: it addresses the Lord directly with a personal declaration of faith: Lord, you know what is best for me. One should mention that an important distinguishing characteristic of the Romantic movement was the elevation of the individual, and Mendelssohn's alternative emotional and personal text has thus "Romanticized" the content of the traditional hymn's first verse.

As stated above, Mendelssohn's setting is without frills. However, with one small change of the original hymn melody he further emphasizes the Romantic quality he has given to this movement. The change is a lengthening of the next to last note of the hymn's opening line, which prolongs the moment before resolution on the last note (the tonic). The long note thus "Romantically longs" toward the conclusion of the musical line. The most important thing about this text is that it is not only a declaration of personal faith, but also a prayer for that faith.

Mein Gott, du weißt am allerbesten  
Das, was mir gut und nützlich sei.  
Hinweg mit allem Menschenwesen,  
Weg mit dem eigenen Gebäu.  
Gib, Herr, daß ich auf dich nur bau  
Und dir alleine ganz vertrau.

My God, thou knowest best of all  
What is good and of service to me.  
Away with all human affairs,  
Away with all I have built.  
Lord, grant that I may build only on thee,  
And completely trust in thee alone.

### **Number 2: Hymn *Wer nur den lieben Gott läßt walten***

This movement uses the text of the hymn's first verse as it appears in the Lutheran hymnal.

The movement begins in a cheerful and vivacious tone, with happy little jumps in the strings, and it expresses the optimistic message of the text: happiness in life comes from faith in God. Fugue-like imitations of the hymn melody move through the upper choral voices and the strings, while the



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actual *cantus firmus* is in the bass line. The long notes of the basses are held for many measures, so that the *cantus firmus* serves as a solid foundation for the voices above—just as faith in God is the secure and reliable foundation of life.

After the words “den wird er wunderbar erhalten...” (the Lord will wonderfully sustain him who believes...) pass through all voices, a five bar interlude by the upper strings changes the tone of the music. (The second violin includes a bow to Bach, with the B-A-C-H motiv transposed to G and G sharp, B flat and A.) The strings’ short, halting chromatic intervals seem to sob helplessly, and these notes serve as a poignant introduction to the continuation of the choir’s sentence “...in allem Kreuz und Traurigkeit” (“through all suffering and sadness”). As the choir sings these words, the upper strings again and again accompany them with sadly sighing, lamenting, descending lines. Yet here still, the basses give comfort with their steadfast, long, *cantus firmus* notes that accompany the upper voices.

With the beginning of the next sentence, “he who trusts in God...” (“wer Gott dem Allerhöchsten traut...”), the cheerful tone of the beginning of the movement begins to return. After the upper voices sing these words with fugue-like entrances, the basses join them, singing their long slow—foundation-bringing—*cantus firmus* notes. The word “traut,” that stands for the solid foundation of faith, is sung with the longest bass note in the entire composition: “traut” is held in the bass line for eight bars on one note. But when the sentence continues, “...has not built on sand” (“...der hat auf keinen Sand gebaut”), Mendelssohn suddenly robs the whole of its foundation. For the following 18 bars, while the upper voices sing interchangeably about trusting in Him, and warning about building on sand (i.e., of not believing) the choral basses are completely silent, and no *cantus firmus* is present. Voices and instruments now actually seem to move back and forth between a firm trust in God, and uncertainty. This is to say that, despite the generally positive tone, large ascending dissonant intervals (on “wer Gott vertraut,” he who trusts in God; “dem Allerhöchsten,” the Almighty; “auf keinen Sand gebaut) create ambiguity, as faith seems to struggle with doubt. (The age old “Lord, I believe; help my unbelief.”)

As this movement draws to a close, an interval of the utmost intensity—a heavenward-yearning minor sixth—“wer Gott vertraut” and “dem Allerhöchsten”—leads up to the final declaration of faith: if one trusts in God “der hat auf keinen Sand gebaut.”

Wer nur den lieben Gott läßt walten  
Und hoffet auf ihn allezeit,  
Den wird er wunderbar erhalten  
In allem Kreuz und Traurigkeit.  
Wer Gott, dem Allerhöchsten traut,  
Der hat auf keinen Sand gebaut.

He who accepts the guidance of dear God  
And hopes in Him evermore—  
God will wonderfully sustain him  
In all suffering and sadness.  
He who trusts in God almighty  
Has not built on sand.

### Number 3: Aria

Verse 4 of the original hymn.

The aria again completely changes the character Mendelssohn’s opus. The first notes of the aria are a near inversion of the first four notes of the actual hymn—but in a major key. As such, the theme of the aria begins as a musical answer to the beginning of the hymn melody. However, the musical line of the aria then breaks away from those first notes, as it soars upward with a minor seventh jump. With expansive lines, large euphoric intervals, and a gently swaying 3/8 rhythm, Mendelssohn



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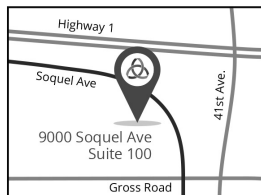
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develops these notes into a highly romantic expression of adoration and devotion. As the emotions pour out with unrestrained exuberance, the words sing of “true hours of joy” which are known to Him, and which He shares with the believer.

Er kennt die rechten Freudenstunden,  
Er weiß wohl, wann es nützlich sei;  
Wenn er uns nur hat treu erfunden  
Und merket keine Heuchelei,  
So kommt Gott, eh' wir's uns versehn,  
Und lasset uns viel Gut's geschehn.

He knows the true hours of joy,  
And He knows well when they would be helpful;  
If He has found us faithful  
And free of deceit,  
God will come before we know it,  
And bring us goodness of all kinds.

#### **Number 4: Hymn**

Verse 7 of the original hymn.

The fourth movement is also an aria, this time sung by the men. The text lightheartedly says one should walk through life with prayer and song, and with an unwavering faith that God will provide guidance. The women join the men for the powerful concluding statement: he who trusts in God will not be abandoned. (As sopranos, altos and basses sing their last note, the tenors add a happy little “all's well that ends well” flourish to the note.)

Sing, bet' und geh' auf Gottes Wegen,  
Verricht das Deine nur getreu,  
Und trau des Himmels reichem Segen,  
So wird er bei dir werden neu.  
Denn welcher seine Zuversicht  
Auf Gott setzt, den verläßt er nicht.

Sing, pray, and walk God's paths;  
Faithfully fulfill your duties  
And trust in the rich blessings of Heaven—  
Then God will be renewed in you.  
For God will not forsake those  
Who place their trust in Him.

#### **INTERMISSION**

#### **Requiem (op. 48)**

**Gabriel Fauré.** (Transl. Arnold van der Nat)

Fauré began his *Requiem*, or funeral mass, in the late 1880s; he revised it in the 1890s, completing it in 1900. It was apparently not composed for a specific occasion, but rather, as Fauré said, “for the pleasure of it.” A number of different performing versions are now in use, from the earliest, for small forces, to the final revision, with full orchestra. The latter version of the *Requiem* was performed at Fauré's own funeral in 1924; the first United States performance was in 1931. In the course of Fauré's visits to England, Edward Elgar had unsuccessfully attempted to arrange a performance at the Three Choirs Festival, but the English premiere did not take place until 1936.

Fauré said that his *Requiem* “is dominated from beginning to end by a very human feeling of faith in eternal rest,” and he noted approvingly that “it has been said that my *Requiem* does not express the fear of death and someone has called it a lullaby of death.” [The above information was taken from Wikipedia and various Internet sources.]

#### **Introit et Kyrie**

The *Requiem* opens in a dark cavernous space, as the instruments strike a fortissimo blow out of nowhere—Death. The choir emerges from this sound, procession-like, solemnly singing a static minor chord. Their prayer for the souls of the departed (“*requiem aeternum*”) is intoned in a hushed



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*pianissimo*, and all is dark and somber. There seems to be no escape. The instruments strike again, this time with a downward blow; but the voices of the choir rise serenely out of the darkness, calling upon the Lord: “dona eis Domine.” The instruments now react with brutal, downward pounding force; but the choir breaks free, singing “et lux perpetua” with high *forte* notes in a liberated major key. After this glimpse of the redeeming eternal light, a lingering tone of darkness reasserts itself, and the music returns to a low range. But as the choir repeats the words “luceat eis,” “luceat eis,” the calm light slowly spreads, and the voices again gently rise from darkness. When the music comes to rest in the shine of His light—the choir singing “luceat eis” with long *pianissimo* notes in a peaceful major key—the prayer for eternal rest, for redemption, is answered.

Change of scene. In the heavenly realm, the men’s voices repeat the words of the answered prayer, as they move to and fro with joyous freedom—exploring the expanse of new surroundings. The women enter, singing with a tone of gratitude that praise due to God (“te decet hymnus, Deus”); the full choir then prays that the Lord might answer the prayer for the redemption of “all flesh” (“exaudi orationem meam; ad te omnis caro veniet”)—whereby majestic, all-encompassing harmonies attempt to include the whole of humanity.

The conclusion of this movement is a prayer for the Lord’s mercy (“Kyrie eleison, Christe eleison...”). When He is called upon by name (“Christe eleison”), the music becomes tortured, acknowledging the pain of His sacrifice. An element of sorrow remains in the final, drawn out *pianissimo* “eleison, eleison”—whereby ascending lines in the instruments also point to the redemption of souls that results from His suffering.

Fauré’s *Requiem* speaks of the never ending cycle of death and resurrection; it is a perpetual prayer for redemption (eternal rest), and the music transforms darkness into light, as eternal life overcomes death. Thus the *Introït et Kyrie* summarizes in concise fashion the content of the entire *Requiem*, and the freely flowing, Romantic lines of the *Requiem* often belie the fact that many passages are composed with the concision of poetry.

Requiem aeternam dona eis, Domine,  
Et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
Et tibi reddetur votum in Jerusalem.  
Exaudi orationem meam;  
Ad te omnis caro veniet.

Kyrie eleison.  
Christe eleison.

Rest eternal grant them, O Lord,  
And let perpetual light shine on them.  
To thee praise is due, O God, in Zion,  
And to thee vows are recited in Jerusalem.  
Hear my prayer;  
Unto thee all flesh shall come.

Lord, have mercy.  
Christ, have mercy.

## Offertoire

The *Offertoire* opens with a motif that moves searchingly upward through the instruments; the vocal parts answer with an inversion of that motif. With this “answering” motif, the altos and tenors call on Him in a tone that expresses the utmost devotion: their lines revolve lovingly around His name (“O Domine, Jesu Christe...”), they intertwine, then join in the close harmony of third parallels.

A slight shadow falls on the music with the prayer for deliverance from darkness (“ne cadant in obscurum”), but the uncertainty is immediately dispelled by the entrance of the baritone solo. He sings serenely of the prayers and sacrifices that we offer to the Lord in praise (“hostias et preces tibi,

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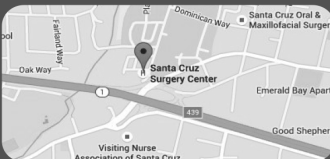
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Domine, laudis offerimus”), and long notes and a timelessly sweeping musical line seem to carry those prayers into eternity.

When all voices join for a repetition of the “O domine” prayer, it is directly out of the darkness (“obscurum”) that the choir’s voices rise, singing a celestially soaring “amen:” life has overcome death.

O Domine Jesu Christe, rex gloriae,  
Libera animas defunctorum  
De poenis inferni,  
Et de profundo lacu.

O Domine Jesu Christe, rex gloriae,  
Libera animas defunctorum

De ore leonis,

Ne absorbeat tartarus,

O Domine Jesu Christe, rex gloriae,  
Ne cadant in obscurum.

Hostias et preces tibi,

Domine, laudis offerimus.

Tu suscipe pro animabus illis

Quarum hodie memoriam facimus.

Fac eas, Domine,

De morte transire ad vitam,

Quam olim Abrahae promisisti,

Et semini eius.

O Domine Jesu Christe, rex gloriae,  
Libera animas defunctorum

De poenis inferni,

Et de profundo lacu.

Amen.

Lord Jesus Christ, king of glory,  
Deliver the souls of the dead  
From punishment in the inferno,  
And from the infernal lake.

Lord Jesus Christ, king of glory,  
Deliver the souls of the dead

From the mouth of the lion,

Lest the abyss swallow them up,

Lord Jesus Christ, king of glory,  
Lest they fall into the darkness.

Sacrifices and prayers to thee,

O Lord, we offer with praise.

O receive them for the souls of those

Whom today we commemorate.

Make them, O Lord,

To pass from death to life,

As thou of old hast promised Abraham,

And his seed.

Lord Jesus Christ, king of glory,  
Deliver the souls of the dead

From punishment in the inferno,

And from the infernal lake.

Amen.

## Sanctus

The *Sanctus* text is from the vision of the prophet Isaiah, in which two angels at the throne of God celebrate the fullness of His glory by calling to one another “holy, holy, holy....” Fauré’s setting of the “Sanctus” opens in the character of a paradisiacal idyll, as the sopranos (representing the first angel) and men (the second angel) call “sanctus” back and forth to each other with unison repetitions of each other’s lines. Their angelic voices sing *piano* and *pianissimo*, they are accompanied by the gently rocking movement of the harp and violas, and all is of an ethereal transparency and light.

After the sopranos sing that His glory fills the heavens and earth (“pleni sunt caeli...”), they rejoice with their highest notes, singing “Hosanna in the highest.”

Now the horns enter, which adds great fullness to the sound of His glory, and the character of the *Sanctus* changes to that of a *fortissimo* triumphal march in which all voices participate; the men are in the lead, as they joyously shout “Hosanna.” “Hosanna in the highest” are the words with which the crowds hailed the Messiah on His entry into Jerusalem—which began the unfolding of the Passion that led to human redemption. In other words, when Fauré composes “Hosanna in the highest” as a



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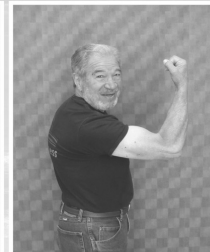
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triumphal march, he reminds us for a short moment that the angelic song “sanctus, sanctus, sanctus” is pointing to the event that will result in eternal rest for which the *Requiem* prays.

The *Sanctus* ends quietly, with a feeling of peaceful repletion. (The instruments dwindle away with paradisiacal sounds—whereby the violin’s long trill is perhaps meant as a parting flourish of angelic wings.)

Sanctus, sanctus, sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt caeli et terra  
Gloria tua.  
Hosanna in excelsis.

Holy, holy, holy,  
Lord God of hosts.  
The heavens and earth are filled  
With thy glory.  
Hosanna in the highest.

## Pie Jesu

The transcendence and beauty of *Pie Jesu* speak for themselves. As the soprano again and again tenderly (“dolce e tranquille”) appeals to merciful Lord Jesus for eternal rest (“pie Jesu...”), the music expresses love and gratitude for His mercy.

Pie Jesu Domine,  
Dona eis requiem,  
Requiem sempiternam.

Merciful Lord Jesus,  
Grant them rest,  
Rest everlasting.

## Agnus Dei

When texts speak of “the Lamb of God,” composers often paint idyllic, pastoral scenes with their music—as does Fauré with the opening of his *Agnus Dei*. All is peaceful, as, after an instrumental prelude, the shepherd-like tenor voices pray that He might grant peace to the deceased (“Agnus Dei, qui tollis peccata mundi, dona eis requiem”). After a short pause the idyllic tone disappears, as Fauré suddenly dwells on the fact that “Agnus” refers to Him as the sacrificial Lamb. As all voices sing “Agnus Dei...” the music is dominated by sounds that painfully imitate the suffering He endured to free the world of sin. But the tenors return to the tranquil atmosphere with which the *Agnus Dei* began—as a reminder that it was precisely this suffering that led to human redemption.

As if coming from some far-away place and continuing into eternity, the sopranos enter *piano*, singing the word “l—u—u—u—x” with a long, transparently shining, angelic line. But when the full choir enters, representing all of humanity, so to speak, the music places great weight on the word “eternal,” and *all* is changed. The music now has immeasurable depth and fullness, and, as the words pray that the eternal light shine on the souls of the deceased (“lux aeterna luceat eis...”), light radiates in all directions—the voices moving through the keys with all-encompassing harmonies. After this theologically central statement, Fauré repeats the “requiem aeternam” passage with which the *Requiem* began. But that dark mood is wiped away by an instrumental postlude which reaffirms the message of redemption: the *Agnus Dei* ends as it began, in a pastoral atmosphere of hope and peace.

Agnus Dei,  
Qui tollis peccata mundi,  
Dona eis requiem,  
Sempiternam requiem.  
  
Lux aeterna luceat eis, Domine,  
Cum sanctis tuis in aeternum,

Lamb of God,  
Who taketh away the sins of the world,  
Grant them rest,  
Rest everlasting.  
  
Let light eternal shine on them, O Lord,  
With thy saints forever,



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Quia pius es.  
Requiem aeternam, dona eis, Domine:  
Et lux perpetua, luceat eis.

For thou art merciful.  
Rest eternal grant them, O Lord:  
And let light eternal shine on them.

## Libera Me

The baritone prays intensely for deliverance from death on the dreadful judgment day (“libera me, Domine, de morte aeterna...”), when “heavens and earth shall move” (“quando caeli movendi sunt et terra”); the instruments play a unyielding accompaniment in a low range, and the music is dark with fear of that day. In answer to the baritone’s prayer, serene harmonies rise heavenward from the choir. It is striking that whereas the tone of this music says “fear not,” the words the choir sings with such angelic sweetness say just the opposite: “I am made to tremble, and to fear, when destruction shall come, and also thy coming wrath” (“tremens factus sum ego, et timeo...”). The choir’s complete musical indifference to the meaning of the words they sing seems to underline the fact that the redeemed soul is invulnerable, is truly liberated from the fear of death.

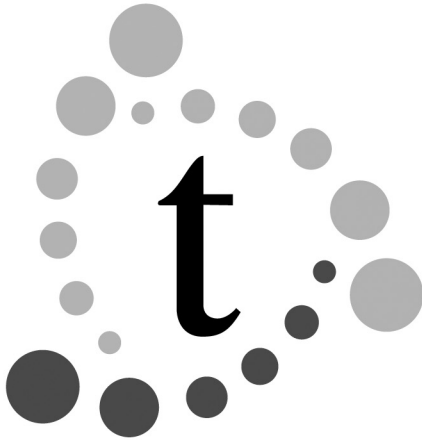
The horns enter with heroic sounds of victory, the choir utters the battle cry “dies irae, dies illa...” (“O that day, that day of wrath...”), and all join in the dramatic conflict of the Lord’s judgment day on Earth. The music is *fortissimo*, and the lines move every which way (reinforced by the horns), as fierce fighting rages with bitterness and misery (“calamitatis et miseriae”). The end of the battle approaches with the prayer for eternal rest (“requiem aeternam”); when the choir sings “et lux perpetua” the sound is immediately *piano*, and, as the celestial light gradually spreads, all becomes peaceful. The light penetrates the greatest depths, as altos and basses sing “luceat eis” in their lowest range. (Slowly and *pianissimo*, they sing, as if exhausted from battle.) The entire choir now repeats the “libera me, Domine” prayer, but they sing it in unison—united in victory. The baritone repeats the beginning of his solo, now without the least questioning in tone that his prayer has been answered, and the choir immediately confirms with a repetition of his words.

Libera me, Domine, de morte aeterna,  
In die illa tremenda,  
Quando caeli movendi sunt et terra,  
Dum veneris judicare saeculum per ignem.  
Tremens factus sum ego, et timeo,  
Dum discussio venerit,  
Atque ventura ira.  
Dies illa, dies irae,  
Calamitatis et miseriae,  
Dies illa, dies magna et amara valde.  
Requiem aeternam dona eis, Domine.  
Et lux perpetua luceat eis.

Free me, Lord, from eternal death,  
On that day of dread,  
When the heavens and earth shall move,  
When thou shalt come to judge the world by fire.  
I am made to tremble, and to fear,  
When destruction shall come,  
And also thy coming wrath.  
O that day, that day of wrath,  
Of calamity and misery,  
The great and exceedingly bitter day.  
Grant eternal rest to them, Lord,  
And let perpetual light shine on them.

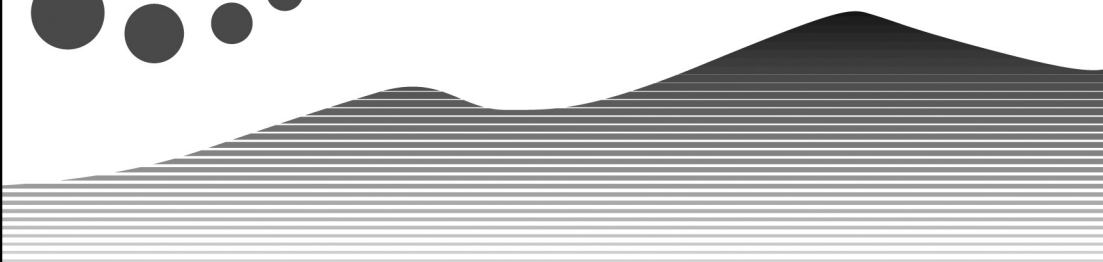
## In Paradisum

*In Paradisum* opens with the women’s voices imitating the chorus of angels that comes to receive departed souls into Paradise (“in paradisum deducant Angeli...”). As all voices join to sing of the souls’ entry into the “holy city, Jerusalem, Jerusalem...,” the music has a welcoming sound that seems to open the very gates. In this entire movement the organ (and later the harp) continuously plays little groups of 16th notes that move up and down and sweetly (“dolce”) encircle the voices. All is airy and



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transparent, and the accompaniment seems to imitate the eternally scintillating light. The *Requiem* ends with a repetition of the prayer for eternal rest, as the sounds drift slowly away in a long peaceful *pianississimo*.

In paradisum deducant Angeli;  
In tuo adventu  
Suscipiant te martyres,  
Et perducant te  
In civitatem sanctam Jerusalem,  
Chorus Angelorum te suscipiat,  
Et cum Lazaro quondam paupere,  
Aeternam habeas requiem.

May angels lead you into paradise;  
At your coming  
May martyrs receive you,  
And may they lead you  
Into the holy city, Jerusalem.  
May the chorus of angels receive you,  
And with Lazarus, who once was a pauper,  
May you have eternal rest.

## **Verleih uns Frieden**

Felix Mendelssohn. (Transl. K.G.)

Our concert concludes with the prayer *Da pacem Domine* (“Grant us peace, O Lord”). The text Mendelssohn used for this beautiful composition is Martin Luther’s German translation of the ninth century Gregorian chant. *Verleih uns Frieden* is pure Mendelssohn, without Bach reminiscences, and it has the freedom of later Romantic compositions. Mendelssohn speaks here with his own voice.

Verleih uns Frieden gnädiglich,  
Herr Gott, zu unsern Zeiten.  
Es ist doch ja kein andrer nicht,  
der für uns könnte streiten,  
denn du, unser Gott, alleine.

Graciously grant us peace, O Lord,  
In these our insecure times.  
For there is no one else  
Who could defend us  
Other than thou alone, our God.

## **Program notes and texts by Karen Gordon**

Dr. Michael J. Raffo, D.M.D., Inc.



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## Contact Information

There are many ways to stay in touch with us.

Visit our website: [www.santacruzchorale.org](http://www.santacruzchorale.org), a good place to find the latest info on concerts and fundraisers, buy tickets, donate, advertise, schedule auditions, and sign up for our newsletter.

You may also leave your email address at the box office and we do the signup for you.

(Note: your email address saves us printing and postage and is never shared with third parties!)

Like our Facebook page: [www.facebook.com/SCZChorale](http://www.facebook.com/SCZChorale).

Here you can leave feedback, find concert info, links to reviews, photos, fun stuff, and “events” that allow you to invite friends to our concerts.

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# THIS SEASON'S CONCERTS

## *the distinguished artists* CONCERT SERIES

October 16, 2016 • 4pm

**Gwyneth Chen**

December 6, 2016 • 7:30pm

**Jonathan Biss**

January 22, 2017 • 4pm

**Alon Goldstein**

February 19, 2017 • 4pm

**Sofya Melikyan**

March 19, 2017 • 4pm

**Danny Driver**

---

## *Santa Cruz Chamber Players*

October 29, 2016 • 7:30pm

& October 30, 2016 • 3pm

**Lesser Known Gems  
of the Great Composers**

November 19, 2016 • 7:30pm

& November 20, 2016 • 3pm

**Music That Elevates the Soul:  
Black Cedar Trio**

January 14, 2017 • 7:30pm

& January 15, 2017 • 3pm

**Made in Vienna**

February 11, 2017 • 7:30pm

& February 12, 2017 • 3pm

**Masterpieces Celebrating  
the Human Journey**

March 11, 2017 • 7:30pm

& March 12, 2017 • 3pm

**The Greatest Music  
You've Never Heard**

April 1, 2017 • 7:30pm

& April 2, 2017 • 3pm

**The Persistence of Memory**

## NEW MUSIC WORKS

January 28, 2017 • 7:30pm

**Night of the Living Composers**

May 14, 2017 • 3pm

**Happy 100th Lou Harrison**

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December 17, 2016 • 8pm

& December 18, 2016 • 4pm

**Christmas with the Chorale**

March 26, 2017 • 4pm

**Guest Choir: New Choir**

June 3, 2017 • 8pm

& June 4 • 4pm

**Faure Requiem  
and Mendelssohn Motets**

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## *Santa Cruz Baroque Festival*

February 4, 2017 • 7:30pm

**Tour De France!**

February 25, 2017 • 7:30pm

& February 26, 2016 • 3pm

**The Four Seasons**

March 26, 2017 • 3:00pm

**Dancing in the Isles:**

**Musica Pacifica**

April 8, 2017 • 7:30pm

**Musick's Silver Sound:**

**Baltimore Consort**

April 29, 2017 • 7:30pm

**Esfera Armoniosa**



## THE SANTA CRUZ CHORALE

Founded in 1983, the Santa Cruz Chorale dedicates itself to two goals: presenting its audiences with distinctive, exciting concerts of choral works from diverse periods, and giving its singers the chance to experience the delight and artistic growth that come from making music at the highest level. The Chorale has recorded three CDs and has toured in Italy, Croatia, and Spain.

The Chorale's 40-some members, who live throughout Santa Cruz County and beyond, join the ensemble by audition. Although several are professional musicians, all volunteer their time, and all are amateurs in the original sense of that word—people who seriously pursue an art for the love of it.

Christian Grube has been our conductor and artistic director since 2006.

## SANTA CRUZ CHORALE AUDITIONS

Singers with choral experience who read music at an intermediate or advanced level are invited to audition for the Chorale. Call 831-427-8023 or check our website to receive materials that describe the audition and the responsibilities that go along with membership in the ensemble.

## ACKNOWLEDGEMENTS

The Chorale is deeply indebted to the following individuals and institutions for their invaluable help in producing our concerts:

Sister Barbara Ann Long, OP, Liturgist/Musician, Holy Cross Church

Mr. Ron McLain, Maintenance, Holy Cross Church, for his assistance with the production of our concerts

Suzanne Duval for her spirited, dedicated coaching of us in rehearsal

Eileen Chang for substitute conducting in rehearsals

Karen Gordon for her superb, informative and insightful program notes

Tom Pennello for his very helpful recordings of us in rehearsal and retreat

Annette von Oepen for making our guest choir and donor receptions great successes

Rich Seidner for taking all of our paper records out of the box and into the light of the electronic age

The staff and congregation of Holy Cross Church, Santa Cruz

The staff and congregation of the Peace United Church of Christ (formerly First Congregational Church), Santa Cruz

*The Monterey Bay Psychological Association's  
past president, Diane Bridgeman, Ph.D.,  
extends wishes to the Santa Cruz Chorale  
for a 2016–2017 season which adds rhythm,  
radiance & resilience to our  
already vibrant community!*

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