



Benjamin Hansen  
Artistic Director

1. *Hors d'oeuvres*

O Vos Omnes	Byrd
Shenandoah	arr. Erb

Jonathan Kim, conductor

Amor Vittorioso	Gastoldi
I Sat Down	Bairstow
Sing Joyfully	Byrd
Lay a Garland	Pearsall
Kangaroo	Ekimov
Christus Factus Est	Bruckner

Benjamin Hansen, conductor

2. *Le Plat Principal*

Organ	
Berceuse	Verne
Litanies	Alain

Will Thomas, Organ

Vocal	
L'Heure Exquise	Hahn
Oh, Quand je dors	Liszt

Jonathan Kim, solo  
Benjamin Hansen, piano

Choral	
Chantez à Dieu	Sweelinck
Calme des Nuit	Saint-Saëns
<i>From Mass in G</i>	Poulenc
Sanctus	
Benedictus	

Benjamin Hansen, conductor

## Selected Program notes

### **Byrd *Sing Joyfully***

Byrd's *Sing Joyfully* presents four verses of Psalm 81 with counterpoint and madrigalisms. The opening "Sing joyfully" arrives with a series of upward leaps sung by the two treble voices, alto, and tenor. Byrd reserves the full six-voiced texture for sonorous homophony at the text "Sing loud unto the God of Jacob." Syncopation may evoke dancing in the following verse, which calls for the music of timbrels, and "the pleasant harp" is sung to a closely imitated strumming motive. When the text commands the blowing of trumpets, Byrd writes a brilliant series of chordal fanfares that shimmer between antiphonal groups of voices. The music for "and at our feast day" is once again reflective of instrumental consort music, and reaches a general pause. For the very last fragment of text, which pronounces God's "law" for the celebration of festivals, Byrd crafts the most extended counterpoint of the piece, prolonging and prolonging again the final cadential approach. The repetitive final harmonies reiterate the splendid praise due the God of Jacob, and bring it to life in music.

### **Bruckner *Christus Factus Est***

Known as a master-builder of "cathedrals in sound," Bruckner used modal chords and long Gregorian like chant lines of the Renaissance in this work, characteristic of his motet writing overall. But the harmonic shifts and compositional techniques display a clearly Romantic sensibility, and the blocks of contrasting sound display Bruckner's roots as an organ improviser. It is a prime example of the way that Bruckner gradually develops harmonic tension, building to memorable climaxes and then easing away.

### **From *Mass in G***

The loss of a close friend, and study with Nadia Boulanger influenced Poulenc's style in his *Mass in G*. The *Sanctus* is a light, loving and cheerful movement in this otherwise austere work. Of special note is sonorous chordal flourish on the *Hossana* text. The meditative, ethereal, and at times severe *Benedictus* follows, concluding with a reprise of the *Hossana* resembling the stately, antiphonal brass chorales of the Italian Renaissance.

## **Amor Vittorioso**

Come all ye, armed,  
My hardy soldiers!  
Fa la la  
I am Love indomitable,  
The righteous archer.  
Do not fear in the slightest,  
But in beautiful array,  
Follow me with ardor!  
Fa la la

They seem strong heroes,  
Those in front of you.  
Fa la la  
But from those who know how to  
wound,  
They will know not how to defend.  
Do not fear in the slightest,  
But, bold and strong,  
Be shrewd in battle!  
Fa la la  
People

## **L'Heure Exquise**

The white moon  
shines in the woods.  
From each branch  
springs a voice  
beneath the arbor.  
Oh my beloved...  
Like a deep mirror  
the pond reflects  
the silhouette  
of the black willow  
where the wind weeps.  
Let us dream! It is the hour...  
A vast and tender calm seems to  
descend from a sky  
made iridescent by the moon.  
It is the exquisite hour!

## **Calme Des Nuit:**

Stillness of the night, cool of the evening,  
Vast shimmering of the spheres,  
Great silence of black vaults  
Deep thinkers delight in you.  
The bright sun, merriment,  
And noise amuse the more frivolous;  
Only the poet is possessed  
By the love of quiet things.

## **KEHRYPY (Kangaroo)**

I was not tendered in my sleep tonight  
And woke up early this morning.  
I went to see a kangaroo  
Inhaling fresh air.  
He was pulling bunches of tarred spikes  
And chewed them, how silly he was.  
Then he hopped toward me; very funny.  
And yelled even funnier.  
He caressed me so awkwardly.  
I like caressing him too  
And his brown eyes  
Became enlightened by triumph.  
Afterward, tired  
I sat down on a bench  
Swamped by my dreams.  
Why isn't my distant stranger coming?  
The one I'd love.  
Thoughts are laid down so clear—  
As shadows of leaves on an early

morning.

I'd like to caress someone  
As the kangaroo caressed me.

## The Helios Ensemble

### Soprano

Heather Gerrish  
Sonja Petersen  
Naja McKenzie  
Erica McEvoy  
Karina Cole  
Kate Riley  
Chelsea Acres  
Pam Lefko  
Gail Remaly  
Lillian Meriwether

### Mezzo-Soprano

Becky Samdahl  
Ilse Swihart  
Renee Summers  
Joan Brundage  
Cecelia Siruno  
Janet Jones  
Mindy Sue Jones  
Jacqui De Sa  
Melanie De Sa  
Traudi Nichols  
Alisha Escoto  
Carla Casler  
Heather Smyser  
Debbie Cultler

### Tenor

Stephan Warner  
David Nix  
Marty Hall  
Rick Brown  
DeWayne Halfen  
William Pascoe  
Daniel Buck James

### Baritone

Larry Dunlap  
Lee Samdahl  
Jonathan Kim  
Lee Fike  
Paul Kreuzer

### Bass

Jeff Simpson  
Ryan Fabry  
Alan Brundage  
Paul Sheppard  
Nathaneal Gross  
Gary Anderson  
Paul Sheppard

**The Helios Ensemble** is a community of volunteers who perform advanced choral repertoire at a professional level. This November we are excited to perform excerpts of Bach's *B Minor Mass*, and Brahms' *Fest- und Gedenksprüche*. If you would like to sing for Ben for the fall, contact him at [benhansen00@hotmail.com](mailto:benhansen00@hotmail.com), or call or text (202) 262-3634. Thank you!

**Benjamin Hansen** is the founder and artistic director of The Helios Ensemble, the artistic director of the Faculty/Staff choir at the University of Arizona, and Chancel Choir director at Tanque Verde Lutheran Church. Hansen received his BA from Yale, singing in "The Whiffenpoofs," his MM in voice from The Catholic University of America, his MM in conducting from The College-Conservatory of Music at the University of Cincinnati, and is currently pursuing his doctorate in choral conducting at the University of Arizona. Hansen has studied conducting with Mark Gibson, Jerry Blackstone, Bruce Chamberlain, Fiora Contino, Robert Sund, Marguerite Brooks, Leo Nestor, Giselle Becker, Brett Scott, Earl Rivers, and Elizabeth Schauer. He was a Conducting Fellow at the Chorus America Conducting Symposium in 2010, Houston, TX, and he founded and directed the Washington Collegium, in Washington, D.C., conducting Howell's *Requiem* and Poulenc's *Exultate Deo*. Hansen was the director of choral activities at Cincinnati State College, directing the Cincinnati State Chorale's performance of Whitacre's *Lux Aurumque*, the national anthem at a Cincinnati Reds Game, and set of spirituals for the World Choir Games in 2012.

