

FORBES CENTER FOR THE PERFORMING ARTS
JAMES MADISON UNIVERSITY®

presents

Tenebrae

James Burton, *Guest Conductor*

featuring

Sopranos

Isabella Gibber
Rachel Haworth
Hannah King
Victoria Meteyard
Rosanna Wicks

Tenors

Jacob Ewens
Jack Granby
Nicholas Madden
Tom Robson

Altos

Amy Blythe
Anna Semple
Joy Sutcliffe
Elisabeth Paul

Basses

Joseph Edwards
Thomas Herring
Simon Grant
Thomas Lowen

with

The Madison Singers

Dr. Jo-Anne van der Vat-Chromy, *Music Director*

Thursday, November 10, 2022, 8 pm
Concert Hall

SEASON SPONSOR

kM kathyMoran
WEALTH GROUP

The 2022-2023 Masterpiece Season is sponsored
by Kathy Moran Wealth Group.

Please turn off all pagers, cell phones, personal computers,
and any other electronic devices. The unauthorized videotaping
or any other recording of this production is strictly prohibited
in adherence with Federal copyright laws.

Program: A Hymn of Heavenly Beauty

This program celebrates some of the finest choral works from the Renaissance through to the present day, ranging from the haunting Allegri *Miserere mei, Deus*, to Whitacre's resplendent *I thank You God*. Featuring a number of familiar favorites, these works showcase the rich dark soundworld of the Russian orthodox, the prayerful intimacy of contemporary English masters and the soaring contrapuntal lines of the late Renaissance. Closing with Harris' spectacular *Faire is the Heaven*, this program is a true homage to choral greats past and present.

Alonso Lobo	Versa est in luctum
William Croft / Henry Purcell	Burial Sentences
Thomas Tallis	Loquebantur variis linguis Salvator mundi
Antonio Lotti	Te lucis ante terminum
Gregorio Allegri	Crucifixus Miserere mei, Deus

15-Minute Intermission

John Tavener	Funeral Ikos Hymn to the Mother of God <i>with The Madison Singers</i>
Sergei Rachmaninov	Song for Athene
Pavel Chesnokov	Heruvimskaya pesn
Gustav Holst	Heruvimskaya pesn Ave Maria
Eric Whitacre	Nunc Dimittis
William Harris	I thank You God Faire is the Heaven

Program Notes

It is perhaps most significant that none other than Tomás Luis de Victoria regarded Alonso Lobo as his equal as a composer of the late Renaissance. Alonso Lobo's six-voice setting was composed as a motet for the funeral of Philip II of Spain in 1598, the text a highly-colorful lament on human weakness in the face of mortality. There are certainly echoes of the pleadings of Psalm 39, and the sentiments linking musical expression as a means of comfort for the bereaved might be viewed as a rather modern type of comfort-by-music. The full texture of voices appears early on in the work, the last voice to join even dispensing with the opening text in order to 'catch up'. There are some moments of dissonance which could well be regarded as beyond the normal parameters of decent part-writing for a funeral. This was clearly not designed to be a one-off creation for the repertoire but maybe aimed to be a heart-tugging calling card. Lobo was a choirboy at Seville Cathedral where he later became assistant to Guerrero. He rose to the position of *maestro de capilla* at Toledo Cathedral, where he remained until near his death.

Program Notes (cont'd)

*Versa est in luctum cithara mea,
et organum meum in vocem fletuum.
Parce mihi Domine,
nihil enim sunt dies mei.
Cutis mea denigrata est super me
et ossa mea aruerunt.*

My harp is tuned for lamentation,
and my organ to the voice of those who weep.
Spare me, O Lord,
for my days are as nothing.
My skin is become black upon me,
and my bones are dried up.

The Funeral Sentences form a dual-composer masterpiece which has become a staple for every British state funeral since their publication. Both contributors held the position of Organist of Westminster Abbey and it was William Croft (1678–1727) who, in homage to his predecessor, Henry Purcell (1659–1695) included the latter's own musical setting of the verse: Thou knowest, Lord, the secrets of our hearts. The text is from the Book of Common Prayer, a compilation of phrases from various books of the Bible which are either to be recited or sung at Anglican funerals. The original version alternates homophonic, stately phrases of choral writing with episodes for brass ensemble. While such a pairing of forces was not unfamiliar in Venetian and Germanic traditions, there is a distinctively somber color in this treatment employed in a context where the organ is the normative accompaniment in English sacred music of the period.

I am the resurrection and the life, saith the Lord. He that believeth in me, though he were dead, yet shall he live, and whosoever liveth and believeth in me shall never die.

St. John 11:25-26

I know that my Redeemer liveth, and that he shall stand at the latter day upon the earth. And though after my skin worms destroy this body, yet in my flesh shall I see God, whom I shall see for myself, and mine eyes shall behold, and not another.

Job 19:25-27

We brought nothing into this world, and it is certain we can carry nothing out. The Lord gave, and the Lord hath taken away; blessed be the name of the Lord.

1 Tim 6:7, Job 1:21

Man that is born of a woman hath but a short time to live, and is full of misery. He cometh up, and is cut down, like a flower; he fleeth as it were a shadow, and never continueth in one stay.

Job 14:1-2

In the midst of life we are in death: of whom may we seek for succour, but of thee, O Lord, who for our sins art justly displeased? Yet, O Lord God most holy, O Lord most mighty, O holy and most merciful Saviour, deliver us not into the bitter pains of eternal death. Thou knowest, Lord, the secrets of our hearts; shut not thy merciful ears to our prayer; but spare us, Lord most holy, O God most mighty, O holy and merciful Saviour, thou most worthy judge eternal, suffer us not, at our last hour, for any pains of death, to fall from thee.

Program Notes (cont'd)

I heard a voice from heaven, saying unto me, Write, From henceforth blessed are the dead which die in the Lord: even so saith the Spirit: for they rest from their labours. Amen.

Revelation 14:13

Thomas Tallis (1505–1585) was steeped in the choral tradition which was already established in England in his day and the chances are that he sang as boy and man in the Chapel Royal. His prestigious appointments as a Director of Music were at Dover Priory Waltham Abbey and Canterbury Cathedral. Like his contemporary and pupil, William Byrd, he managed to remain a Roman Catholic and still hang onto his head despite the public nature of his work as composer to more than one monarch of the era. It might be said that his success in the diplomatics of survival were down to his ability to adapt to the whimsical requirements of his patrons and to be less concerned with any sense of his own style and desires as a composer. Despite the lengthy period between this Golden Age and the subsequent composers of any great note in the British Isles, there exists a tangible thread of connection right through to the early 20th century between Tallis and the voice of the younger Ralph Vaughan Williams whose harmonic traits appear to take over where the man buried in St. Alphege's, Greenwich left off.

Loquebantur is set in the unusual texture of seven voice-parts, perhaps an aural hint at the notion of the disciples at Pentecost finding themselves fluent in many languages and the element of 'variis linguis' is represented by this large number of concurrent vocal lines. This text is technically not a motet since it is a set text from the Divine Office, namely the Responsoy from the First Vespers of Pentecost. The impression might be that the Apostles are heard jubilantly exercising their newly-found ability to be understood and the result could be considered a heavenly cacophony while the lines of interposed chant reminds our modern ears that the function of the setting was an ecclesiastical one within the musical routine of worship.

Salvator Mundi is an antiphon from Matins of the feast of the Exaltation of the Holy Cross and is a supplicatory and quite passionate appeal to the Redeemer for our own redemption. In a similar word-painting to Bach's cross-figure motif in the Mattheus Passion, the five-note figure for the first two words of this text may well be a musical symbol of the shape of the Cross, intentional or otherwise.

Te lucis ante terminum is a hymn from the early Church now associated with the last office of the day: Compline. Its text was revised by Pope Urban VIII, but the original version restored as recently as 1974 by Pope Paul VI. The chant melody is equally well-known in its English form, and Tallis's setting employs this melody as an internal cantus firmus, in a finely-crafted alternatim treatment.

*Loquebantur variis linguis apostoli,
alleluia,
magnalia Dei, alleluia.
Repleti sunt omnes Spiritu Sancto,
et coeperunt loqui variis linguis.
magnalia Dei, alleluia.*

The apostles spoke in different languages
Alleluia
of the great deeds of God. Alleluia.
They were all filled with the Holy Spirit
and began to speak in different languages
of the great deeds of God. Alleluia.

Program Notes (cont'd)

*Gloria Patri et Filio
et Spiritui Sancto, alleluia.*

Glory be to the Father and to the Son
and to the Holy Spirit—alleluia.

*Salvator mundi, salva nos,
qui per crucem et sanguinem redemisti nos,
auxiliare nobis, te deprecamur, Deus noster.*

O Saviour of the world, save us,
who by thy cross and blood hast redeemed us
help us, we pray thee, O Lord our God.

*Te lucis ante terminum,
Rerum Creator, poscimus,
Ut pro tua clementia,
Sis praesul et custodia,
Procul recedant somnia,
Et noctium phantasmata:
Hostemque nostrum comprime,
Ne polluantur corpora.*

To thee before the close of day,
Creator of the world, we pray
That, with thy wonted favor, thou
Wouldest be our guard and keeper now.
From all ill dreams defend our sight,
From fears and terrors of the night;
Withhold from us our ghostly foe,
That spot of sin we may not know.

*Praesta pater omnipotens
Per Jesum Christum Dominum
Qui tecum in perpetuum
Regnat cum Sancto Spiritu*

O Father, that we ask be done,
Through Jesus Christ, thine only Son,
Who, with the Holy Ghost and thee,
Doth live and reign eternally. Amen.

Antonio Lotti (c.1667–1740) led a dual life as a composer. While producing a healthy corpus of work for the Church (mainly a cappella) he also was known for the production of around thirty operas. He took time out from his duties at St. Mark's, Venice to attend to their production in Germany. Yet it was in the service of the Church that the majority of his time was spent, first as an alto singer, then organist and Maestro di Cappella at St. Mark's until his death. His compositional technique bridges the baroque era with the emerging classical style and, in his eight-part version of *Crucifixus*, it is the use of the diminished chord which hauls the listener from the relative familiarity and discipline of the *stile antico* into a more indulgent world in harmonic terms, one which finds its eventual end-point in the world of Liszt and Wagner. Indeed there is some of the sound-world to come of Bruckner's ecclesiastical voice in extended choral lines and seemingly endless series of suspensions, oozing a sense of mankind's guilt at its part in Christ's crucifixion.

*Crucifixus etiam pro nobis
sub Pontio Pilato:
Passus, et sepultus est.*

He was crucified also for us
under Pontius Pilate:
He suffered and was buried.

Gregorio Allegri (c.1582–1652) would be a rich composer if he had been able to benefit from retrospective rights from the success of this single, chart-busting work. What is remarkable is that its popularity seems to be largely the result of tinkering and decoration by others down the ages. Its original version would sound austere, if not downright dull, in comparison. In essence this is simply a *falsi-bordone* psalm-setting with two contrasting treatments in alternation until a final coda version. There are maybe two explanations for its popularity. The first, five-voice section, with its rather sensuous inner part-writing alternates with a higher four-part treatment which takes the top voice up to soprano top-C in modern editions. This has become a battle-ground for competitive singers over the ages to prove their technical worth. The other associated factor is the

Program Notes (cont'd)

account, or myth, that young Mozart listened to, and dictated onto manuscript the music for this piece as it was a protected source at the time. Just to de-bunk this, many musically-talented youngsters could dictate this writing, especially when one accounts for its oft-repeated structure. The real challenge is in the final phrase where the two groups, five and four-voice, combine to form quite a dense texture—and there's only one chance to hear it. The text is that of Psalm 50, associated with penitential seasons, imploring the Lord for mercy.

*Miserere mei, Deus
Secundum magnam misericordiam tuam
Et secundum multitudinem miserationum
tuarum
Dele iniquitatem meam
Amplius lava me ab iniquitate mea
Et a peccato meo munda me
Quoniam iniquitatem meam ego cognosco
Et peccatum meum contra me est semper
Tibi soli peccavi
Et malum coram te feci
Ut iustificeris in sermonibus tuis
Et vincas cum iudicaris
Ecce enim in iniquitatibus conceptus sum
Et in peccatis concepit me mater mea
Ecce enim veritatem dilexisti incerta
Et occulta sapientiae tuae manifestasti
mihi
Asperges me hyssopo et mundabor
Lavabis me et super nivem dealbabor
Auditui meo dabis gaudium
Et laetitiam exultabunt ossa humiliata
Averte faciem tuam a peccatis meis
Et omnes iniquitates meas dele
Cor mundum crea in me Deus
Et spiritum rectum innova in visceribus meis
Ne proicias me a facie tua
Et spiritum sanctum tuum ne auferas a me
Redde mihi laetitiam salutaris tui
Et spiritu principali confirma me
Docebo iniquos vias tuas
Et impii ad te convertentur
Libera me de sanguinibus
Deus, Deus salutis meae
Exultabit lingua mea iustitiam tuam
Domine labia mea aperies
Et os meum adnuntiabit laudem tuam
Quoniam si voluisses sacrificium
dedissem utique
Holocaustis non delectaberis
Sacrificium Deo spiritus contribulatus
Cor contritum et humiliatum
Deus non spernet
Benigne fac Domine in bona voluntate*

Have mercy on me, God
According to your great kindness
And according to the multitude of your
mercies,
Erase my iniquities
Wash me completely from my iniquities
And cleanse me of my sins
For I know my iniquities
And my sins are always before me
To you alone, I have sinned
And done evil before you
That you may be fair in your speech
And justified in your judgement
Behold, I was conceived in iniquity
And in sin did my mother conceive me
Behold, you desire truth in the inward parts
And you teach me wisdom in the hidden
places
Purify me with hyssop and I will be clean
Wash me, and I will be whiter than snow
Let me hear your joy and gladness
And my humble bones will rejoice
Turn your face away from my sins
And erase all of my iniquities
Create in me a pure heart, oh, God,
And renew your right spirit within me
Do not turn me away from your sight,
And do not take your Holy Spirit from me
Return your gladness and salvation to me
And uphold me with a willing spirit
I will teach sinners your way
And they will be converted unto you
Save me from blood,
God, God of my salvation
My tongue will praise of your righteousness
Lord, open my lips
And my mouth will sing your glory
For you don't delight in sacrifices, or I
would do so
Nor do you desire burnt offerings
The sacrifices of God are a broken spirit
A broken and humble heart
God will not despise
Do well before the Lord in your good

Program Notes (cont'd)

<i>tua Sion</i>	pleasure to Zion
<i>Et aedificentur muri Hierusalem</i>	And build the walls of Jerusalem
<i>Tunc acceptabis sacrificium iustitiae</i>	Then you accept the sacrifices of
<i>oblationes et holocausta</i>	righteousness
<i>Tunc inponent super altare tuum vitulos</i>	In oblations and burnt offerings
	Then they will offer bulls on your altar.

Sir John Tavener (1944–2013) combines metrical and free-rhythm, unison chant and homophonic incantation to hypnotic effect in his Funeral Ikos. The outline of the simple form of the melody is itself the footprint of much of the harmonic structure. Expressive effect is made in particular by an unresolved major seventh between the outer voices; the result is a sense of incomplete peace, as if reluctant to minimise the reality of death. The text is an Orthodox excerpt from the Funeral Rite for a priest in translation by Isabel Hapgood.

Why these bitter words of the dying, O brethren,
which they utter as they go hence?
I am parted from my brethren.
All my friends do I abandon and go hence.
But whither I go, that understand I not,
neither what shall become of me yonder;
only God who hath summoned me knoweth.
But make commemoration of me with the song:
Alleluia! Alleluia! Alleluia!
But whither now go the souls?
How dwell they now together there?
This mystery have I desired to learn; but none can impart aright.
Do they call to mind their own people, as we do them?
Or have they forgotten all those who mourn them and make the song:
Alleluia! Alleluia! Alleluia!
We go forth on the path eternal, and as condemned,
with downcast faces, present ourselves before the only God eternal.
Where then is comeliness? Where then is wealth?
Where then is the glory of this world?
There shall none of these things aid us, but only to say oft the psalm:
Alleluia! Alleluia! Alleluia!
If thou hast shown mercy unto man, O man,
that same mercy shall be shown thee there;
and if on an orphan thou hast shown compassion,
the same shall there deliver thee from want.
If in this life the naked thou hast clothed,
the same shall give thee shelter there, and sing the psalm:
Alleluia! Alleluia! Alleluia!
Youth and the beauty of the body fade at the hour of death,
and the tongue then burneth fiercely, and the parched throat is inflamed.
The beauty of the eyes is quenched then, the comeliness of the face all altered,
the shapeliness of the neck destroyed; and the other parts have become numb,
nor often say: Alleluia! Alleluia! Alleluia!
With ecstasy are we inflamed if we but hear that there is light eternal yonder;
that there is Paradise, wherein every soul of Righteous Ones rejoiceth.
Let us all, also, enter into Christ, that we may cry aloud thus unto God:
Alleluia! Alleluia! Alleluia!

Program Notes (cont'd)

Hymn to the Mother of God, a setting of a text from the Liturgy of St. Basil, employs what might be best described as an in-built delay, one choir singing identical, homophonic choral writing from an opposing physical position. The astute ecclesiastical listener will perhaps comment that, in some of our most resonant buildings, this effect is heard on a daily basis. But this novel technique gives rise to a statuesque sensation, like great pillars playing tricks with the moving eye's perspective.

In You, O Woman full of Grace,
the angelic choirs,
and the human race,
all creation rejoices.
O sanctified Temple,
mystical Paradise,
and glory of Virgins.
In You, O Woman full of Grace,
all creation rejoices.

Of the Song for Athene, Sir John Tavener writes: inspiration came to me at the funeral of a young girl, Athene Hariades. 'In the graveyard after the funeral I heard the repeated Alleluias and then I heard a melody for the verses.' It was when this work was sung at the final procession of the funeral of Diana, Princess of Wales that the piece was brought to a huge worldwide audience and it has remained as something of a choral icon ever since. The text is by the Orthodox Mother Thekla of Whitby, North Yorkshire who was for many years John Tavener's spiritual director and is a tapestry of excerpts of Shakespeare's Hamlet with verses from the Orthodox and Roman Funeral Rites. An immediate parallel exists with the sentiments of the In Paradisum of the Requiem Mass, the final exhortation for the soul to be received by the angels and saints into heaven. Tavener uses his archetypal drone-bass throughout with superimposed chants in Gregorian and simple homophonic style, punctuating the verses with a simple refrain: Alleluia. The effective use of multi-vocal divisions, especially at the climax of the work, can give the impression of an statuesque, underpinning organ accompaniment.

Alleluia. May flights of angels sing thee to thy rest.
Alleluia. Remember me, o Lord, when you come into your kingdom.
Alleluia. Give rest, o Lord, to your handmaid who has fallen asleep.
Alleluia. The Choir of Saints have found the well-spring of life and door of paradise.
Alleluia. Life: a shadow and a dream.
Alleluia. Weeping at the grave creates the song: Alleluia.
Alleluia. Come, enjoy the rewards and crowns I have prepared for you.

In these contrasting settings, that by Sergei Rachmaninov (1873–1943) leans towards an orchestral texture, reminiscent in the outer sections of flowing string writing with internal sixths over pedal-points; in the center a paean of praise to the divine kingship. The overall effect abounds with simplicity and clarity and a hint of a childlike naiveté in setting moving triads over far-flung bass notes. Pavel Chesnokov (1877–1944) was a dedicated sacred-choral composer, and a teacher of choral conducting, until the Communist regime put an end to the

Program Notes (cont'd)

creation of any sacred art and Chesnokov took to writing for secular choruses, and conducting, among others, the Moscow Academy Choir and the Bolshoi Theatre Choir. His version of the Cherubic hymn combines a quasi-Gregorian (Dorian) modality with some deftly-crafted species counterpoint which, with its use of open-fifth cadences, looks back over its shoulder to Medieval times.

We who mystically represent the Cherubim, and who sing to the Life-Giving Trinity the thrice-holy hymn, let us now lay aside all earthly cares that we may receive the King of all, escorted invisibly by the angelic orders. Alleluia.

Gustav Holst (1874–1934) is best-known as the composer of *The Planets* yet he was steeped in the English choral tradition and composed and arranged a large corpus of folksongs, partsongs and a little sacred music.

His sublime yet little-known treatment of the Latin text of the Hail, Mary, full of grace shows a facility with part-writing in the manner of the Renaissance masters, as did Johannes Brahms, yet neither composer is much-associated with that genre. There is the sense of an authentic affinity with the modal nature of Catholic music but Holst mixes this with the fervor of rich, harmonic expressiveness and an scoring ability in eight-part women's voices which must surely have been beyond the capabilities of any choir which he had at his disposal. *Ave Maria* was his first published work when Holst was still in his mid-twenties. Don't be too ready to accept the annotation that the text is anonymous. Anyone with a modicum of scriptural knowledge will recognize that the first half is the reported message of the Angel Gabriel to Mary at the Annunciation.

The inspiration for Holst's *Nunc Dimittis* was the ecclesiastical ambience and the growing reputation of the choir at Westminster Cathedral, then under the direction of Sir Richard Terry who himself was a leader in the unaccompanied-choral revival in Britain. As with so many who tailor new works for a timeless tradition, this text—the *Canticle of Simeon*—from the office of Compline - is given a treatment which too has an connection with the choral music of a few centuries before. The essence of free-metre chant and polyphony is blended with his unmistakable English characteristics.

I thank You, God, for this most amazing day is from the set 'Three Songs of Faith,' all E.E. Cummings texts, commissioned by Northern Arizona University to commemorate the 100th anniversary of their School of Music. Whitacre's big-choir sound echoes his upbringing in the marching band and wind band traditions of his home, Nevada. Not one to restrict vocal lines to smooth contours, his techniques make unusual demands of singers in stamina and range, both pitch and dynamic. The vertical scoring of much of his choral output owes at least a nod in the direction of the a cappella writing of Anton Bruckner. There is an element of the cult in his image and Whitacre has a following more akin to a rock star than a conventional composer. His cluster-harmony, with its particular abundance of 'added' seconds and fourths produce resultants within the texture which in itself layers more sounds than actually appear on the page.

I thank You God for most this amazing
day: for the leaping greenly spirits of trees
and a blue true dream of sky; and for everything

Program Notes (cont'd)

which is natural which is infinite which is yes
(I who have died am alive again today,
and this is the sun's birthday; this is the birth
day of life and love and wings: and of the gay
great happening illimitably earth)
how should tasting touching hearing seeing
breathing any-lifted from the no
of all nothing-human merely being
doubt unimaginable You?
(now the ears of my ears awake and
now the eyes of my eyes are opened)

William Henry Harris (1883–1973), in common with many of his ilk writing service music for the Anglican Church, composed in a retrospective vein reminiscent of both the English madrigalists and the great Tudor ecclesiastical composers. This setting of Edmund Spenser's (1552–1599) poem uses the 'stereo' layout of the typical cathedral choir stalls to touching effect. The text predicts the state of heaven as a glorious reward in company with the angels who are in attendance with God himself. In common with his other well-known choral gem, *Bring us, O Lord God*, this work is in the warm key of Db major but deftly uses its enharmonic C-sharp equivalent in a Schubertian modulatory device, taking the listener through myriad keys before final resolution in the 'endlesse perfectnesse' of Db. An example of words and music in a perfect marriage of inspiration.

Faire is the heaven, where happy souls have place
In full enjoyment of felicitie,
Whence they doe still behold the glorious face
Of the Divine Eternall Majestie;
Yet farre more faire be those bright Cherubins,
Which all with golden wings are overdight,
And those eternall burning Seraphins,
Which from their faces dart out fiery light;
Yet fairer than they both, and much more bright,
Be th' Angels and Archangels, which attend
On God's owne Person, without rest or end.
These then in faire each other farre excelling,
As to the Highest they approach more neare,
Yet is the Highest farre beyond all telling,
Fairer than all the rest which there appear,
Though all their beauties joynd together were;
How then can mortall tongue hope to expresse
The image of such endlesse perfectnesse?

Credit: Greg Murray

About Nigel Short, *Conductor*

Award-winning conductor Nigel Short has built up an enviable reputation for his recording and live performance work with leading orchestras and ensembles across the world. A former member of renowned vocal ensemble The King's Singers, in 2001 Nigel formed Tenebrae, a virtuosic choir that combines the passion of a cathedral choir with the precision of a chamber ensemble. Under his direction, Tenebrae has collaborated with internationally acclaimed orchestras and instrumentalists and now enjoys a reputation as one of the world's finest vocal ensembles. To date, Short has conducted the majority of the UK's leading orchestras, including the Academy of Ancient Music, Aurora Orchestra, BBC Symphony Orchestra, Britten Sinfonia, English Concert, London Philharmonic Orchestra, London Symphony Orchestra, Orchestra of the Age of Enlightenment and Royal Philharmonic Orchestra. Other orchestral recordings include Mozart's Requiem with the Chamber Orchestra of Europe, and has also appeared as guest conductor with the BBC Singers, Leipzig's MDR Rundfunkchor and the Danish National Vocal Ensemble.

Short has vast recording experience having conducted for many of the world's major labels including Decca Classics, Deutsche Grammophon, EMI Classics, LSO Live, Signum and Warner Classics. As a Gramophone award-winning producer, Nigel works with many of the UK's leading professional choirs and vocal ensembles including Alamire, Ex Cathedra, Gallicantus and The King's Singers.

About James Burton, *Guest Conductor*

Born in London, conductor James Burton trained as a chorister at the Choir of Westminster Abbey and as a Choral Scholar at St. John's College, Cambridge University. He holds a Master's in Orchestral Conducting from the Peabody Conservatory. He is currently the Boston Symphony Orchestra Choral Director and Conductor of the Tanglewood Festival Chorus, and he is Director of Orchestral Activities at Boston University.

Burton has guest conducted concerts with the Boston Symphony Orchestra and, since his debut in 2017, he has been a frequent guest conductor of the Boston Pops Orchestra. He has conducted many leading UK orchestras and opera houses including the Royal Liverpool Philharmonic, English National Opera, the Orchestra of the Age of Enlightenment, the Hallé Orchestra, the Orchestra of Scottish Opera, the Royal Northern Sinfonia, BBC Concert Orchestra, English Touring Opera, and Manchester Camerata. Since giving his debut in 2016, he has been a frequent guest conductor of the Orquestra Sinfónica Nacional of Mexico. In 2018, he was honored to lead the orchestra's 90th anniversary concerts, performing Beethoven's *Symphony No. 9* in the Palacio de Bellas Artes in Mexico City. His gives his debut with the Vermont Symphony in the 2022–23 season.

Burton's love and knowledge of choral repertoire has led to many years of working closely with choirs. He has given concerts with professional groups including the Gabrieli Consort, the Choir of the Enlightenment, and Wrocław Philharmonic. He conducted the BBC Singers in the augural season of Dubai's Opera House in 2017. From 2002–2009 he served as Choral Director at the

About James Burton, *Guest Conductor* (cont'd)

Hallé Orchestra, where he was conductor of the Hallé Choir and founder conductor of the Hallé Youth Choir, winning the *Gramophone* Choral Award in 2009. Burton is well known for his inspirational work with young musicians. He was Music Director of Schola Cantorum of Oxford from 2002–2017, and was the special international guest conductor of the National Youth Choir of Japan in 2017. Mr. Burton teaches the DMA orchestral conducting students at Boston University and has given conducting masterclasses at the Royal Academy of Music in London and at the Tanglewood Music Center. He founded the Boston Symphony Children's Choir in 2018.

About The Madison Singers

The Madison Singers is the JMU advanced auditioned choral chamber ensemble. They perform a wide variety of musical genres from the Renaissance to the present, and maintain an active and demanding concert schedule, both on and off campus. This ensemble focuses extensively on advanced techniques of singing, as well as choral and harmonic skills. They explore, prepare and present advanced repertoire that is expressive of the diversity of the human spirit throughout both music history and world cultures.

About Tenebrae

Under the direction of Nigel Short, Tenebrae performs at major festivals and venues across the globe, including the BBC Proms, Wigmore Hall, Elbphilharmonie Hamburg, Rheingau Musik Festival and Sydney Festival. The choir has earned international acclaim for its interpretations of choral music ranging from the Renaissance through to contemporary masterpieces, and it regularly commissions new music. Previous commissions have included works by Judith Bingham, Joanna Marsh, Owain Park, Josephine Stephenson, Joby Talbot and Roderick Williams. Tenebrae has enjoyed collaborations with some of the UK's leading orchestras, appearing alongside the London Symphony Orchestra, Aurora Orchestra, the Academy of Ancient Music and Britten Sinfonia. The choir also produces an annual Holy Week Festival in partnership with St. John's Smith Square, London.

Tenebrae's ever-increasing discography has brought about collaborations with Signum, Decca Classics, Deutsche Grammophon, EMI Classics, LSO Live and Warner Classics. In 2012, Tenebrae was the first-ever ensemble to be multi-nominated in the same category for the BBC Music Magazine Awards, securing the accolade of 'Best Choral Performance' for the choir's recording of *Victoria's Requiem Mass, 1605*. In 2016, Tenebrae received its second BBC Music Magazine Award for a recording of Brahms and Bruckner Motets. In 2018, the choir received its first Grammy nomination for its album of part songs from the *British Isles, Music of the Spheres*.