

The Song of Luke

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Composer's notes

What I have always loved about the Gospel of Luke is that everyone seems to burst into song. There is a tradition that Luke may have been an artist, perhaps even the first iconographer, since he paints such stunning tableaux with his words; but most assuredly he was a poet and a singer. That was my first inspiration to write *The Song of Luke*. In the Infancy Narrative alone—the story of the annunciation and birth of both John the Baptist and Jesus, up until Jesus' being presented in the Temple and the family's return to Nazareth from Bethlehem—are contained the four great Gospel canticles of the Christian liturgical tradition: the canticle of Zechariah (known as the Benedictus) which is the church's morning song; the canticle of Mary (the Magnificat) of evensong; the Glory to God (Gloria in excelsis Deo) sung by the angels, a traditional Christmas text also used in many traditions at Eucharist; and the canticle of Simeon (Nunc Dimittis) which has for centuries accompanied night prayer.

My second inspiration came from working closely with the French composer Lucien Deiss on his recitative settings of the four accounts of the Passion of Christ for soloists and choir, liturgical settings to be sung on Palm Sunday or Good Friday. But instead of another setting of the Passion, my idea was to write a cantillation of the Gospels for the Christmas cycle, with optional parts for soloists and choir, and to tie them together with the great canticles, two of which I had already written in first form, so that they could also be performed together as a program of sorts. And since I had already begun to compose sacred dances based on some of the same scenes, it seemed obvious to add them in as divertissements. Thus, with the addition of two pieces at the beginning and one at the end, was born *The Song of Luke*. I was hesitant at first to use such a lofty term as oratorio, but indeed this work is an oratorio in the very earliest sense of that word, that is, an extended setting of a religious libretto for vocal soloists, chorus and instruments, for performance either in concert or in church, usually without scenery, costumes or acting per se. Strictly speaking, though, the credit goes to the good Roman priest Philip Neri in the 16th century for inventing a type of morality play

to be performed in his oratory, which would later give rise to the musical version, and soon to opera itself. I'm particularly touched that the first oratorio was written by Cavaliere in early 17th century Florence, since I carried postcards of Pontormo's frescos of the Annunciation from the church of Santa Felicità in Florence with me for two years as an inspiration. Indeed, two of the pieces were written right on Piazzale Michelangelo overlooking the Duomo.

There are certain themes that carry through the story, but none so prominent as the fulfillment of promises. And so we hear right at the beginning, in the words of the prophet Baruch, to be consoled! Take off your robe of mourning and misery! Put on the splendor of glory! What you have waited for is here, is now! Why? We hear the basses sing at the end of the first piece, *Puer natus es*, quoting the Gregorian intonation for Christmas—because a child is born for us who is the fulfillment of all promises, in whom the fullness of the Godhead dwells bodily. Indeed, not just the Hebrew scriptures, but all time centers on this child. So as we hear the rest of the choir moving forward singing the traditional Christmas proclamation, from "the time in the beginning when God created the heavens and earth" through secular time and the reign of Octavian Augustus, the basses chant the genealogy of Jesus from Luke 3, from Joseph back to Adam and God's own self, until they both collide, "the whole world being at peace, in the sixth age of the world..." So too Simeon and Anna, who had waited so long with all the just ones, at the end are content to die in peace, for with their own eyes they have seen the Light made flesh. O that we may see and feel in our own hearts the consolation of that promise fulfilled before we close our eyes to sleep! So too we hear Gabriel blessing the child in Mary's womb, and Elizabeth blessing Mary herself for believing that the promise of the Lord would be fulfilled, and Zechariah blessing God for coming to set Israel free; while Mary turns rather to us four times, saying blessed is anyone "who hears the word of God and keeps it like a treasure in the heart," echoing the same words her son himself will say. For us too the promise will be fulfilled, the eternal birth of God in our own virginal hearts, if we have the courage of hope.

Lest we get too bogged down in our reasoning faculties, four times sounds and moving bodies express for us movements that perhaps cannot be expressed or explained, and refuse to be contained by mere words. And just as each of the principal characters has a voice and a dance, so they each have an instrument, the oboe for Mary, the bassoon for Elizabeth, the violoncello for Zechariah, and especially prominent is the clarinet of Gabriel. We must remember that Gabriel is the voice of God; in Hebrew scriptures it is not all that clear but that the angel may be God's own self manifesting. So let's say the clarinet is the voice of God, but this is the "coyote" God of the desert, dancing at the periphery, daring, inviting, cajoling us to dance too! I have always loved the plaintive yet joyous resonance of the clarinet, especially in the klezmer music of eastern Europe. So listen throughout for the invitation to join in the dance!

The only one silent here is Jesus, who as yet, in the words of Timothy Dudley Smith, "... comes to us as one unknown, / a voice unseen, unheard, / as though within a heart of stone, / a shrivelled seed in darkness sown, / a pulse of being stirred."¹ But that is as it should be for now, for soon enough "... ev'ry stone shall cry / in praises of the child / by whose descent among us / the worlds are reconciled."²

This work was premiered at the Animas Music Festival in the spring of 2002, in a year when we were all still reeling in the wake of the horrendous events of the year before. Throughout the rehearsals and certainly at the performance there kept appearing a certain gentleness and sense of sweet consolation that I didn't even know was there as I was writing. God's Word, God's promise of peace contained in the story of the birth of this child was making itself known like a still small voice in the midst of the cacophony around us, assuring us that we too would be blessed if we believed that the promise of peace would be revealed, in spite of all evidence to the contrary.

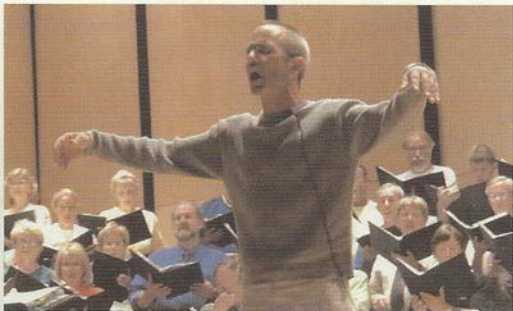
An enormous debt of thanks to my friend and collaborator and now producer John Pennington, for making all this happen; to Linda Mack who conducted the premiere and then assembled the members of the

astounding Santa Fe Desert Chorale to make this recording; to the Durango Choral Society whose bright faces were in my mind's eye late nights and early in the morning dreaming up choir parts for real people; and now to the Santa Fe Desert Chorale whose stupendous voices made me feel during the recording as if I were hearing the music for the first time; to my brother monks of New Camaldoli Hermitage in Big Sur, especially Fathers Raniero and Isaiah who lovingly and generously followed every step on the way; and to my dear friends in Italy who gave me three weeks of *gentilezza* to put the first notes on paper two years ago. Last but not least thanks to Tom and Jean Moore, whose generous help made it possible for us to make this recording.

I have followed rather scrupulously the New American translation of the Bible for the recitative, with some slight omissions for brevity's sake, but all the texts for the canticles and all other intervening pieces are my own free adaptations of the Scriptural texts.

Glory to God, and peace! peace! peace! to all people and creatures who live on the earth.

Cyprian Consiglio OSB Cam
Santa Cruz, California
August 2004



¹ Timothy Dudley Smith

² Richard Wilbur, "A Christmas Hymn"

(Italiano)

Ciò che ho sempre amato del Vangelo di Luca è che chiunque sembra sfociare in una canzone. C'è una tradizione secondo la quale Luca potrebbe essere stato un artista, forse anche il primo iconografo, dal momento che dipinge stupefacenti scene con le sue parole; quasi certamente egli fu poeta e cantore. Questa fu la mia prima ispirazione per scrivere Il Cantico di Luca. Solo nei racconti dell'infanzia la storia dell'annunciazione e nascita sia di Giovanni Battista che di Gesù, su su fino alla presentazione di Gesù nel Tempio e al ritorno della famiglia da Betlemme a Nazareth—sono contenuti i quattro grandi cantici evangelici della tradizione liturgica cristiana: il Cantico di Zaccaria (conosciuto come il Benedictus) che è il canto mattutino della Chiesa; il Cantico di Maria (il Magnificat) della sera; il Gloria a Dio (Gloria in excelsis Deo) cantato dagli angeli, un testo tradizionale usato anche in molte tradizioni nella celebrazione eucaristica; e il Cantico di Simeone (Nunc dimittis) che per secoli ha accompagnato la preghiera della notte.

La mia seconda ispirazione venne dall'aver lavorato attentamente con il compositore francese Lucien Deiss, sui suoi modelli recitativi dei quattro racconti della Passione di Cristo per solisti e coro, modelli liturgici da cantare la Domenica delle Palme o il Venerdì Santo. Invece di un'altra versione della Passione, la mia idea fu di scrivere una cantillazione dei Vangeli per il ciclo natalizio, con parti opzionali per solisti e coro, e di unirli insieme con i grandi Cantici, due dei quali li avevo già scritti nella prima forma, così che essi potevano essere anche eseguiti insieme come un programma, per così dire. E poiché io avevo già iniziato a comporre danze sacre basate su alcune delle stesse scene, sembrò ovvio aggiungerle come intermezzi. Così, con l'aggiunta di due pezzi all'inizio e uno alla fine, nacque *The Song of Luke* (Il Cantico di Luca). Ero esitante in un primo momento a usare un termine elevato come "oratorio", tuttavia quest'opera è un oratorio nel più antico senso, cioè una estesa composizione di un libretto religioso per voci soliste, coro e strumenti, per esecuzioni sia in concerto che in chiesa, di per sé generalmente senza scenografia, costumi e recitazione. Strettamente parlando comunque, il merito va al buon prete romano Filippo Neri nel sedicesimo secolo per aver inventato un tipo di commedia morale eseguita nel suo oratorio, che avrebbe dato poi origine alla versione musicale,

e presto all'opera stessa. Sono particolarmente colpito dal fatto che il primo oratorio fu scritto da Cavalieri all'inizio del diciassettesimo secolo a Firenze, dal momento che porto con me, ormai da due anni, come una ispirazione, alcune cartoline degli affreschi del Pontorno dell'Annunciazione nella Chiesa di Santa Felicità a Firenze. Infatti due dei pezzi furono scritti proprio sul Piazzale Michelangelo che sovrasta il Duomo.

Ci sono certi temi che attraversano la storia, ma nessuno così prominente come il compimento delle promesse. E così noi sentiamo subito all'inizio, nelle parole del profeta Baruch, di essere consolati! Spogliati del tuo vestito di mormorazione e miseria! Vestiti con lo splendore della gloria! Ciò che tu hai atteso è qui, è ora! Perché? Noi sentiamo i bassi cantare alla fine del primo brano, Puer natus es, citando l'introito gregoriano del Natale—perché un bambino è nato per noi, colui che è il compimento delle promesse, nel quale la pienezza della natura divina dimora corporalmente. Infatti, non solo le scritture ebraiche, ma tutto il tempo converge in questo bambino. Così noi sentiamo il resto del coro muoversi avanti cantando la tradizionale proclamazione natalizia, dal "tempo all'inizio quando Dio creò i cieli e la terra", attraverso il tempo secolare e il regno di Augusto, i bassi cantano la genealogia di Luca 3, da Giuseppe indietro fino ad Adamo e a Dio stesso, fino a quando entrambi si scontrano, "il mondo intero essendo in pace, nella sesta era del mondo." Così anche Simeone ed Anna, che avevano atteso a lungo con tutti i giusti, alla fine sono contenti di morire in pace, perché con i propri occhi essi hanno visto la Luce fatta carne. Oh, che noi possiamo vedere e sentire nei nostri cuori la consolazione di quella promessa compiuta prima di chiudere i nostri occhi per dormire! Così anche noi sentiamo Gabriele che benedice il bambino nel ventre di Maria; ed Elisabetta che benedice Maria stessa per aver creduto che le promesse del Signore sarebbero state compiute; e Zaccaria che benedice Dio che viene per rendere Israele libero; mentre Maria si rivolge piuttosto a noi quattro volte, dicendo benedetto è ognuno "che sente la voce di Dio e la tiene come un tesoro nel cuore", echeggiando le stesse parole che il suo stesso figlio dirà. Anche per noi la promessa sarà compiuta, la perenne nascita di Dio nei nostri cuori vergini, se noi abbiamo il coraggio della speranza.

Affinchè noi non siamo troppo impantanati nelle nostre facoltà intellettive, quattro volte suoni e corpi in movimento esprimono per noi dinamiche che forse non possono essere espresse o spiegate, e rifiutano di essere contenute da semplici parole. E proprio come ogni personaggio principale ha una voce e una danza, così ha anche uno strumento: l'oboe per Maria, il fagotto per Elisabetta, il violoncello per Zaccaria e in particolar modo prominente è il clarinetto di Gabriele. Dobbiamo ricordare che Gabriele è la voce di Dio; nelle scritture ebraiche non è così chiaro, ma quell'angelo potrebbe essere la manifestazione di Dio stesso. Così possiamo dire che il clarinetto è la voce di Dio, ma questo è il Dio "coyote" del deserto, che danza in periferia, audace, che invita e persuade a danzare anche noi!

Ho sempre amato la lamentosa e tuttavia gioiosa risonanza del clarinetto specialmente nella musica klezmer dell'Europa orientale. Così ascoltiamo completamente l'invito ad unirci alla danza!

L'unico in silenzio qui è Gesù, che ancora, con le parole di Timothy Dudley Smith, "viene a noi come uno sconosciuto / una voce non vista, non sentita / come se fosse dentro un cuore di pietra, / un seme avvizzito seminato nell'oscurità, / un battito dell'essere suscitato. Ma questo è come dovrebbe essere per ora, poichè abbastanza presto "ogni pietra griderà / in lode del bambino / nella cui discesa fra di noi / i mondi sono riconciliati".

Quest'opera ha avuto la sua prima al Animas Music Festival nella primavera del 2002, in un anno nel quale noi eravamo ancora scossi in seguito agli orrendi eventi dell'anno precedente. Durante tutte le prove e certamente durante l'esecuzione continuava ad essere presente una certa gentilezza e un senso di dolce consolazione che nemmeno io sapevo ci fosse mentre scrivevo. La Parola di Dio, la sua promessa di pace contenute nella storia della nascita di questo bambino si sta facendo conoscere come una silenziosa piccola voce nel mezzo della cacofonia attorno a noi, assicurandoci che anche noi saremmo benedetti, se credessimo che la promessa di pace sarà rivelata, nonostante ogni evidenza del contrario.

Un enorme debito di ringraziamento al mio amico e collaboratore ed ora produttore John Pennington, per aver fatto sì che tutto questo potesse realizzarsi; a Linda Mack che ha diretto la prima e poi ha riunito i membri della straordinaria Desert Chorale per incidere questa registrazione; alla Durango Choral Society i cui luminosi volti erano presenti all'occhio della mia mente a notte tarda e presto al mattino mentre sognavo le parti del coro per persone reali; poi adesso al Santa Fe Desert Chorale, le cui voci stupende mi hanno fatto pensare di sentire la musica per la prima volta durante la registrazione; ai miei fratelli monaci dell'eremo di New Camaldoli in Big Sur, specialmente i Padri Raniero e Isaia che amorevolmente e generosamente hanno seguito ogni passo del cammino; e ai miei cari amici in Italia che mi hanno dato tre settimane di gentilezza per mettere giù le prime note su un foglio due anni fa. E infine, ma non per ultimo, grazie a Tom e Jean Moore il cui generoso aiuto ha reso possibile per noi questa registrazione.

Ho seguito piuttosto scrupolosamente la traduzione della Bibbia della versione New American per il recitato, con alcune leggere omissioni per forza di brevità, ma tutti i testi per i cantici e tutti gli altri pezzi intercorrenti sono miei personali liberi adattamenti dei testi scritturistici.

Gloria a Dio, e pace! pace! pace! A tutte le genti e creature che vivono sulla terra.

Cyprian Consiglio OSB Cam
Santa Cruz, California
August 2004

1. Prelude: Be Consoled My People

based on Baruch 5:1-9

Be consoled, my people,
take courage, O fair Jerusalem!
Be consoled, my people,
for your slavery has come to an end!

Jerusalem take off your robe of mourning and
misery,
put on forever the beauty of glory!
Wrapped in the robe of your justice and
righteousness
put on your head the mitre of majesty!

Be consoled...

Jerusalem arise, and look east from the highest
heights!

Your children are gathered at the word of your
holy one.

Even though you went led away by your enemies,
God brings them back borne aloft as if royalty.

Be consoled...

God has ordered valleys and hills made into

level ground

so you can march safely in the light of God's
glory.

God himself in joy will be the leader of Israel
in glory with mercy and justice for company.

Be consoled, my people,
take courage, O fair Jerusalem!
Be consoled, my people,
for your slavery has come to an end!

(baritones simultaneously)

*Puer natus es nobis
et filius datus es nobis.*

Your slavery has come to an end!

Your slavery has come to an end!

2. Proclamation of the Birth of Christ and Genealogy

Genealogy based on Luke 3:23ff.

(sopranos, altos, and tenors)

The twenty-fifth day of December;
in the five thousand and ninety ninth year of
the creation of the world;

from the time in the beginning when God
created the heavens and earth;
the two thousand nine hundred fifty seventh
year after the flood;
the two thousand and fifteenth year from the
birth of Abraham;
the two thousand five hundred tenth year from
Moses and the going forth of the people of
Israel from Egypt;
the one thousand thirty second year from
David's anointing as king;
in the sixty fifth week according to the prophecy
of Daniel;
in the one hundred fifty fourth Olympiad;
the seven hundred fifty second year from the
foundation of the city of Rome;
the forty second year of the reign of Octavian
Augustus ...

(basses sing simultaneously)

The son of Joseph,
the son of Levi,
the son of Amos,
the son of Joda,
the son of Melchi,

the son of Cosam,
the son of Joshua,
the son of Jonam,
the son of Menna,
the son of Nathan,
the son of David,
the son of Jesse,
the son of Obed,
the son of Boaz,
the son of Perez,
the son of Judah,
the son of Jacob,
the son of Isaac,
the son of Abraham,
the son of Serug,
the son of Peleg,
the son of Cainan,
the son of Noah,
the son of Jared,
the son of Adam,
the son of God!

(together)

... the whole world being at peace, in the sixth age
of the world...

3a. The Announcement of the Birth of John

Luke 1:5-25

**3b. First Divertissement: the Dance of
Zechariah**

for violoncello, clarinet and percussion

4a. The Announcement of the Birth of Jesus

Luke 1:26-38

4b. "Blessed Are You"

Gabriel

Blessed are you among women,
and blessed is the fruit of your womb!
Blessed be Jesus, the fruit of your womb!
Blessed the fruit of your womb!
How blessed are you!

Mary

Blessed are those who hear the Word of God
and keep it as a treasure in the heart,
and keep it as a treasure in the heart!
Blessed are, blessed are you!

4c. Second Divertissement: The Annunciation

for clarinet, oboe and piano

5a. The Visitation of Mary to Elizabeth

Luke 1:39-45

5b. "Blessed are You" (first reprise)

Elizabeth

Blessed are you, blessed are you
who believed that the promise of the Lord
would be fulfilled!
Blessed are you, you who believed!
Blessed are you, how blessed are you!

Mary

Blessed are those who hear the Word of God
and keep it as a treasure in the heart,
and keep it as a treasure in the heart!
Blessed are, blessed are you!

5c. The Canticle of Mary

based on Luke 1:46-55

Mary

My soul proclaims the greatness of the Lord
and my spirit finds its joy in God my savior,
for God has looked with favor on this lowly
servant
and from this day forth all ages call me blest!

Mary and Elizabeth

The mighty one has done great things for me
and from age to age God's name is ever holy.
Great mercy God has always shown to those
who fear the Lord
whose right arm defeats the proud in their
conceit.

all women

Our God has cast the mighty from their thrones
and then in their place are lifted up the lowly.
The hungry ones are given everything they
need to live
while the rich are sent away with empty hands.

all women and tenors

God has helped his servant Israel
by remembering the promise of his mercy,
the promise that was spoken to our father
Abraham
and the promise to his children evermore.

5d. Third Divertissement: The Visitation

for oboe, bassoon, piano and glockenspiel

6a. The Birth of John

Luke 1:57-64

6b. "Blessed Are You" (second reprise)

Zechariah

Blessed be the Lord, the God of Israel,
who comes to set us free!
O blessed are you!

Elizabeth

Blessed are those who hear the Word of God
and keep it as a treasure in the heart,
and keep it as a treasure in the heart!
Blessed are, blessed are you!

6c. "What Will this Child be?"

based on Luke 1:65-67

choir

What will this child be?
What will this child be?
What will this child turn out to be?
Indeed the hand of the Lord is upon this child!
The hand of the Lord!
Indeed the hand of the Lord is upon this child!
The hand, the hand of the Lord is upon him!

6d. The Canticle of Zechariah

based on Luke 1:68-79

Zechariah

Blest be the Lord God of Israel
who has come to his people and set them free!

Zechariah

God has raised up a Savior strong and proud
born of his servant David,
and through holy prophets God has promised
from of old

to save us from all of our foes,
from the hands of all who hate us. So—

choir

Blest be the Lord God of Israel
who has come to his people and set them
free!

Zechariah

God promised to show mercy to our ancestors,
to remember the covenant.

all men

This was the oath sworn to father Abraham,
to set us free from our enemies' hands,
free to worship God without fear,
holy and righteous in his sight
all the days of our lives. So—

choir

Blest be the Lord God of Israel
who has come to his people and set them free!

Elizabeth

You little child are a prophet for the Lord,
you will go before the Lord to prepare a way;

all women

to give the people knowledge of salvation
by forgiveness of their sins.

choir

In the tender compassion of our God
the dawn from on high breaks upon us
to shine on those who dwell in the shadow of
death

and to guide our feet on the way of peace!
So—

Blest be the Lord God of Israel
who has come to his people and set them free!

7a. The Birth of Jesus

Luke 2:1-13

7b. "Glory to God"

based on Luke 2:14

choir

Glory to God! Glory to God!
Glory to God in the highest heaven!
Peace on earth! Peace on the earth!

Peace to all people who live on the earth!

Peace on earth! Glory to God!

Peace on earth! Glory to God!

Peace on earth! Glory to God!

7c. "Let Us Go to Bethlehem"

Luke 2:15-21

7d. Fourth Divertissement: The Nativity

for oboe, clarinet, bassoon, violoncello and vibraphone

8a. The Presentation in the Temple

Luke 2:22, 25-28, 33

8b. "Behold This Child"

Luke 2:34-38

8c. The Canticle of Simeon

based on Luke 2:29-32

Simeon

Master, now, now,

now you may dismiss your servant

in peace.

Your word has been fulfilled.

My own eyes have seen

the salvation, the salvation

which you have prepared in the sight of the nations:

a light, a light, a light of revelation

to the nations, to the peoples, to the Gentiles.

choir

Christ is the light of revelation to the nations!

Anna

Master, now now,

now you may dismiss your servant
in peace!

My own eyes have seen

a light, a light, a light of glory
for your people Israel!

choir

Christ is the light of revelation to the nations!

Simeon and Anna

Master! Now (now), now (now),

now you may dismiss your servant
in peace, in peace, in peace.

choir

Christ is the light of revelation to the nations!

9. a. The Return to Nazareth

Luke 2:39-40

9. b. "Blessed Are You" (final reprise)

Mary

Blessed are those who hear the Word of God
and keep it as a treasure in the heart,
and keep it as a treasure in the heart!

Blessed are, blessed are you!

(all singing simultaneously)

Elizabeth

Blessed are you, blessed are you
who believed that the promise of the Lord
would be fulfilled!

Blessed are you, you who believed!

Blessed are you, how blessed are you!

Gabriel

Blessed are you among women,
and blessed is the fruit of your womb!
Blessed be Jesus, the fruit of your womb!

Blessed the fruit of your womb!

How blessed are you!

Zechariah

Blessed be the Lord, the God of Israel
who comes to set us free!

O blessed are you!

(whole choir joins in)

10. Postlude: "A Light Will Shine on Us This Day"

based on Isaiah 9:5-6

A light will shine on us this day,
the Lord is born for us!

And he shall be called Wonderful!
(The Lord is born!)

And he shall be called Counselor!
(The Lord is born!)

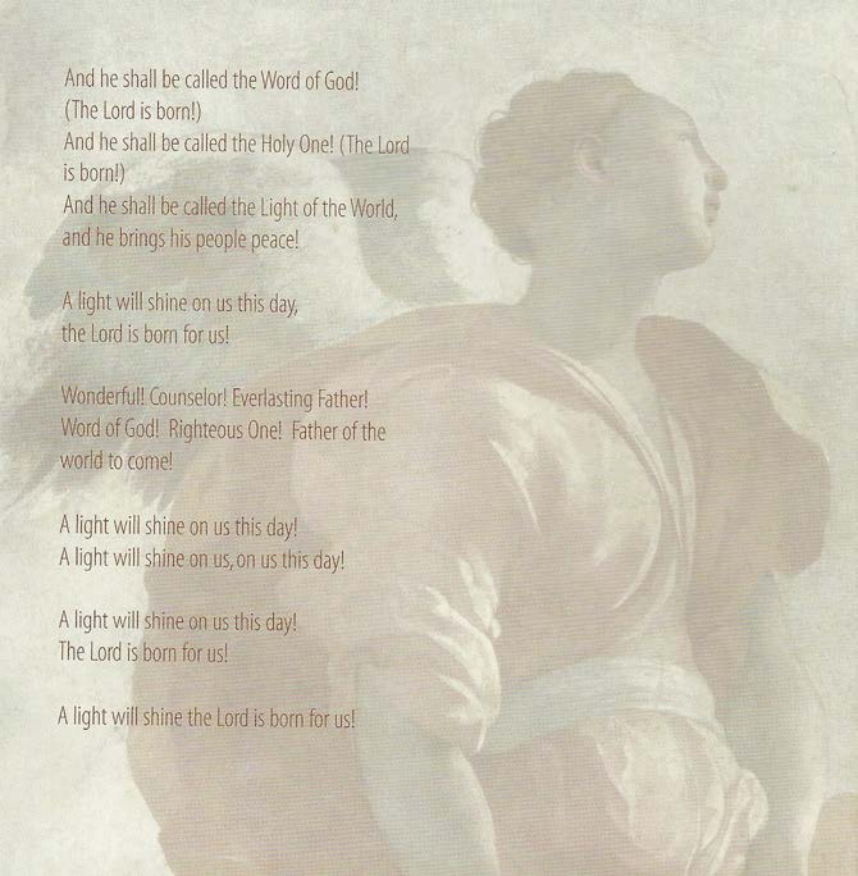
And he shall be called God-Hero,
and his kingdom will never end!

A light will shine on us this day,
the Lord is born for us!

And he shall be called the Prince of Peace!
(The Lord is born!)

And he shall be called the Righteous One!
(The Lord is born!)

And he shall be called Emmanuel,
and the glory of God is revealed!



And he shall be called the Word of God!
(The Lord is born!)

And he shall be called the Holy One! (The Lord
is born!)

And he shall be called the Light of the World,
and he brings his people peace!

A light will shine on us this day,
the Lord is born for us!

Wonderful! Counselor! Everlasting Father!
Word of God! Righteous One! Father of the
world to come!

A light will shine on us this day!
A light will shine on us, on us this day!

A light will shine on us this day!
The Lord is born for us!

A light will shine the Lord is born for us!

Credits

Narrator: Cyprian Consiglio

Gabriel: Dana Wilson

Zechariah/Simeon: Mike Weiser

Elizabeth/Anna: Jennie Olson

Mary: Anna Betancourt

The Phoenix Chamber Ensemble

Warren Cohen, Piano

Steve Hanusofski, Clarinet

Marian Pendell, Oboe

John Pennington, Percussion

Paula Provo, Harp

Jan Simiz, Violoncello

Bonnie Wolfgang, Bassoon

Soloists

Dana Wilson (Gabriel) holds a BM in vocal performance from the College of Music at Loyola University in his native New Orleans. He has appeared as a soloist in Mozart's Requiem with the Festival de St Louis Orchestra in Paris, in Bach's Coffee Cantata with members of the Louisiana Philharmonic Orchestra, and in Haydn's The Creation and Respighi's Laud to the Nativity with the New Jersey Master Chorale. He is a core singer and soloist with the Choral Arts Society in Philadelphia, has been a finalist for the Grammy award-winner ensemble, Chanticleer, and has appeared in the film *The Monkey's Paw*. Dana joined both the John Link Project in New York City and the Santa Fe Desert Chorale in 2003.



Mike Weiser (Zechariah/Simeon) holds an MFA in Opera Performance from Carnegie-Mellon University, in Pittsburgh, PA, and studied Organ and Piano at the Royal College of Organ in London and at Duquesne University in Pittsburgh. Currently he is director of music and liturgy at St. Jerome Church in Phoenix, AZ, and has done extensive recording work in Phoenix since 1985 both as a solo artist and as a backup vocalist. In 1987 he was one of the cantors welcoming Pope John Paul II to Phoenix and also cantored for the visit of Blessed Mother Teresa in 1989.

Jennie Olson (Elizabeth/Anna) has been with the Santa Fe Desert Chorale since 1983. She is a nationally known recitalist, having made her debut at Carnegie Hall in Orff's *Carmina Burana*. Her operatic credits include title roles in *Delibes' Lakme*, *Handel's Acis and Galatea*, and *Purcell's Dido and Aeneas*, as well as the Queen of the Night in Mozart's *The Magic Flute* and Adele in Strauss' *Die Fledermaus*. She has appeared as a soloist for the Oregon Bach Festival and the Santa Fe Chamber Music Festival, and has been critically acclaimed for performances with the New Texas Festival, the Victoria Bach Festival, Houston Masterworks, Canterbury Choral Society, and the Tulsa and Oklahoma City Philharmonics. Her recording of Ned Rorem's song cycle *Ariel* was released in 2002.

Anna Betancourt (Mary) is a graduate of Loyola Marymount University where she studied under the direction of Paul Salomonovich. Anna is also a recording artist and is featured on numerous collections with various composers of English and Spanish liturgical music for both Oregon Catholic Press and World Library Publications. Anna also has many years of experience directing Spanish, traditional, and Children's choirs, handbell choirs and contemporary ensembles. She has also taught music appreciation, theory, and liturgical music, and is a frequent clinician on liturgical music. She is currently director of music and liturgy for St. Linus' Parish in Norwalk, California.

The Santa Fe Desert Chorale, founded in 1982 and currently conducted by Linda Mack, is one of the premier professional chamber choirs in the United States. Each July and August, and again in December, 20 of the finest singers from around the United States come to Santa Fe, New Mexico to perform works from the great choral literature, as well as musical theatre favorites and popular classics. The Chorale performs mainly a *cappella*, and has sung more than 2000 compositions by some 475 national and international composers, who represent nine centuries of music—from ancient chant to the avant garde.

Soprano

Theresa Coggeshall
Kimberly Harrison
Gitanjali Mathur
Jennie Olson
Carol Platt

Tenor

Michael Boswell
Jon Lee Keenan
Jesse O'Shell
Matthew Tresler
Dana Wilson

Alto

Lisa Chumley
Cynthia Fletcher
Patricia Kennedy
Mitzi Westra
Donna Wickham

Bass

Ronald Lee Downs
Matthew Hoch
Randall Murrow
Jonathan Silvia
Robert C. Smith

Originally choreographed by Suzi DiSanto for the Third Ave Dance Company.

Executive Producer: Tom Moore

Produced by John Pennington and Cyprian Consiglio

The Santa Fe Desert Chorale and soloists were recorded live at Santa Maria de la Paz Church in Santa Fe, New Mexico, by Marlin Curry of South Mountain Sound, except for the parts of Mary, Zechariah and Simeon. The divertissements and instrumental dances were recorded at Porcupine in Chandler, Arizona, by Jeffrey Harris and Barrett Gerdes, with assistance from Jennifer Zimmer. Mixed at DeCristo Studio by Kevin Becka. Mastered by Dave Shirk at Sonorous Sound, Tempe, Arizona. Special thanks to Mary Pennington, John and Jean Stadsvold, John Wroble, Tom and Tammy Booth for hospitality, support and many kindnesses during the recording.

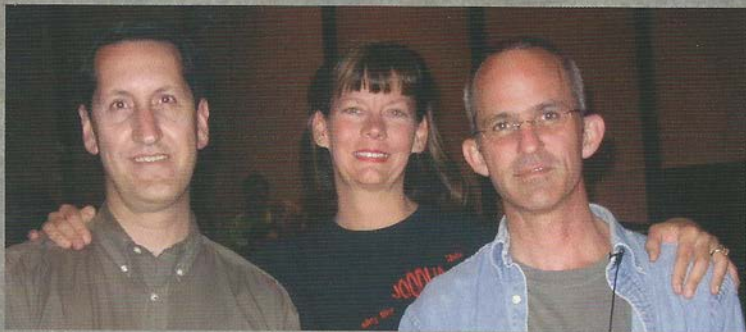
Cover design by Debi Lorenc

Frescoes, *Angelo Annunciante* and *Vergine Annunciante*, Chiesa Santa Felicità



The Song of Luke

An Oratorio based on the Infancy Narrative of Jesus according to the Gospel of Luke
by Cyprian Consiglio
Commissioned by the Animas Music Festival, Durango Colorado



John Pennington
Artistic Director
Animas Music Festival

Linda Mack
Music Director and Conductor
Santa Fe Desert Chorale

Cyprian Consiglio, OSB Cam
Composer and Narrator

Premiered on May 17, 2002

The Song of Luke

1. **Prelude: Be Consoled My People** 2:43
2. **Proclamation of the Birth of Christ and Genealogy** 1:53
 3. The Announcement of the Birth of John 5:23
 4. First Divertissement: The Dance of Zechariah 3:30
5. **The Announcement of the Birth of Jesus** 2:54
 6. "Blessed Are You" Gabriel and Mary 1:23
 7. Second Divertissement: The Annunciation 4:00
8. **The Visitation of Mary to Elizabeth** 1:19
 9. "Blessed Are You" (first reprise), Elizabeth and Mary 1:26
 10. The Canticle of Mary 2:26
 11. Third Divertissement: The Visitation 2:16
12. **The Birth of John** 1:30
 13. "Blessed Are You" (second reprise), Zechariah and Elizabeth 1:20
 14. "What Will This Child Be?" 1:31
 15. The Canticle of Zechariah 3:05
16. **The Birth of Jesus** 2:45
 17. "Glory to God" 1:31
 18. "Let Us Go to Bethlehem" 2:43
 19. Fourth Divertissement: The Nativity 3:09
20. **The Presentation in the Temple** 1:41
 21. "Behold This Child" 1:09
 22. The Canticle of Simeon 4:08
23. **The Return to Nazareth** 0:50
 24. "Blessed Are You" (final reprise), Mary and All 1:56
25. **Postlude:**
"A Light Will Shine On Us This Day" 3:53

Total Time 60:00



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