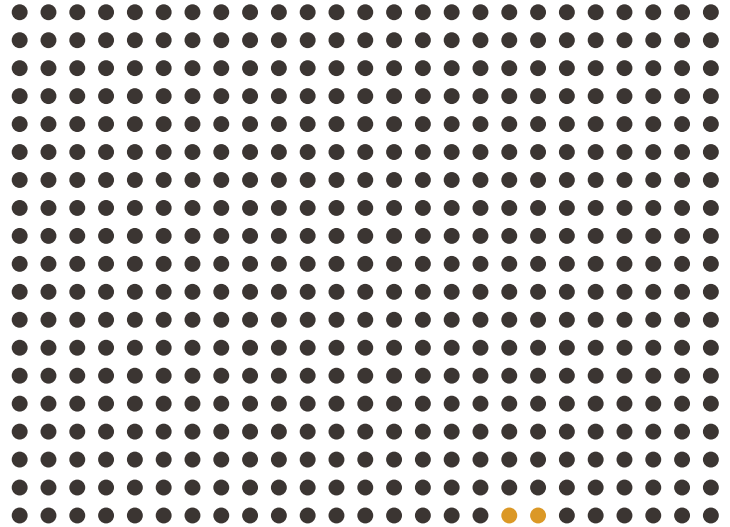


THE BYRD ENSEMBLE | MARKDAVIN O BENZA



ARVO PART

 Byrd
ENSEMBLE

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THE BYRD ENSEMBLE PRESENTS

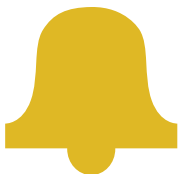
ARVO PÄRT





THE BYRD ENSEMBLE is a Seattle-based vocal ensemble specializing in the performance of chamber vocal music. Since 2003, the ensemble has performed medieval, Renaissance, baroque, and modern music across the United States. Described as “pure and radiant” (Gramophone), “immensely impressive” (Early Music Review), and “rich, full-voiced, and perfectly blended” (Early Music America), the ensemble is garnering international acclaim for its recordings of Renaissance vocal music. The Byrd Ensemble is an Artist-in-Residence at Seattle’s first Episcopal church, Trinity Parish (established 1865). The Byrd Ensemble is a 501(c)(3) nonprofit organization. The group’s creative efforts are led by Markdavin Obenza.

ARTISTIC DIRECTOR MARKDAVIN OBENZA’s love and dedication to early music emerged while singing as a countertenor for the Complaine Choir at St. Mark’s Cathedral. He performs regularly as a tenor/baritone with the Tudor Choir (US), and has performed with members of the Tallis Scholars (UK) under the direction of Peter Phillips. He is one of the founders of the Byrd Ensemble and is the choirmaster at St. Clement of Rome Episcopal Church in Seattle. Markdavin is a recording producer for Scribe Records, an independent record label founded together with Joshua Haberman.



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It is hard to remember a time when the name Arvo Pärt was not a familiar one to the concertgoing and CD-buying public around the world—and yet it has been not even 35 years since this composer, 45 years old and only beginning by then to develop an international reputation, emigrated to the West from his native Estonia.

What happened next—thanks in part, one would guess, to a series of releases by the German record label ECM that quickly became vastly popular—is one of the more remarkable success stories of late twentieth-century music. What is even more remarkable, perhaps, about this achievement is that Pärt’s entire career up to that point had showed him seemingly bent on avoiding success, on deliberately going against the prevailing grain.

As a much younger composer, Pärt had written twelve-tone music when this technique, thought by the Soviet artistic establishment to be infected by Western-influenced “formalism,” was severely frowned upon; later, when such “advanced” approaches had become acceptable, he turned to religious themes, setting off a new round of disapproval. Nor did the first pieces in his new style of the late 1970s seem destined to win him much acclaim, judging from their initial, rather mixed reception.

Pärt is now probably the most famous of the group of composers classified in the critics’ lexicon as the *mystical minimalists* (or, sometimes and more pejoratively, the “holy minimalists”), along with John Tavener, Henryk Górecki, and a number of others. Like most such classifications, it is misleading in certain ways. First of all, Pärt’s mature style developed in near-complete isolation and can be said to resemble only fortuitously those of other composers of whom he is sometimes spoken in the same breath. Second, *minimalism* in the strict sense is an American phenomenon, characterized by a specific aesthetic orientation that is quite antithetical to the sensibilities of Pärt or, for that matter, of Tavener, Górecki, or others placed in the “mystical” classification. What these Europeans do share with one another, and with the American minimalists, is a strong proclivity for simplification of the materials and means of musical composition, seemingly in reaction to and rejection of the notorious complexities of the high modernism that dominated contemporary music during the decades following the end of World War II. Historically speaking, such reductionist developments are nothing new (one thinks of the abandonment of the elaborate schemes of Renaissance counterpoint as the early Baroque got under way around 1600, or the oblivion suffered by J.S. Bach’s work after his death in 1750 as musicians gravitated to the galant and early

Classical styles), but the desire to simplify as it emerged in some of the most distinctive compositional voices of the late twentieth century may well have been more radical than any comparable movement in the past.

Starting in 1976, Pärt's adoption of what he came to call his *tintinnabuli* style was a radical change indeed: one or more instrumental or vocal parts that are basically melodic in construction are placed against one or more additional parts projecting arpeggiations of a major or minor triad, the latter evoking "tintinnabulation," or the ringing of bells. The technical ramifications of this basic idea, however, show that what is simple in conception does not necessarily produce simple results¹. And the extensive *oeuvre* that Pärt has amassed over the past 35 years or so is ample testament to the rich vein that he has tapped.

Listeners who are familiar with older Western music, especially from the Renaissance and earlier, will notice that Pärt's style, while utterly distinctive and almost instantly recognizable, bears a kind of general affinity to that repertoire. This affinity has little to do with specific compositional techniques, for as Pärt himself has noted, he was drawn to early music less out of an interest in the way it was put together than for its *spiritual* qualities. Just what "spiritual" might mean in this context is open to question; suffice it to say here that this orientation may well reflect the way in which he immersed himself in the music of the centuries preceding 1600, at a time when he was experiencing the greatest artistic crisis of his life, a five-year period (1971–76) during which he wrote nothing. As Paul Hillier has recounted, Pärt went back to plainchant in an attempt to teach himself all over again how to write melodies, and then worked his way forward, studying in turn the earliest polyphony, the Notre Dame school, Machaut, the *ars nova*,

and the Flemish composers of the late fifteenth and early sixteenth centuries, concluding with Palestrina and Victoria in the late sixteenth century. Such a vast overview, deep as well as broad, undoubtedly brought home to him the profound differences between earlier music as a whole and the music of the later common-practice period (ca. 1700–1900) on which traditional training is still based.

Pärt's earliest works in the *tintinnabuli* style, written while he was still living in Tallinn (the Estonian capital), were predominantly instrumental. Commenting on this aspect of Pärt's output, Hillier mentions the circumstances under which they were first performed: at the time, Pärt relied heavily on Hortus Musicus, a group based in Tallinn that was devoted to early music performance and whose members were mostly instrumentalists. Hillier also notes that after Pärt's emigration in 1980, "the balance tipped strongly in the opposite direction," with about three-quarters of his works since then written either entirely for voices or for voices combined with instruments.

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The works on this CD emphasize the *a cappella* side of this post-emigration period, providing a representative sampling from some of Pärt's most productive years (1988–91) together with several selections composed later in the 1990s. For just one work, the *Berlin Mass*, the voices of the Byrd Ensemble are accompanied by organ.

¹For further information, consult Paul Hillier's excellent book on the subject, *Arvo Pärt* (Oxford University Press, 1997).

The earliest of these works, the *Seven Magnificat Antiphons* (1988; revised 1991), marks only the second time that Pärt set a German text; previously he had worked almost entirely with Latin. Perhaps the fact that it was commissioned for the Radio Chamber Choir in Berlin, a group whose broadcast performances reached audiences far and wide, suggested that the vernacular language would be the most appropriate choice. Each of these texts, in its normal liturgical context, functions as the antiphon to one iteration of the Magnificat, sung at Vespers on each of the seven evenings preceding Christmas Eve; in Pärt's composition, these texts are set simply as a series of seven movements. The work is scored for the standard four voice parts (soprano, alto, tenor, bass), except for the second antiphon ("O Adonai"), for tenor and bass only, and the third ("O Root of Jesse"), for soprano and alto only. Tonally speaking, the piece centers on A major, the key in which the first antiphon ("O Wisdom"), the fourth and middle antiphon ("O Key of David"), and the last ("O Immanuel") are heard. The second and third antiphons are in F-sharp minor and C-sharp minor respectively, a third above and below A; the fifth ("O Morning Star") and sixth ("O King of All Peoples") are in E major/minor and D minor respectively, thus a fifth above and below the central key.

Pärt's *Magnificat*, composed in 1989, is a piece of rather modest length compared to Magnificats of past eras; it lasts just under seven minutes. Hillier calls it "a small masterpiece," which seems an appropriate way to describe this (for Pärt) rather joyous work. Its beautifully compact form is experienced essentially an alternation between passages scored for full choir (SATB with divisi soprano parts, including a solo soprano from time to time) and passages more lightly scored, for just two or three parts.



The most substantial work on this CD is the *Berlin Mass* (1990, for solo voices and organ; revised 1992 for chorus and string orchestra), which is heard here in its original version. Pärt has augmented the usual sequence of movements of the Catholic Mass with a pair of (optional) very short Alleluia verses and a quite lengthy Veni Sancte Spiritus (also optional), inserted between the Gloria and the Credo. It seems clear that Pärt would prefer the piece to be performed complete with these optional sections, since the lightly scored Veni Sancte Spiritus makes an agreeable contrast to the flanking movements in which the full choir is heard throughout. A rather dark Sanctus, with a mysteriously pulsating organ part, and an attenuated, almost ethereal Agnus Dei conclude the work.

In the course of his career up through the 1980s, Pärt had set texts in Estonian, Latin, German, and Church Slavonic, but never in English. His first work in that language, *The Beatitudes* (1990), was followed later in the 1990s by other English settings, three of which are included on this CD. These more recent works, while retaining many of the features of Pärt's pieces of the late '70s and '80s—the slow tempos, simple rhythms, syllabic text setting, and a generally consonant harmonic environment in which dissonance appears to play an additive rather than constructive role—adhere less strictly to the principles of *tintinnabuli*. *I Am the True Vine* (1996), a setting of the Gospel according to St. John (15:1–14), in fact does entirely without the arpeggiative feature. Instead, a long sequence of notes heard one, two, or three at a time wends its way, vine-like, from the bass up through the inner parts to the soprano and back down again, over and over; then the whole sequence is repeated for a total of six iterations, in a different rhythm each time and with other variation provided by sustained notes.

The Woman with the Alabaster Box and *Tribute to Caesar* (both 1997) were commissioned for the same occasion and were premiered together. Like *I Am the True Vine*, they are settings of Scripture, in this case the Gospel according to St. Matthew (26:6–13 and 22:15–22 respectively) and bear only the lightest traces of the *tintinnabuli* technique. In both pieces, the text, featuring episodes from the life of Jesus, is clearly projected as narrative, sometimes in very long measures (as in *The Woman*) and often in the manner of reciting tones. The words of Jesus receive special emphasis and are set in ways markedly different from the rest of the text.



JONATHAN W. BERNARD is Professor in the School of Music, University of Washington (Seattle), where he has taught music theory and analysis since 1987. As a scholar, he specializes in Western music of the past 100 years; his writings have appeared in many professional journals and anthologies. He is the author of *The Music of Edgard Varèse* (Yale University Press) and the editor of *Elliott Carter: Collected Essays and Lectures* (University of Rochester Press) and *Joël-François Durand in the Mirror Land* (University of Washington Press).

1–7. Seven Magnificat Antiphons

1. O WEISHEIT

O Weisheit, hervorgegangen aus dem Munde des Höchsten, die Welt umspannst du von einem Ende zu andern, in Kraft und Milde ordnest du alles: O komm und offenbare uns den Weg der Weisheit und der Einsicht, O Weisheit.

2. O ADONAI

O Adonai, der Herr und Führer des Mose Israel, im flammender Dornbusch bist du dem Moses erschienen, und hast ihm auf dem Berg das Gesetz gegeben. O komm und befreie uns mit deinem starken Arm.

3. O SPROSS AUS ISAIS WURZEL

O Sproß aus Isais Wurzel, gesetzt zum Zeichen für die Völker, vor dir verstummen die Herrscher der Erde, dich flehen an die Völker: o komm und errette uns, erhebe dich, säume nicht länger.

4. O SCHLÜSSEL DAVIDS

O Schlüssel Davids, Zepter des Hauses Israel, du öffnest, und niemand kann schließen, du schließt, und keine Macht vermag zu öffnen: o komm und öffne den Kerker der Finsternis und die Fessel des Todes.

O WISDOM

O Wisdom, proceeding from the mouth of the most high, thou encirclest the world from one end to the other, thou orderest all things with might and mercy: O come to us and reveal the way of wisdom and of understanding O Wisdom.

O ADONAI

Adonai, the Lord and leader of the house of Israel, in the burning bush hast thou appeared unto Moses and given him the law upon the mountain: O come and deliver us with thy powerful arm Adonai.

O SCION OF ISAIAH'S LINE

O Scion of Isaiah's line, predestined to be a sign for the nations, The rulers of the earth fall silent before thee, the nations cry unto thee: O come and save us, bestir thyself, delay no longer.

O DAVID'S KEY

O David's key, sceptre of the house of Israel, that which thou openest, none can secure, That which thou securest, no power may open; O come and unlock the prison of darkness and the fetters of death.

5. O MORGENSTERN

O Morgenstern, Glanz des unversehrten Lichtes: Der Gerechtigkeit strahlende Sonne: o komm und erleuchte, die da sitzen in Finsternis, und im Schatten des Todes.

6. O KÖNIG ALLER VÖLKER

O König aller Völker, ihre Erwartung und Sehnsucht, Schlußstein, der den Bau zusammenhält, o komm und errette den Menschen, den du aus Erde gebildet!

7. O IMMANUEL

O Immanuel, unser König und Lehrer, du Hoffnung und Heiland der Völker: o komm, eile und schaffe uns Hilfe, du unser Herr und unser Gott.

O MORNING STAR

O morning star, incandescence of pure light, radiant sun of righteousness; O come and enlighten those who sit there in darkness and in the shadow of death.

O KING OF ALL NATIONS

O king of all nations, their expectation and desire, keystone, which holds all things together: O come and save mankind, whom thou hast formed from clay!

O EMMANUEL

O Emmanuel, our king and counselor, thou hope and saviour of the nations: O come, make haste to help us, thou our Lord and our God.

8. I Am the True Vine

I am the true vine, and my Father is the husbandman.

Every branch in me that beareth not fruit he taketh away; and every branch that beareth fruit, he purgeth it, that it may bring forth more fruit.

Now ye are clean through the word which I have spoken unto you.

Abide in me, and I in you. As the branch cannot bear fruit of itself, except it abide in the vine; no more can ye, except ye abide in me.

I am the vine, ye are the branches: He that abideth in me, and I in him, the same bringeth forth much fruit: for without me ye can do nothing.

If a man abide not in me, he is cast forth as a branch, and is withered; and men gather them, and cast them into the fire, and they are burned.

If ye abide in me, and my words abide in you, ye shall ask what ye will, and it shall be done unto you.

Herein is my Father glorified, that ye bear much fruit; so shall ye be my disciples.

As the Father hath loved me, so have I loved you: continue ye in my love.

If ye keep my commandments, ye shall abide in my love; even as I have kept my Father's commandments, and abide in his love.

These things have I spoken unto you, that my joy might remain in you, and that your joy might be full.

This is my commandment, That ye love one another, as I have loved you.

Greater love hath no man than this, that a man lay down his life for his friends.

Ye are my friends, if ye do whatsoever I command you.

John 15: 1–14

9. The Woman with the Alabaster Box

Now, when Jesus was in Bethany, in the house of Simon the leper,

There came unto him a woman having an alabaster box of very precious ointment and poured it on his head, as he sat at meal. But when his disciples saw it, they had indignation, saying, to what purpose is this waste?

For this ointment might have been sold for much, and given to the poor.

When Jesus understood it, he said unto them: Why trouble ye the woman? For she hath wrought a good work upon me.

For ye have the poor always with you; but me ye have not always.

For in that she hath poured this ointment on my body, she did it for my burial.

Verily I say unto you, wheresoever this gospel shall be preached in the whole world, there shall also this, that this woman hath done, be told for a memorial of her.

Matthew 26: 6–13

10. Tribute to Caesar

Solo: Thomas Thompson

Then went the Pharisees, and took counsel how they might entangle him in his talk.

And they sent out unto him their disciples with the Herodians, saying, Master, we know that thou art true, and teachest the way of God in truth, neither carest thou for any man: for thou regardest not the person of men.

Tell us therefore, what thinkest thou? Is it lawful to give tribute unto Caesar, or not?

But Jesus perceived their wickedness, and said, why tempt ye me, ye hypocrites?

Shew me the tribute money. And they brought unto him a penny.

And he saith unto them, whose is this image and superscription?

They say unto him, Caesar's. Then saith he unto them, render therefore unto Caesar the things which are Caesar's; and unto God the things that are God's.

When they had heard these words, they marvelled, and left him, and went their way.

Matthew 22: 15–22

11–16. Berlin Mass

11. KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison

*Lord, have mercy.
Christ, have mercy.
Lord, have mercy.*

12. GLORIA

Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, rex coelestis,
Deus Pater omnipotens,
Domine Fili unigenite, Iesu Christe,
Domine Deus, agnus Dei, Filius Patris,
qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram;
qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus. Tu solus Dominus.
Tu solus altissimus, Iesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

*Glory to God in the highest
and on earth peace to men of good will.
We praise you. We bless you.
We adore you. We glorify you.
We give you thanks for your great glory.
Lord God, king of heaven,
God the Father almighty,
Lord, only-begotten Son, Jesus Christ,
Lord God, lamb of God, Son of the Father
you who take away the sins of the world,
have mercy on us;
you who take away the sins of the world,
receive our prayer;
you who sit at the right hand of the Father,
have mercy on us.
For you only are holy. You only are Lord
You only are most high, Jesus Christ.
With the Holy Spirit, in the glory of God the Father.
Amen.*

13. ERSTER ALLELUIAVERS ZUM WEIHNACHTSFEST

Alleluia, alleluia.
Dominus Dixit ad me: Filius meus es tu,
ego hodie genuite. Alleluia.

FIRST ALLELUIA FOR CHRISTMAS

*Alleluia, alleluia.
The Lord said unto me: You are my Son,
today I have begotten you. Alleluia.*

14. ZWEITER ALLELUIAVERS ZUM WEIHNACHTSFEST

Alleluia, alleluia.
Dies sanctificatus illuxit nobis: venite gentes,
et adorete Dominum: quia hodie descendit lux magna
super terram. Alleluia

SECOND ALLELUIA FOR CHRISTMAS

*Alleluia, alleluia.
A holy day has dawned upon us: come all ye peoples
and adore the Lord: for today a truly great light has
descended upon the earth. Alleluia.*

15. ERSTER ALLELUIAVERS ZUM PFINGSTFEST

Alleluia, alleluia.
Emitte Spiritum tuum et creabuntur:
et renovabis faciem terrae. Alleluia.

FIRST ALLELUIA FOR PENTECOST

*Alleluia. Alleluia.
Send out your Spirit and they shall be created
and you shall renew the face of the earth. Alleluia.*

16. ZWEITER ALLELUIAVERS ZUM PFINGSTFEST

Alleluia, alleluia.
Veni Sancte Spiritus, reple tuorum corda fidelium:
et tui amoris in eis ignem accende. Alleluia.

SECOND ALLELUIA FOR PENTECOST

*Alleluia, alleluia.
Come, Holy Spirit, fill the hearts of your faithful:
and ignite the fire of your love within them. Alleluia.*

17–18. Berlin Mass

17. VENI SANCTE SPIRITUS

Veni Sancte Spiritus, et emitte
coelitus lucis tuae radium;
veni pater pauperum, veni dator munerum,
veni lumen cordium;
consolator optime, dulcis hospes animae,
dulce refrigerium;
in labore requies in aestu temperies,
in fletu solatium.
O lux beatissima, reple cordis intima
tuorum fidelium.
Sine tuo numine nihil est in homine,
nihil est innoxium.
Lava quod est sordidum, riga quod est aridum,
sana quod est saucium.
Flecte quod est rigidum, fove quod est frigidum,
rege quod est devium.
Da tuis fidelibus, in te confidentibus,
sacrum septenarium.
Da virtutis meritum, da salutis exitum,
da perenne gaudium. Amen. Alleluia.

*Come, Holy Spirit, and give out
the heavenly radiance of your light;
come, father of the poor, come, giver of gifts,
come, light of all hearts;
best of comforters, sweet guest of the soul,
refreshingly sweet;
rest in labour, calm in the storm,
solace in weeping.
O most blessed light, fill the inmost heart
of thy faithful.
Without your power there is nothing in a man,
nothing is wholesome.
Wash what is soiled, water what is parched,
heal what is wounded.
Bend what is set firm, warm what is cold,
rule over what has gone astray.
Give to your faithful, who trust in you,
your sevenfold gifts.
Reward the virtuous release the rescued,
give joy for ever Amen. Alleluia.*

18. CREDO

Credo in unum Deum, Patrem omnipotentem,
factorem coeli et terrae,
visibilem omnium, et invisibilem.
Et in unum Dominum Iesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante omnia saecula,
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum, consubstantialem Patri,
per quem omnia facta sunt.
Qui propter nos homines, et propter nostram
salutem descendit de coelis, et incarnatus est
de Spiritu Sancto ex Maria virgine,
et homo factus est. Crucifixus etiam pro nobis:
sub Pontio Pilato, passus et sepultus est.
Et resurrexit tertia die, secundum
scripturas. Et ascendit in coelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria, iudicare vivos
et mortuos: cuius regni non erit finis.
Et in Spiritum Sanctum Dominum, et vivificantem:
qui ex Patre Filioque procedit,
qui cum Patre et Filio simul adoratur
et conglorificatur: qui locutus est per prophetas.
Et unam sanctam catholicam
et apostolicam ecclesiam. Confiteor unum
baptisma in remissionem peccatorum.
Et expecto resurrectionem mortuorum,
et vitam venturi saeculi. Amen.

*I believe in one God, Father almighty,
maker of heaven and earth,
of all visible and invisible things.
And in one Lord Jesus Christ,
the only-begotten son of God,
born of the Father before all ages,
God from God, light from light,
true God from true God,
begotten not made, consubstantial with the Father
by whom all things were made.
Who for us men, and for our salvation,
came down from heaven, and was incarnate
by the Holy Spirit through the virgin Mary,
and was made man. He was also crucified for us:
under Pontius Pilate he died and was buried.
And on the third day he rose again in accordance
with the scriptures. And ascended into heaven:
he sits at the right hand of the Father.
And he will come again with glory to judge the living
and the dead: there will be no end to his kingdom.
And in the Holy Spirit, Lord and giver of life:
who comes from the Father and the Son,
who with the Father and the Son together is adored
and glorified; who spoke through the prophets.
And in one, holy, catholic
and apostolic church. I confess one
baptism for the remission of sins.
And I await the resurrection of the dead
and the life of the world to come. Amen.*

19–20. Berlin Mass

19. SANCTUS

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

20. AGNUS DEI

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi dona nobis pacem.

*Holy, holy, holy,
Lord God of hosts
Heaven and earth are full of your glory.
Hosanna in the highest.*

*Blessed is he who comes in the name of the Lord.
Hosanna in the highest.*

*Lamb of God, you who take away the sins of the world,
have mercy on us.
Lamb of God, you who take away the sins of the world,
grant us peace*

21. Magnificat

Magnificat anima mea Dominum, et exultavit spiritus meus in Deo salutare meo, quia respexit humilitatem ancillae suae. Ecce enim ex hoc beatam me dicent omnes generationes, quia fecit mihi magna, qui potens est, et sanctum nomen eius, et misericordia eius a progenie in progenies timentibus eum. Fecit potentiam in brachio suo, dispersit superbos mente cordis sui, deposuit potentes de sede et exaltavit humiles; esurientes implevit bonis et divites dimisit inanes. Suscepit Israel puerum suum, recordatus misericordiae, sicut locutus est ad patres nostros, Abraham et semini eius in saecula.

Magnificat anima mea Dominum.

My soul doth magnify the Lord. And my spirit hath rejoiced in God my Saviour. Because he hath regarded the humility of his handmaid; for behold from henceforth all generations shall call me blessed. Because he that is mighty, hath done great things to me; and holy is his name. And his mercy is from generation unto generations, to them that fear him. He hath shewed might in his arm: he hath scattered the proud in the conceit of their heart. He hath put down the mighty from their seat, and hath exalted the humble. He hath filled the hungry with good things; and the rich he hath sent empty away. He hath received Israel his servant, being mindful of his mercy: As he spoke to our fathers, to Abraham and to his seed for ever.

My soul doth magnify the Lord.

BERLIN MASS

Soprano
Margaret Obenza
Alto
Joshua Haberman (18-20)
Sarrah Sharif (11-17)
Tenor
Orrin Doyle
Bass
Thomas Thompson
Organist
Sheila Bristow



Byrd Ensemble recording session at Church of the Redeemer, Kenmore, WA.

From left to right: Margaret Obenza, Maria Mannisto, Linda Standberg, Christina Siemens, Sarrah Sharif, Joshua Haberman, Orrin Doyle, Markdavin Obenza, Willmark Obenza, Thomas Thompson Jonathan Silvia, Gustave Blazek, and Omaldo Perez