

SIRENE

A MODERN ANSWER TO THE ANCIENT CALL

Privilege (2010)
by Ted Hearne

Sirens (2009)
by Mason Bates

Thirst (2011)
by Paul Crabtree

Voices (2009)
by Eric Banks



THE ESOTERICS DIRECTED BY ERIC BANKS

Friday • 2 March 2012 • 7pm

First Lutheran Church of Richmond Beach
18354 8th Avenue Northwest
Shoreline

Saturday • 3 March 2012 • 8pm

First Congregational Church
752 108th Avenue Northeast
Bellevue

Sunday • 4 March 2012 • 3pm

St John's Episcopal Church
114 20th Avenue Southeast
Olympia

Saturday • 10 March 2012 • 8pm

St Joseph Catholic Church
732 18th Avenue East
Seattle

Sunday • 11 March 2012 • 2pm

Holy Rosary Catholic Church
4139 42nd Avenue Southwest
West Seattle

SEASON 19

SIRENE

A MODERN ANSWER TO THE ANCIENT CALL

PROGRAM

Please turn off all noise-making devices, and refrain from talking during the performance. Thank you.

Voices (2009)

Eric Banks (b 1969)

Sirens (2009)

Mason Bates (b 1977)

- I. from The Odyssey
- II. Die Lorelei
- III. Stelle, vostra mercè...
- IV. Sirinu nuqa rikuni a...
- V. from the book of Matthew
- VI. from The Odyssey

INTERMISSION

Thirst (2011)

Paul Crabtree (b 1960)

Privilege (2010)

Ted Hearne (b 1982)

- I. motive/mission
- II. casino
- III. burning tv song
- IV. they get it
- V. we cannot leave

THE ESOTERICS

Eric Banks, Founding director

Aaron Lichtner	Annaliese Stelzer °	Bayta Maring	Betsy Bæskens
Brian Halbert	Bruce Weber	Chelsea Crabtree	Christine Bell °
Curtis Man	Deb Cahill	Don Kron	Elliot Kraber
Erin Harlan	Gene Hsu	Hanna Benn §	Jacob Grøen
Jason Bush	Jeremy Evans	Jimmy Hoard	Joe Scott
Josh Thorsen	Justine Way	Kathea Yarnell	Keith Horlock §
Kelly Baker °	Kyla Roberts	Kylie Della	Liz O'Donoghue
Maiah Manser	Matt Reed	Melissa Achten	Mitchell Baier °
Octavia McAloon	Omaldo Perez	Rick Sipe	Robert Wade
Sam Beckert	Sarah Marroquin °	Sari Breznau °	Whitney Wishart

° soloists in Crabtree · § soloists in Hearne

Daniel Story · *box office volunteer coordinator* · Scott Kovacs · *super-titlist*

T H E E S O T E R I C S

Now in its nineteenth season, Seattle's most innovative chorus has drawn local, national, and international praise for performing rarely-heard compositions of contemporary music for unaccompanied voices, for infusing elements of the literary, theatrical, and visual arts into the typical concert experience, and for inspiring and performing new *a cappella* choral settings of poetry, philosophy, and spiritual writings by composers around the world in a myriad of languages. In early 1992, Eric Banks brought together a group of singing friends to perform his Master's and Doctoral recitals in Choral Studies at the University of Washington. After Banks' recitals were completed, the group wanted to keep singing together, so Banks chose a name for his ensemble based on the Greek adjective *εσωτερικος* – which describes a close-knit community and the secret knowledge that its members share. Since incorporating with this name in 1993, The Esoterics has performed hundreds of concerts throughout the Pacific Northwest, has commissioned and premiered hundreds of new works for *a cappella* voices in dozens of languages, and has mastered many of the most virtuosic choral works of the last century in concerts described as “compelling,” “crafted,” “luxuriant,” “lyrical,” “sumptuous,” and “superb.” The Esoterics has released fourteen CD recordings – and has been honored as the only North American chorus invited to compete in the 2000 Cork International Choral Festival (Ireland), the 2001 Certamen Coral de Tolosa (Spain), and the 2006 Harald Andersén International Choir Competition in Helsinki (Finland). As well, The Esoterics has demonstrated its continuing commitment to choral education in becoming the only choral ensemble in Washington State that grants continuing-education credit to its members who also teach in the public schools. In recognition for its efforts in choral education and innovation, The Esoterics has been honored four times with the ASCAP and Chorus America national Award for the *Adventurous Programming of Contemporary Music* (in 2001, 2003, 2006, and 2008). The Esoterics has been honored to receive grants from the arts commissions of Washington State, King County, and the City of Seattle, as well as funding from ArtsFund, Boeing, Expedia, Microsoft, the Seattle Foundation, Aaron Copland Fund for Music, and The National Endowment for the Arts. The Esoterics is a proud member chorus of ACDA (the American Choral Director's Association), Chorus America, IFCM (the International Federation for Choral Music), and GALA (the Gay and Lesbian Association of Choruses).

M I S S I O N S T A T E M E N T

The Esoterics is a Seattle-based vocal ensemble that is dedicated to performing and perpetuating contemporary *a cappella* choral settings of poetry, philosophy, and spiritual writings from around the world.

While cultivating artistic expression and cultural understanding among its singers and audience alike, The Esoterics aspires to reflect the beauty, power, and significance that are inherent in the music of our time.

E R I C B A N K S

As a conductor, composer, instructor, vocalist, linguist, and ethnomusicologist, Eric Banks has garnered significant acclaim as one of the most creative and compelling choral directors in the United States – for his unwavering commitment to new music for unaccompanied voices. In 1992, Eric founded The Esoterics, a professional-caliber chamber chorus in Seattle whose mission is to perform and perpetuate contemporary choral music beyond the scope of the established *a cappella* canon. In 2004, Banks founded yet another group, the all-male vocal ensemble *Ædonis*, whose mission is to perform choral music exclusively by gay and lesbian composers. After completing his BA in Composition at Yale University in 1990, Eric relocated to Seattle to study in the departments of Choral Studies and Music Theory at the University of Washington. His MM thesis (1992) is a performance edition of *Dixit Dominus* by Chiara Margarita Cozzolani; his MA thesis (1995) is a postmodern analysis of Arvo Pärt's symphonic *Credo*; and his DMA dissertation (1996) surveys the choral music of Mexican composer and Aztec ethnomusicologist Carlos Chávez. In 1997, at the conclusion of his graduate study, Banks traveled to Sweden as a Fulbright Scholar and Lois Roth Fellow in order to learn more about its contemporary choral culture. While in Stockholm, Eric sang as a chorister and soloist with several ensembles, including the Swedish Radio Choir and the Eric Ericson Chamber Choir. In his music, Eric is drawn to ideas that are 'esoteric' in origin, and chooses to express concepts that are undiscovered, under-represented, or not easily decipherable to a wider audience. As a composer, Banks has been able to combine his love of poetry, foreign language, classical civilization, comparative religion, and astronomy, to create a growing repertoire for *a cappella* chorus. Banks' commissioned works have been recorded by The Esoterics, and can be found on CDs released on the Terpsichore label. Eric taught music theory, music history, composition, and voice at Cornish College of the Arts from 2004 to 2012. He has been a visiting scholar at the Royal Conservatory of Music and Swedish National Radio in Stockholm, as well as at the Cama Oriental Institute in Bombay, India. Winner of the 2010 *Dale Warland Commission Award* from Chorus America and the American Composers Forum, Eric has received composition and research grants from 4Culture, Seattle CityArtists, Artist Trust, the Washington State Arts Commission, and most recently from the National Endowment for the Arts. Eric lives in Seattle with David Gellman, his partner of fifteen years (who is also The Esoterics' graphic design guru). Eric is a member of ASCAP.

TEXTS & TRANSLATIONS

Voices (2009)

by Eric Banks (b 1969)

poetry by Constantine Cavafy,

translated by the composer

Ιδανικές φωνές κι αγαπημένες
'ιδanikes fonēs, ki 'agapimēnes,
Voices, beloved and perfect,

Εκείνων που πεθάναν, ή εκείνων που είναι
'ekinon pu pethanan, 'i 'ekinon pu 'ine
Of those who are now gone,

Για μας χαμένοι σαν τους πεθαμένους.
ja mas h'amēni, san tus pethamēnus;
Or of those who are now lost to us, like the departed;

Κάποτε μες στα όνειρά μας ομιλούνε·
kapote mēs sta 'onira, mas 'omilune,
Sometimes they speak to us when we are dreaming,

Κάποτε μες στην σκέψη τες ακούει το μυαλό.
kapote mēs stin skēpsi, tes 'akui to mialo;
Sometimes we notice them while we are thinking;

Και με τον ήχο των για μια στιγμή επιστρέφουν
ke me ton 'i'ho ton, ja mīa stiγmi, 'epistrefun,
And after they return, even if only for a moment,

Ήχοι από την πρώτη ποίησι της ζωής μας
'i'hi, 'apo tin protī piisi tis zōis mas,
They resound, like the first poetry of our lives,

Σα μουσική, την νύχτα, μακρυνή, που σβύνει.
sa musikī, tin ni'hta, makrini, pu svyni.
Then they recede, like distant music, into the night.

Sirens (2009)

by Mason Bates (b 1977)

poetry from Homer's *Odyssey* (XII:184-191) (I/VI),

Heinrich Heine (II), Pietro Aretino (III), Asunta Beltrán (IV), and Matthew 13 & 18 in the Bible (V)

I. and VI.

Ὀδυσσεῦ, μέγα κῦδος Ἀχαιῶν!
'odyssey, mega kydos 'ak'haion!
Odysseus, great glory of the Achaians!

Νῆα κατάστησον, ἵνα ναιτέρην ὄπ' ἀκούσης.
nēa katasteson, h'ina noiterēn 'opakuses.
Bring in your ship, and listen to our voices.

Οὐ γάρ πώ τις τῆδε παρήλασε νηὶ μελαίνῃ,
'u gar pō tis teide parēlase nēi melainēi,
No one has ever passed us by in a black ship,

Πρὶν γ' ἡμέων μελίγηρυν ἀπὸ στομάτων ὄπ' ἀκούσαι,
prin gēmeon meligēryn 'apo stomatōn 'opakusai,
After hearing the ecstatic song from our honey-dripping lips,

Ἄλλ' ὄ γε τερψάμενος νεῖται καὶ πλείονα εἰδώς.
'allo ge terpsamenos neitai kai pleiona 'eidōs.
And continued on his way with great treasure and knowledge.

Ἴδμεν γάρ τοι πάνθ' ὅσ' ἐνὶ Τροίῃ εὐρείῃ
'idmen gar toi pant'hosēni troiēi 'eureiēi
Indeed, we know that on the plain of Troy

Ἀργεῖοι Τρωῆς τε θεῶν ἰότητι μόγησαν,
'argeioi troēs te thēon 'iotēti mogesan,
The Argives and Trojans suffered by the order of the gods,

Ἴδμεν δ', ὅσσα γένηται ἐπὶ χθονὶ πουλυβοτείρῃ.
'idmen d'hossa genētai 'epi kthōni pulyboteirē.
And we know everything that occurs on this bounteous earth.

II.

Ich weiß nicht, was soll es bedeuten,
I do not know what it could mean,
Daß ich so traurig bin;
That I am so sad;
Ein Märchen aus alten Zeiten,
There is a tale from ancient times
Da kommt mir nicht aus dem Sinn.
That I cannot get out of my mind.

Die Luft ist kühl, und es dunkelt,
The air is cool, and the twilight falls,
Und ruhig fließt der Rhein;
And the Rhine flows quietly by;
Der Gipfel des Berges funkelt
The top of the mountain glitters
In Abendsonnenschein.
In the shining evening sun.

Die schönste Jungfrau sitzet
The most beautiful girl sits
Dort oben wunderbar,
Up there, in great splendor,
Ihr goldenes Geschmeide blitzet,
Her golden jewelry sparkles,
Sie kämmt ihr gold'nes Haar.
As she combs her golden hair.

Sie kämmt es mit goldenem Kamme
She combs it with a golden comb
Und singt ein Lied dabei;
While she sings a song;
Das hat eine wundersame,
It has a marvelous,
Gewaltige Melodei.
Powerful melody.

Den Schiffer im kleinen Schiffe
The boatman in his craft
Ergreift es mit wildem Weh;
Is seized by unrestrained woe;
Er schaut nicht die Felsenriffe,
He does not see the rocky shoals below,
Er schaut nur hinauf in die Höh'.
He only looks above to the heavens.

Ich glaube, die Wellen verschlingen
I think the waves finally swallowed
Am Ende Schiffer uns Kahn;
The sailor and his boat;
Und das hat mit ihrem Singen
And it was with her singing
Die Lorelei getan.
That the Lorelei did this.

III.

Stelle, vostra mercè l'eccelse sfere
Stars, thanks to you, the exalted spheres
Dette del ciel sirene hanno concesso
Known as the heavenly sirens have granted us
A lei non solo in belle note altere
With their beautiful, lofty melodies
Come titol gradito, il nome istesso,
Not only the cherished title of their names,
Ma de la lor perfette armonie vere
But also with their harmonies, perfect and true,
Con suprema dolcezza il suono impresso
Impressed us with the sublimely sweet sound
Ne le sue chiare e nette voci: ond'ella
Of their voices, bright and clear: with which
Quasi in lingua de gli angioli favella.
They spoke, almost in the language of the angels.

IV.

Sirinu nuqa rikuni a.
Yes, I saw the siren.
Ajina parapi chuqurkuspa.
As I was sitting there in the rain,
Ajina puñuyta chaturqurikasqani.
As though I was day-dreaming.
Chaymanta: "wuu... wuu... mii."
Then: "wuu... wuu... mii."
Libristuta!
Honestly!

Challtikujina rikuq kani,
As an indefinite color I saw them,
Challku kay kinray kay,
On that slope,
Kinray challkujina.
Indeterminate in color.

Chay Lurin arqiñan, chaypi,
There, by Lorenzo's llama corral, I sat,
Kuywapi parapi chukusaq kani,
In a cave, while it was raining,
Chaypi jinapi puñuyta chutushasqani,
As though I were carried off in sleep,
Puñuta chutushaqtirqa: "wuu... wuu... ata!"
As though I was day-dreaming: "wuu... wuu... ata!"

Pinkillus "uj."
The flutes sounded "uj."
Chay mirkamantaq sunarqamun, karnawalqa.
From the hollow, it resounded during Carnival.

V.

Jesus was walking beside the Sea of Galilee.
He saw two brothers: Simon and Andrew.
They were casting a net into the sea,
For they were fishermen.

"Come, follow me," Jesus said,
"And I will make you fishers of men."

The kingdom of heaven is like a net,
Which was put into the sea,
And took in every sort of fish.

At once they left their nets, and followed him.

Thirst (2011) **by Paul Crabtree (b 1960)** **poetry by Fleda Brown**

"Jesus met the woman at the well,
And he told her everything she'd ever done."

He is reading the Bible to the scantily clad girls
Draped on his armchair,
Each selected to his specifications -
None having borne a child,
None older than twenty.

The book on his open hand is a flailing bird
Tethered to his darker self,
Anyone who had had a twin that died
Might always be checking to find out "Which one am I?"

Look at him, drumming his fingers on the Bible,
One twin restless inside the other.

One of the girls winds her leg around his
And asks "Was the woman at the well a virgin, Elvis?"
(This is after the part where Jesus says clearly
About the five husbands.)

How carefully, how seemingly reluctantly he's learned
To coax the dark self upward in these situations,
To get a thousand girls screaming
The Samaritan woman's words:
"Sir, give me the water that ends all thirst,"

To see his Bible self
On the other side of the lights,
Grabbing for the sweaty scarf
Thrown from the stage,
Knowing he could be the one
Who gets to be comforted forever.

Privilege (2010) **by Ted Hearne (b 1982)** **texts by the composer (I and III),** **by David Simon (II and IV)** **from Bill Moyers Journal (PBS, 17 Apr 2009),** **and a traditional Xhosa anti-Apartheid song (V),** **translated by Patiswa Nombona and Mollie Stone**

U P C O M I N G E S O T E R I C A

Please join us for the rest of our nineteenth season!

I.

motive/mission

you were always fair
you were almost always kind
weren't you?

you always reached out your hand
you almost always refused to lie
didn't you?

you wouldn't close your shining eyes
would you?

II.

it's almost like a casino
you're looking at the guy winning
you're looking at the guy who pulled the lever
and all the bells go off
and all the coins are coming out
of a one-armed bandit
and you're thinking
that could be me.

i'll play by those rules.

III.

flashing window
empty street
burning tv song
stay

IV.

we pretend to need them
we pretend to educate the kids

but we don't

and they're not not foolish
they get it

V.

we cannot leave
this land of our ancestors
on this earth

we are being killed by the monster
on this earth

shuku shuku (the sound of the train)

i want to get on the train
in the morning

oh mother,
it's leaving me behind!

EKSTASE

APPROACHING ECSTASY WITH WHIM W'HIM

18 19 20 May 2012

A collaboration four years in the making, The Esoterics will join forces with choreographer Olivier Wevers, Whim W'Him, St Helens String Quartet, and the Intiman Theatre to present Eric Banks' choral ballet, inspired by the sensual poetry of Constantine Cavafy.

ANTAMA

HONORING THE HEALING POWER OF COMMUNITY

29 30 June & 1 July 2012

In preparation for The Esoterics' performance at the GALA X festival in Denver, the ensemble will present a program of recent choral works on the theme of community by lesbian and gay composers - including David Conte, Robert Kyr, Steven Sametz, Donald Skirvin, Joan Szymko, and Karen Thomas.

CAGE

JOHN CAGE CENTENNIAL

7 8 9 September 2012

To commemorate the centenary of this aleatoric American composer, The Esoterics will perform a program of John Cage's entire *a cappella* oeuvre.

MYSTIKOS

GIVING VOICE TO THE INEFFABLE

6 7 13 14 October 2012

A choral program enshrouded in the mystical, including works by Aaron Jay Kernis, Robert Moran, and Steven Sametz, as well as this year's POLYPHONOS winners: Rita Ueda, and Zachary Wadsworth, and Philip Wharton.

SYBILLA

THE COMPLETE HILDEGARD MOTETS OF FRANK FERKO

1 2 8 9 December 2012

Reprising its 2010 meditation on Ferko's motets, The Esoterics will premiere a motet composed specifically to complete the cycle. The group will concurrently release a CD recording of this program.

P A U L C R A B T R E E

Paul Crabtree is a musical innovator whose music straddles the salons of Europe and the saloons of the American West. His music is the product of two cultures, combining the seriousness of the European tradition with the restlessness of the American spirit to produce perceptive works that are relevant to the 21st-century experience. Born in England, Paul graduated from the Music Faculty at the University of Edinburgh, Scotland, where he studied with the renowned contrapuntalist Kenneth Leighton. He was also the keyboard player of a catastrophically unsuccessful garage band called *Goats' Opera*. Winning a scholarship for post-graduate study in composition, he chose the Musikhochschule in Cologne, Germany, where he stayed for two years. Moving to California on a religious quest in his early 20s and becoming an American citizen, he escaped the constrictions of the English class system and integrated into his rigorously disciplined music a passion for progressive rock and pop culture. A strong believer that mythology underpins contemporary experience, he is able to intermingle ideas as diverse as Latin poetry and 1960s girl groups, yet his music maintains a seriousness of purpose that intensifies both 'high' and 'low' cultural references. Paul's work has been the recipient of an *AMC Composer's Assistance Program Award* (2007), four *ASCAP Plus Awards* (2004, 2007, 2008, 2011) and a *Subito Award* from the *American Composers Forum* (2005). Mr. Crabtree's tenure as Composer-in-Residence for the San Francisco Choral Artists in 2004 resulted in *Three Sacred Songs about Religion, Sex and Politics*, which the *Miami Herald* called "an impressive work conveying a spiritual sensibility in a fresh, intelligent and strongly individual voice. Crabtree's music is artfully constructed, challenging for singers and often strikingly beautiful." His first solo CD, *The Metamorphoses of Paul Crabtree* was released in February 2009 on the Arsis label, featuring the two ballet-cantatas: *An American Persephone* and *Dive! a Water Music*.

T E D H E A R N E

A dynamic composer, conductor, and performer with polyglot sensibilities in new and traditional classical music, Ted Hearne is as comfortable in operatic and orchestral works as in rock and choral music. Hearne's compositions are socially engaging, exploring the complexity of contemporary experience with visceral power and raw emotional beauty. His *Katrina ballads* was awarded the 2009 *Gaudeamus International Composers Award* from Music Center the Netherlands, and the recording, on New Amsterdam Records, was named one of the best classical albums of 2010 by *Time Out Chicago* and *The Washington Post*. Ted's music has been performed by the Minnesota Orchestra, the Calder Quartet, The Knights, Pittsburgh New Music Ensemble, Transit Ensemble, and New York City Opera; heard at the MATA Festival, Bang on a Can Marathon, Carlsbad Music Festival, and New York City's (le) Poisson Rouge; and commissioned by Chicago's Third Coast Percussion, Volti Choral Arts Laboratory, Charleston's New Music Collective, the Huntsville Symphony, and the Albany Symphony, among others. Hearne's *Partition* was recently commissioned by the Yale Glee Club for its 150th Anniversary Gala at Carnegie Hall, with the Yale Symphony Orchestra. Hearne's upcoming commissions include works for DITHER Electric Guitar Quartet, Toomai Quintet, and a new work for Ensemble Klang, to be premiered in Utrecht at the Gaudeamus Week 2011. Ted is the artistic director of *Yes is a World*, resident conductor of *Red Light New Music*, and was for five years composer-in-residence of the Chicago Children's Choir. He served as music director for the world premiere productions of works by David Lang Michael Gordon, and Bryan Senti, as well as the American premieres of works by Constantine Koukias and Beat Furrer. Ted received a 2008 Charles Ives Scholarship from the *American Academy of Arts and Letters*, was an artist in residence at the MacDowell Colony in Fall 2009, and has recently completed collaborations with composer JG Thirlwell and renowned film-maker Bill Morrison. Ted attended Manhattan School of Music and Yale School of Music, and has studied with Martin Bresnick, Aaron Jay Kernis, Ezra Laderman, David Lang, Nils Vigeland and Julia Wolfe.

M A S O N B A T E S

The music of Mason Bates fuses innovative orchestral writing, imaginative narrative forms, the harmonies of jazz and the rhythms of techno. Frequently performed by orchestras large and small, his symphonic music has been the first to receive widespread acceptance for its expanded palette of electronic sounds, and it is championed by leading conductors such as Michael Tilson Thomas, Leonard Slatkin, and John Adams. He has become a visible advocate for bringing new music to new spaces, whether through institutional partnerships such as his residency with the Chicago Symphony, or through his classical/DJ project Mercury Soul, which has transformed spaces ranging from commercial clubs to Frank Gehry-designed concert halls into exciting, hybrid musical events drawing over a thousand people. This season, Riccardo Muti and the Chicago Symphony premiere *Alternative energy*, an 'energy symphony' that spans four movements and hundreds of years. Another major commission, *Mass transmission*, receives its premiere on the San Francisco Symphony's Mavericks Festival, and the composer serves as this season's Project San Francisco artist-in-residence at the SFS. The London Symphony Orchestra and Michael Tilson Thomas recently recorded *Mothership*, and the work was subsequently premiered at the Sydney Opera House by the YouTube Symphony to an online audience of 1.8 million. Appearing on programs from the Detroit Symphony to Portugal's famed Casa da Musica is *The B-sides*, a dance suite that drops into five surreal landscapes. Many purely acoustic works complement his diverse catalogue, such as *Desert transport* - recently conducted by Marin Alsop at the Cabrillo Festival - and *Observer in the Magellanic Cloud*, which toured with the superstar chorus Chanticleer.

THE ESOTERICS

BOARD OF DIRECTORS

Betsy Bæskens	Mitchell Baier, <i>Treasurer</i>	Eric Banks, <i>Founding director</i>
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The Esoterics' nineteenth concert season has been sponsored by generous support from:

4Culture
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Seattle's Office of Arts & Cultural Affairs
The Washington State Arts Commission

The Esoterics' continued success as an arts organization is directly related to you and your generosity.

If you are committed to the future of the choral art, then please consider supporting The Esoterics:

invite friends to our performances, purchase our CD recordings,
or make a tax-deductible contribution to the ensemble. Thank you!

If you would like to receive information about future performances,
or are interested in singing or volunteering, then please contact us:

The Esoterics · 1815 24th Ave · Seattle WA 98122-3014 · 206.935.7779 · info@TheEsoterics.org

RECENT RELEASES!

H A P T A D Â M Ã

The seven creations of ancient Persia

The Esoterics' most recent CD release is a concert-length *a cappella* opera by Eric Banks that recounts the creation story of the ancient Zoroastrians. This 75-minute work for 40 voices is the result of Banks' research in India, where he studied the chant and cosmology of the world's oldest monotheism.

C H I A R O S C U R A

Meditating on the cusp of light and darkness

Hot off the presses, The Esoterics' newest CD celebrates the translation of the visual arts into the varied texture and expansive range of choral music. Featured on this CD are some of most virtuosic choral works ever written: including Strauss' *Deutsche Motette* and Schnittke's inimitable *Choir concerto*.

Support The Esoterics' mission and experience this ground-breaking music.
Pick up your copy of these brand-new recordings today!

DISCOGRAPHY

If you would like to take part of The Esoterics experience home with you or share it with a friend, please consider purchasing one or more compact discs from The Esoterics' recording label, Terpsichore Records. The price for each of the ensemble's recordings is \$18, and ELEMENTIA, The Esoterics' double-CD that features works based on the ancient elements: earth, water, air, and fire, sells for \$32. Remember that half the price of any Terpsichore Records' CDs is considered a tax-deductible donation to The Esoterics. All of The Esoterics' CD recordings are available for sale at www.TheEsoterics.org.

BEATA

Songs to the blessed virgin

1997

Works by Bax, Berg, Casals, Distler, Firmino, Gaburo, Grieg, Harbison, Olsson, Pärt, Rautavaara, Sculthorpe, Swayne, Stravinsky, Villa-Lobos, Verdi, Villetta, and Willan.

ANTIPHONIA

Masterpieces for double chorus

1999

Antiphonal masterworks by Lidholm, Martin, Mäntyjärvi, Poulenc, Skirvin, and Walton.

ELEMENTIA

The elements in their season

2001

Works by Asplin, Barber, Bárdos, Britten, Carter, Chávez, Chorbajian, Fisher, Górecki, Jersild, Pizzetti, Schøenberg, Skirvin, Stravinsky, Tippett, Tormis, and Webern.

PENITENTIA

Ancient petitions for mercy and peace

2004

Lenten and pacifist compositions for a cappella chorus by D'hollander, Joubert, Herbolsheimer, Pászti, Pizzetti, Poulenc.

IMMAGINOSA

American inspiration and the modern madrigal

2005

All-American madrigals for springtime by Carter, Finney, Fine, Hawley, Mechem, Paulus, and Skirvin.

AMORE

Love songs by gay composers and arrangers

2006

ÆDONIS' first CD, of works by Banks, Barber, Herbolsheimer, Saint-Saëns, Sametz, Schubert, Skirvin, and Tchaikovsky.

SONETTARIA

The triumph of iambic pentameter

2006

Settings of sonnets for unaccompanied voices and harp by Argento, Banks, Chávez, Crabtree, Froggét, Mäntyjärvi, Moran, Muehleisen, and Werle.

NOTTURNA

Odes and airs for the ephemeral hours

2007

Choral music inspired by the changing of day into night by Asplin, Banks, Kortekangas, Mäntyjärvi, Skirvin, and Vass.

MANDALA

Meditations on the wholeness of being

2008

Sung meditations of Buddhist, Confucian, Hindu, Sufi, and Taoist texts by Adamo, Banks, Muehleisen, Nelson, Paulus, Skirvin, Thome, and Waterfall.

RU'IA

Sacred visions inspired by Islam

2008

A ground-breaking recording of new Islamic choral music by Banks, de Leeuw, Herbolsheimer, and Janmohamed

OURANIA

Dreams that reach across the heavens

2009

Choral masterpieces on celestial themes by Banks, Holten, Poos, Skirvin, and Strauss.

BARBER

Samuel Barber's collected choral works

2010

The first recording by an American choral ensemble to feature all of Barber's works for unaccompanied voices.

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