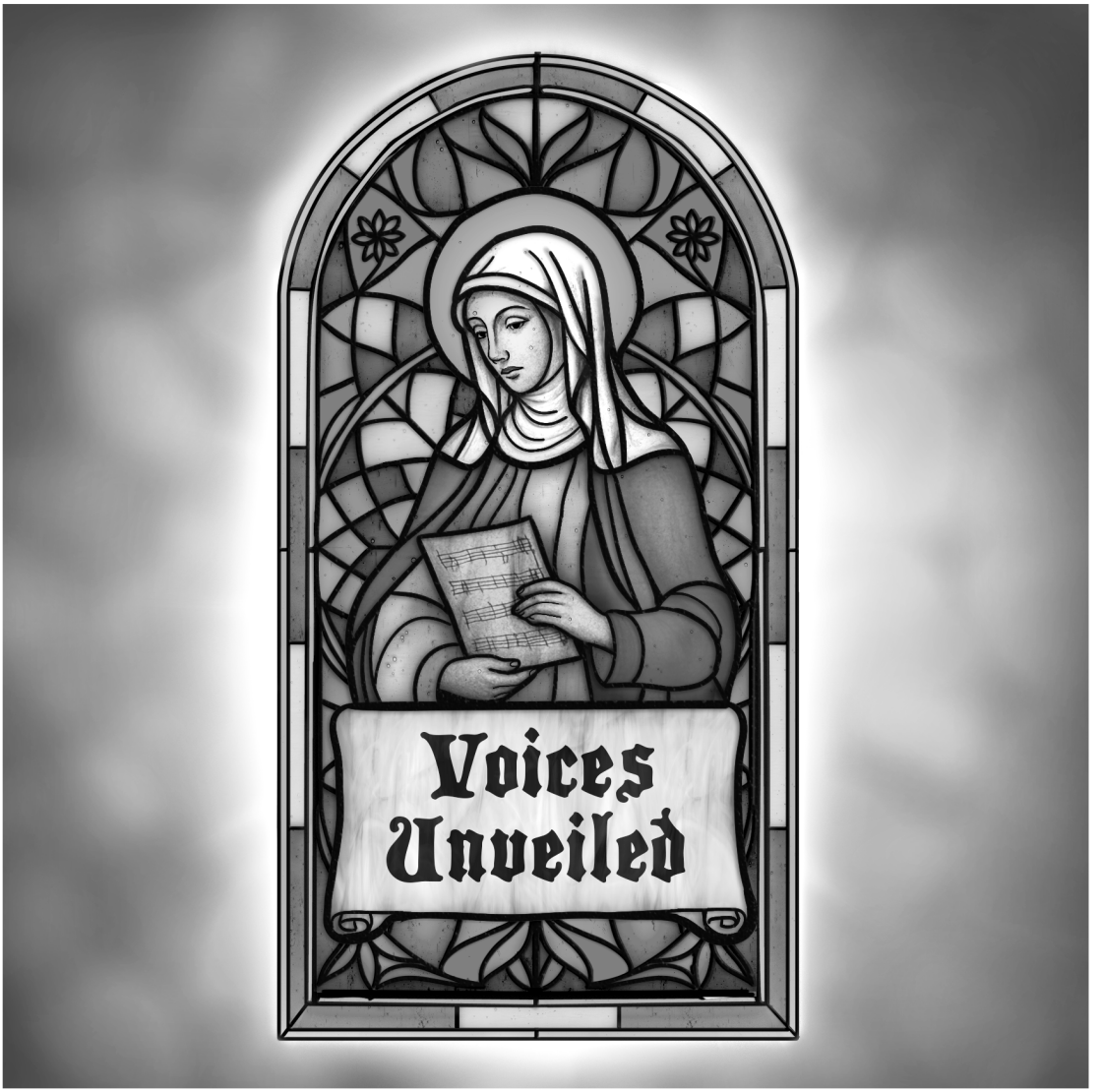
HELIOS
a modern renaissance

25/26 season



November 22 & 23, 2025

About Helios: a modern renaissance

Helios seeks to illuminate music of an earlier age in a way that also celebrates the aesthetic sensibilities of today. Early music does not belong in the dustbin of history, nor does it belong on a pedestal. It belongs in the light of our every day to exalt us. We do not seek to recreate the past, but rather to create an experience which connects us all.

We celebrate the triumph of our musical ancestors, composers whose innovations paved the way for music as we now know it. We celebrate the greatness of the marginalized and underrepresented composers whose female, BIPOC, LGBTQ+, and Jewish voices have been neglected through the centuries. The fire that fuels Helios is the celebration of early music which has the power to transform and transport humankind. All of this is brought to the world by seven accomplished and dedicated singers who are equal partners in all aspects of artistic direction and share a love of early music.

Our Mission

We illuminate early vocal music for contemporary audiences through powerful performance.

Our Vision

- Helios seeks to serve our community, locally and globally, with extraordinary experiences of compelling early music.

- Helios strives to create an organizational structure with a new model of transparency and sustainability.

Performance recordings by

Danya Tiller, soprano

"I have been singing my whole life, from solos in church at age four to making up songs while riding my tricycle in the backyard of my childhood home in Tennessee. I began studying piano at age seven, and sang in choirs through college, where I 'found' my voice and my love for conducting choral music. As a choral artist and soloist with professional choirs, opera companies and orchestras nationwide, I have truly enjoyed the early music engagements the most. The highlight of my career came in the summer of 2016 conducting a festival choir in Carnegie Hall in a newly realized edition of Vivaldi's Gloria for women, and it was a truly glorious and memorable experience!"

Nina Garguilo, soprano

"For as long as I can remember, I have been inspired by music and feel energized when I sing and perform! From belting into my Fisher Price karaoke microphone as a toddler to teaching myself piano to play and sing along to Ella Fitzgerald, music has been integrated with my soul. Some tell me that I don't talk, but sing everything I want to say! It is no surprise that I found my place at home in the vocal arts. I quickly understood my goal as a musician was to collaborate with my peers to form beautiful songs, and more importantly, communicate the text. I believe no matter the genre or style, there is nothing more beautiful than human voices coming together to unify, complement, and lift each other up in song. As the coordinator of voice studies and Director of Choirs at Glendale Community College, I am always learning and discovering new things. I aim to change my students' and audiences' lives for the better with impeccable music, which is why I am beyond thrilled to continue with Helios. Each of my fellow artists constantly inspire me with their intellect and creativity. This season is going to be something truly special!"

Holly Sheppard, alto

"My mom will be the first to tell you I could create a great volume of sound with my voice – I got very used to hearing 'Holly, not so loud.' When I decided to pursue visual arts as a career path, I wasn't sure I would be able to continue singing as I had hoped. I started my career in video games, but continued voice lessons and sought to join a community ensemble. I got a call about a professional choir needing a singer. Feeling completely out of my league, I swallowed my nerves and auditioned. Twenty years later, and I am still singing with that ensemble: the Phoenix Chorale. I'm so grateful that I decided music was more important than nerves! I still work in the visual arts as Senior World Builder at 31ST Union, working on an unannounced AAA video game. However, that decision to show up and audition launched so many opportunities. I have had the honor to sing as a soloist or in a choral setting with many fantastic organizations over the years and I am so proud to sing with my friends in Helios!"

Nate Pence, countertenor

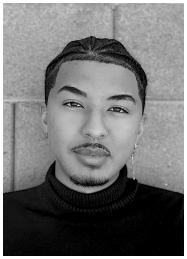
"Two facts about my life: 1) I used to tour the world with three-time Grammy Award winning vocal ensemble Chanticleer as chair one soprano. 2) I once witnessed someone unknowingly discover a recording of me singing art songs, and they said 'Oh, I get it. It's Miss Piggy doing opera.' Take from this what you will."

James Grandjean, tenor

"I found my love of singing at the age of four and since then it has been nearly impossible to shut me up. From performing at community and church events to giving mini concerts for friends and family in my living room, music-making was always my central passion. I was also encouraged to pursue the arts by my parents, especially my late father who was a former theatre and opera critic. Some of my fondest memories include Saturday morning chores with his vinyl recording of Carmen blaring throughout the house, and accompanying him to many concerts, musicals, and operas where he would almost invariably tear up with emotion. I wanted to evoke that kind of catharsis for others and found that I could through song. In college I discovered my love of early music when as a freshman I was cast in the titular role of Purcell's Dido and Aeneas. I found baroque music so satisfying to interpret, and I became specifically fond of the collaborative nature of renaissance polyphony. After college, I moved to New York City where I explored this love of early choral music further while working in an eight-part Schola at Holy Trinity Cathedral. Since moving to the valley six years ago, I have been lucky enough to sing with multiple organizations including the Phoenix Chorale, who I joined in 2022. There is a deeply moving magic in working with others to express the meaning of a text and create a rich tapestry of sound. I'm so humbled to be doing that this season with this fabulous group of musicians!"

Jason Raetz, baritone

Jason spent 4 seasons performing with Helios and is thrilled to be returning this season! Jason earned a B.M. in Music Education from Western Michigan University under the direction of Dr. Joe Miller and Dr. James Bass, and an M.M. in Choral Conducting from Northern Arizona University under the direction of Dr. Edie Copley. A native of Phoenix, Jason grew up singing and learning music in the Phoenix Boys Choir and has gone on to perform as a soloist with the Flagstaff Master Chorale and Early Music Michigan. Jason is in his ninth season with the Phoenix Chorale. Most recently he performed "At War With Ourselves", by Michael Ables, with the Kronos Quartet, as well as "Considering Matthew Shepard", by Craig Hella Johnson, with Sedona Academy of Chamber Singers. Notable recordings he has been involved in include: Helios's album, à7 (2021), Peace and Reconciliation: Choral Music, music composed by Michael Hoppé (2020), and Nils Lofgren's album Blue With Lou (2019). For nearly 10 years he has taught music at several schools around the valley and was a director with the Phoenix Boys Choir. Most recently, Jason directed large high school and middle school choirs at Arizona School for the Arts. Currently, Jason works at MPSW, one of the valley's largest rep sales companies providing HVAC solutions in the commercial and industrial industries.



Jordan Murillo, bass

In my life, I have always found music to be my safe space: somewhere I could always go to change my landscape, no matter where I was. I find music extremely cathartic and necessary in every capacity: whether riding my bike to school, listening to anything from Kendrick Lamar to Rachmaninoff, or listening to my mother pace the computer room singing anything from RnB to Arias. I only began singing in High school and found it to be my best musical option as I've always been terrible with instruments. I often say all of the talent in my body went to my voice, and this may sound conceited, but trust me, you've never seen me dance (or paint for that matter). Everything about choral music always piqued my interest. When I listen closely I hear a shimmer in certain choirs when certain vowels are placed just right. The idea that each voice has to lock in together to create one beautiful thing has always felt poetic to me. I didn't know that anything could get better than listening to choral music, until I got the opportunity in High School to sing in St. Paul's Cathedral in London. I will always remember singing Palestrina's Alma Redemptoris Mater. I sang the first line, which is a small solo, and can remember hearing my voice bouncing around the ceiling of the cathedral. I find these magic moments are a part of every single performance, and having the opportunity to find them with the singers of Helios, is an absolute honor.

Notes

Classical music, its history and tradition, has always been shaped through the lens of those in power. Most often, this history is taught as a lineage of great men: Monteverdi, Bach, Mozart, Beethoven, Brahms, Wagner, Stravinsky, and John Williams. Yet in the margins, in cloisters, in private court chambers, in homes, in the countryside, and across the world, these men were not the only great composers.

In Voices Unveiled, we restore and recognize the greatness of women whose music has been left out of history books and musical tradition. We attempt to pull back the veil of history on composers who, even within the constraints of their time, channeled their need to create into enduring works of art. Share this time with us and the spirits of the past as we commune together in a tapestry of music seldom presented in modernity.

You will hear music made in convents by Hildegard von Bingen, Isabella Leonarda, and Sulpitia Cesis, who used their separation from patriarchal society to cultivate their musical greatness. You will also hear women who were recognized in their time as masterful composers and performers: Maddalena Casulana, the first woman to have a book of madrigals printed; Barbara Strozzi, a woman who commanded the gaze of Venice; and the "Tenth Muse" of the Americas, Sor Juana Inés de la Cruz, known in her day as "The Phoenix of Mexico." Finally, you will hear the intricate, polyphonic harmonies of Raffaella and Vittoria Aleotti: maestras of the Italian 16th century.

At Helios, our mission is not just to perform early music, but to illuminate it for *now*. These pieces are not artifacts to be dusted off; they are living, breathing testaments to the human need to create.

Program

Comtessa
De Dia
c.1140-1212

A chantar m'er de so qu'eu no volria

A chantar m'er de so qu'eu no volria	*To sing I must of that which I would rather not*
Tant me rancur de lui cui amia	*So bitter I am towards he who is my love:*
Car ieu l'am mais que nuilla ren que sia;	*for I love him more than anyone;*
Vas lui no'm val merces ni cortesia	*my kindness and courtesy make no impression on him,*
Ni ma beltatz ni mos pretz ni mos sens,	*not my beauty, my virtue, or my intelligence;*
C'atressi'm sui enganad' e trahia	*so I am deceived and betrayed,*
Com degr'esser, s'ieu fos desavinens.	*as I should be if I were unattractive.*

Rafaella
Aleotti
c.1570-1648

Audivi Vocem

Audivi voce in caelo,	*I heard a voice in heaven,*
duorum angelorum dicentium:	*of two angels saying:*
timete Deum,	*fear God,*
et date claritatem illi et adorate eum,	*and give him glory, and worship him*
qui fecit caelum et terram,	*who made heaven and earth,*
mare et fontes aquarum.	*the sea and the springs of water.*

Vittoria
Aleotti
c.1570-1648

Io v'amo vita mia

Io v'amo, vita mia,	*I love you, my life*
volli sovente dire	*I often tried to say this*
ed ardo ahi lasso.	*and my love burns me up*
Chiuse la voc'entro le labbi amore	*but Love locked my lips*
e vergogna e timore	*and shame and fear*
e mi cangiar d'huom vivo in muto sasso.	*changed me into a dumb stone.*
Amor, ma se to vuoi ch'i miei martiri,	*Love, if I must suffer*
Io pur taccia e sospiri.	*I will stay silent, and sigh*
Tu dilli à lei che mi consuma e sface	*You tell her who consumes and ruins me*
e le riscalda il sen con la tua face.	*and kindle her heart with your torch!*

Vittoria
Aleotti
c.1570-1648

Se del tuo corpo

Se del tuo corpo hoggi la stampa horrenda	*If I gaze upon the terrible marks on your body*
miro e penso al	*And I think about*
tormento empio et attroce	*the cruel and atrocious torment*
che soffer t'hai per me	*That you suffered for me*
pendendo in croce	*by hanging on the cross.*
perch'io da'l tuo martir	*So that from your martyrdom*
salute prenda.	*I might receive salvation,*
Com'è che il freddo cor non si raccenda?	*How is it that my cold heart is not rekindled?*
Che d'amor vann'hor viva fiamma coce?	*Which burns with the living flame of vain love?*
Ma, lassa quel che giova	*Alas, that which is beneficial*
e quel che noce	*and that which harms*
esser non può che ciec'alma comprenda.	*Encumbers the mind and clouds its sight,*
Però Signor che vedi quanto errore	*But Lord, who see how much error*
la ment'ingombri'e'l suo vedere appanni,	*clutters the mind and clouds its vision,*
allumma homai le mie tenebre oscure,	*light up my dark shadows now,*
che se scorta sarò dal tuo splendore,	*for if I am escorted by your splendor*
spero pentita de' miei mal spesi anni	*I hope to repent of my ill-spent years*
a te ridur me'e'in te ponner mie cure.	*to return me to you and place my cares in you.*

Isabella
Leonarda
c.1620-1704

Ave Regina Coelorum

Ave Regina coelorum,	*Hail, Queen of Heaven.*
Ave Domina Angelorum:	*Hail, Lady of Angels*
Salve radix, salve porta,	*Hail, root, hail, gate*
Ex qua mundo lux est orta:	*From whom unto the world a light has arisen:*
Gaude Virgo gloriosa,	*Rejoice, glorious Virgin*
Super omnes speciosa,	*Lovely beyond all others,*
Vale, o valde decora,	*Farewell, most beautiful maiden,*
Et pro nobis Christum exora.	*And pray for us to Christ.*

Hildegard von
Bingen
1098-1179

O Frondens Virga

O frondens virga,	*Oh blossoming bough*
in tua nobilitate stans	*standing in all your nobility*
sicut aurora procedit:	*just as the morning awakens:*
nunc gaude et letare	*so now rejoice and be glad,*
et nos debiles dignare	*though we are frail deem us worthy,*
a mala consuetudine liberare	*keep us from falling into habitual wickedness*
atque manum tuam porrige	*and also extend your hand out to*
ad erigendum nos.	*help us stand upright.*

Sulpitia
Cesis
c.1577-?

Stabat Mater

Stabat Mater dolorosa	*The sorrowful mother*
juxta crucem lacrimosa,	*stood beside the cross, weeping,*
dum pendebat Filius.	*while her son hung there.*
Cujus animam gementem,	*Her grieving, sorrowful soul,*
contristatam et dolentem,	*deeply troubled, and in anguish,*
pertransivit gladius.	*was pierced by the sword.*
O Quam tristis et afflicta	*Oh, how sad and afflicted*
Fuit illa benedicta	*was that blessed*
Mater unigeniti!	*Mother of the Only-Begotten!*
Quis est homo qui non fleret,	*Who is he that would not weep,*
Christi Matrem si videret	*if he behold the Mother of Christ*
In tanto supplicio?	*in such torment?*
Sancta Mater, istud agas:	*Holy Mother, do thou grant this:*
Crucifixi plagas	*let the wounds of the Crucified*
cordi meo valide.	*be imprinted on my heart.*
Tui Nati vulnerati,	*Of the wounded Son,*
iam dignati pro me pati,	*who deigned to suffer for me,*
pænas mecum divide.	*share with me the pains.*
Fac me plagis vulnerari,	*Let me be wounded with his wounds,*
Cruce hac inebriari,	*let me be overwhelmed by the cross,*
Ob amorem Filii.	*for the love of the Son.*
Quando corpus morietur,	*And when my body dieth,*
Fac, ut animae donetur	*grant that my soul may be given*
Paradisi gloria. Amen.	*the glory of Paradise.*

Rafaella
Aleotti
c.1570-1648

Ego flos campi

Ego flos campi
et lilium convallium.
Sicut lilium inter spinas
sic amica mea inter filias.
Sicut malus inter ligna silvarum,
sic dilectus meus inter filios.

I am the flower of the field
and the lily between the valleys.
Like the lily between the thorns,
so is my love among the daughters.
Like the apple tree among the forest,
so is my beloved among the sons.

I N T E R M I S S I O N

Anonymous
15th century

La Rosa enflorece

La Rosa enflorece,
en el mez de mayo
Mi alma s'escurece,
sufriendo del amor.

The rose blooms
in the month of May,
my soul darkens;
wounded by love,

Los bilbílicos cantar,
sospiran del amor
Y la pasión me mata,
muchigua mi dolor.

The nightingales sing,
they're yearning for love,
and it's passion that kills me;
it greatens my pain.

Más presto ven Palomba,
más presto ven a mí
Más presto tú mi alma,
que yo me voy morir.

Quickly, come, dove
quickly, come to me,
quickly, my love;
death shall soon befall me.

Juana Inés
de la Cruz
(1651-1695)

Madre la de los primores

Madre, la de los primores,
la que es virgen siendo madre,
la madre de tantas hijas,
y madre de tantos padres.
Goza hoy en tu templo felicidades,
pues de tu esposo eres divino Atlante.

Mother, the one most beautiful,
the one who is both virgin and mother,
the mother of so many daughters,
and mother of many fathers.
Enjoy a celebration today in your temple
because of your husband you are divine Atlantean.

Señora reformadora,
la que a sus benditos frailes,
los trae por esos desiertos,
al sol, a la nieve, al aire.
Goza hoy en tu templo felicidades,
pues de tu esposo eres divino Atlante.

Woman Reformer,
the one who for her blessed friars,
brings them through those deserts,
In the sun, in the snow, in the air.
Enjoy a celebration today in your temple
because of your husband you are divine Atlantean.

Comtesa
De Dia
c.1570-1648
(Arr. Mara Aranda)

Fin ioi me don alegranssa:

Fin ioi me don' alegranssa	*Fine joy gives me great happiness*
Per qu'eu chan plus gaiamen,	*Which makes me sing more gaily,*
E no m'o teing a pensanssa,	*And it weighs me not to think*
Ni a negun penssamen,	*Nor have any dark thoughts*
Car sai que son a mon dan	*For fear of the harm*
Fals lausengier e truan,	*False gossipers may bring,*
E lor mals diz non m'esglaia:	*Their bad words don't slay me:*
Anz en son dos tanz plus gaia.	*They only make me twice as gay.*

Katarina
Assandra
c.1590 - after 1618

Duo Seraphim

Duo seraphim clamabant alter ad alterum:	*Two seraphim cried one to the other:*
Sanctus Dominus Deus Saboath.	*Holy is the Lord God of Sabaoth.*
Plena est omnis terra gloria ejus.	*The whole earth is full of his glory.*
Tres sunt, qui testimonium dant in coelo:	*There are three who bear witness in heaven:*
Pater, Verbum	*the Father, the Word,*
et Spiritus Sanctus:	*and the Holy Spirit:*
et hi tres unum sunt.	*And these three are one.*
Sanctus Dominus Deus Sabaoth.	*Holy is the LordGod of Sabaoth.*
Plena est omnis terra gloria ejus.	*The whole earth is full of his glory.*

Maddalena
Casulana
c.1544-1590

Il vostro dipartir

Il vostro dipartir, donna,	*Your departure, lady,*
mi diede noiosa vita	*leaves my life insipid*
E con si dubbia spene di voi, caro mio bene	*And my hope for you is so unsure, my dearest,*
Ch'alti si n'pera di cit fia cagione	*That I aspire to nothing less*
Le vostr'alme virtut' al mondo sole	*Than your soul, the only virtue in the world.*
E rio timor mi spinge ond' i miei lumi	*And fear brings tears repeatedly to my eyes*
Sembran d'amare lacrime duo fiumi.	*As if they were two streams of bitter tears.*

Maddalena
Casulana
c.1544-1590

Morir non puo

Morir non puo'l mio core,	*My heart cannot die:*
E ucciderlo vorrei poi che vi piace,	*and yet, to please you, I want it to.*
Ma trar non si puo fuore,	*But it can't be ripped from your breast*
Dal petto vostro ove gran tempo giace,	*where it has lived so long,*
Et uccidendol' io come desio,	*and if I were to end it—as I want to—*
So che morreste voi morend' anch' io.	*I know my death would be your death too.*

Barbara
Strozzi
(1619-1677)

Silentio nocivo

Dolcissimi respiri	*Sweetest breaths*
De' nostri cori amanti	*are the passionate words and songs*
Son le parole affettuose e i canti.	*of our loving hearts.*
Sfoga, o mio core,	*Express, oh my heart,*
il tuo cocente ardore,	*your burning desire,*
Se tal'hor non ti tocca	*when at times you cannot*
Nodrirti almen di due soavi baci.	*at least nourish yourself with two sweet kisses.*
Afflittissima bocca,	*Afflicted mouth,*
Stolta sei se tu taci:	*you're foolish if you remain silent:*
Parla, canta, respira, esala il duolo,	*Speak, sing, divulge your suffering,*
Canta, canta, che solo	*sing, sing, for only*
Dolcissimi respiri…	*Sweetest breaths…*

Barbara
Strozzi
(1619-1677)

Il contrasto de' Cinque Sensi:

Chi di noi vaglia più,	*Who among us is most worthy,*
E di gioia maggior ministro sia,	*and is the greatest source of joy,*
Fiera lite ognor fu.	*has always been a fierce f*ight.
Io miro, io sento, io gusto,	*I see; I hear; I taste;*
io fiuto, io tocco,	*I smell; I touch;*
E nella donna mia	*and in my lady sometimes,*
Tal'hor, anco mercé d'un picciol bacio,	*thanks to just one little kiss,*
Tutto trabocco.	*everything in me overflows.*
Tocca pur quanto sai,	*Touch, then, all you want,*
Che nel sol tocco Amore	*for with touch alone Love*
Il verace gioir non pose mai.	*never attains true delight.*
Ne sia giudice il cor mesto e languente;	*May the sad, languishing heart be the judge;*
"Ohimè" senti ch'il cor dentro ci dice,	*let the heart within say "alas,"*
Ch'un sol bacio,	*and then just one kiss,*
ch'è niente, il fa felice.	*which counts for nothing, makes one happy.*

Comtessa
De Dia
c.1140-1212
Arr. Jordan Murillo

A chantar m'er de so qu'eu no volria

A chantar m'er de so qu'eu no volria	*To sing I must of that which I would rather not*
Tant me rancur de lui cui amia	*So bitter I am towards he who is my love:*
Car ieu l'am mais que nuilla ren que sia;	*for I love him more than anyone;*
Vas lui no'm val merces ni cortesia	*my kindness and courtesy make no impression on him*
Ni ma beltatz ni mos pretz ni mos sens,	*not my beauty, my virtue, or my intelligence;*
C'atressi'm sui enganad' e trahia	*so I am deceived and betrayed,*
Com degr'esser, s'ieu fos desavinens.	*as I should be if I were unattractive.*
Meraveill me cum vostre cors s'orgoilla,	*I wonder at how you have become so proud,*
amics, vas me, per qui'ai razon queu doilla;	*Friend, towards me, and I have reason to lament;*
non es ges dreitz c'autr' amors vos mi toilla,	*It is not right that another love take you away from me*
per nuilla ren que.us diga ni acoilla.	*No matter what is said or granted to you.*
E membre vos cals fo.l comensamens	*And remember how it was at the beginning*
de nostr'amor! Ja Dompnedeus non voilla	*Of our love! May Lord God never wish*
qu'en ma colpa sia.l departimens.	*That it was my fault for our separation.*
Valer mi deu mos pretz e mos paratges	*My worth and my nobility should help me,*
e ma beutatz e plus mos fins coratges;	*My beauty and my fine heart;*
per qu'eu vos man lai on es vostr' estatges	*Therefore, I send this song down to you*
esta chanson, que me sia messatges:	*So that it would be my messenger.*
e voill saber, lo meus bels amics gens,	*I want to know, my fair and noble friend,*
per que vos m'etz tant fers ni tant salvatges;	*Why you are so cruel and savage to me;*
no sai si s'es orgoills o mal talens.	*I don't know if it is arrogance or ill will.*
Mais aitan plus voill li digas, messatges,	*But I especially want you, messenger, to tell him*
qu'en trop d'orgoill an gran dan maintas gens.	*That many people suffer for having too much pride.*

I Can't Believe It's Not Renaissance!

Saturday Feb. 21, 7:30 pm
Sunday Feb. 22, 3:00 pm

A concert dedicated to fabulous pieces that sound like they come from the Renaissance (or earlier) but were actually composed much later. Trick your ears and expand your listening at this special concert.

HELIOS
a modern renaissance

Our Contributors

Athena ($5,000+)

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Gene Holmerud
Robert & Susan Ashton
Dr. Donna Robinson
Carol Young
Carole Downs
Holly & George Sheppard

Theia ($3,000-$4,999)

Robert Dixon
Dr. Kenny Miller
Pat Honiotes
Christy Strauch
Marilyn & Don Kredel

Sol ($1,000-$2,999)

Anonymous
Reginald M. Ballantyne III
Kebba Button
Toby Vaughn Kidd
Kathryn Murphy
Tanya Simpson
Michael Tallino
Michael & Cindy Adams
Margery Bayless
Laurie Goldstein
Peter Mahigian
Donny Peper
Frank Skinner
Danya Tiller
Vince Anderson
Mary Blackwell
Justin Hockemeyer
Ward Mayer
Gail Rittenhouse
Don Steinman & Ruth Greenspan

Fuel the Fire of Helios.
Visit https://www.heliosphx.org/support to donate today.

HELIOS: a modern renaissance is a 501(c)(3) organization.

Concert venue rental costs for this season are provided in memory of Janet Ambrose, sister of Helios board member, Carol Young

Friends of Helios ($5-$999)

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