

HELIOS
a modern renaissance

Where the **Earth** meets the **Sky**



Christ Church of the Ascension
Church of the Epiphany

7:30 pm | saturday, may 14, 2022
3:00 pm | sunday, may 15, 2022

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.

This performance is being recorded by



The Singers

Danya Tiller
soprano



BM Piano Performance, University of Alabama
MM Choral Conducting, University of Alabama
ABD for the DMA, University of Oklahoma.

"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



BFA Vocal Performance, University of Mississippi
MM Vocal Performance, Arizona State University
DMA Vocal Performance, Arizona State University

"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, compliment, 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!"

Stephanie Stickford
alto



BFA Music Business, The Ohio State University
MA Music Education, The Ohio State University
DMA Music Education, Arizona State University

"When I was in the first grade, my class went to see a live performance of "The Barber of Seville." My mom says I talked about the music for days! Who doesn't love Figaro? The next year, my second grade class went to see a live performance of "The Sound of Music." Again, I talked endlessly about what I had seen and heard. These two experiences were unforgettable to my young ears: beautiful singing, enchanting melodies, musicians playing instruments in the orchestra pit -- pure magic! I love to share the power, beauty, and thrill of music with others, as a teacher and performer. I've taught vocal music and music appreciation at all levels, delivered presentations at state and national music education conferences, taught private voice and piano, served as a church musician and soloist, performed bedside concerts for hospice patients, and sung with jazz big bands and combos. I am in my fourteenth season with the Phoenix Chorale, and teach choir, guitar, and AVID at North Canyon High School in the Paradise Valley Unified School District. I am excited and honored to sing in HELIOS, to learn and perform with my very good friends — such talented musicians!"

Josef Curtis
tenor



BM Music, Brigham Young University
MM Vocal Performance, Arizona State University
DMA Vocal Performance, Arizona State University

“When I was four years old, my cousins and I put on a performance for our neighborhood. We made invitations, laid out blankets on our front lawn, and sang children’s songs with home-made microphones to a captivated audience. This was the beginning of my love for singing and performing in an ensemble. I continued to sing in choirs, both large and small, from elementary school through college. In Arizona, I’ve been fortunate to sing with Solis Camerata and True Concord voices and Orchestra, and the Phoenix Chorale. I am a member of the voice faculty at Phoenix College and direct the Bel Canto Choir at Arizona School for the Arts. Helios is an extraordinary ensemble. I count myself lucky to know such brilliant musicians and I look forward to the music we will create this year.”

Kenny Miller
tenor



BM Vocal Performance, University of Wisconsin/Arizona State University
MM Vocal Performance and Pedagogy, Arizona State University
DMA Vocal Performance, Arizona State University

“The first cassette tape I bought with my own money as a kid of ten years old was Vivaldi’s *Four Seasons*. I also bought every *Hooked on Classics* album I could find and played the Handel and Bach tracks until they almost were bare. Because of those albums I was ‘hooked’ on early music. As a young singer and violist, I fell in love with the intricacies and drama of early music, leading me through many twists and turns (singer/assistant conductor with the Phoenix Chorale, founder/singer ArtSong Rising, oratorio soloist) to HELIOS. Currently I am the Director of Choral Activities/Coordinator of Voice Studies as well as the Director of the Honors Program at Phoenix College where I get to work with amazing colleagues and students. I never go to bed dreading the next day.”

Michael Tallino
baritone



BM Music Education, University of Alaska Anchorage
MM Opera Performance, Arizona State University

“Whether trying to knock my dad’s choir director stand over or listening to my grandma out-sing my grandfather’s congregation (the rest of the church sang back-up), music has surrounded my entire life. After getting too cold in Alaska (you can only wear so many scarves) and discovering opera, I relocated to Arizona to study at Arizona State University and continue to perform opera mostly in Arizona and Alaska. Besides singing at every chance I get, I work out the other side of my brain as a Data and Systems Analyst for the University of Alaska Anchorage. I have no words to express how much pleasure I get from singing with Helios and I hope some of that wonder is communicated to you during our performance. The experience of music, shared between everyone in the venue, whether performing or listening, enriches and heals my soul.”

Toby Vaughn Kidd
bass



BM Vocal Performance, Northern Arizona University
MM Vocal Performance, Northern Arizona University

“I think if you'd ask my mom she would say I've always been a performer. When I was four, I joined a performing arts troupe and, as soon as I was old enough, I enrolled in as many performing arts classes as I could at school. When I eventually decided to study music as a career, I honestly don't think I surprised anyone. Since moving back to Phoenix eight years ago, I've had a great number of opportunities to perform as a soloist and with professional ensembles, including Arizona Opera and the Phoenix Chorale. My most rewarding experience was appearing as a soloist on the 2015 Grammy winning Phoenix Chorale and Kansas City Chorale recording of Rachmaninoff *All-night Vigil*. When not on the stage, I am putting my technological skills to work as the manager of Herberger Online Learning at ASU. It's a nice balance to the rigors of an active performance career.”

Notes

Our seventh season draws to a close with a final contemplation on the symbolism of the number 7, or rather 4+3. Four is a number of stability and order of the natural world, four cardinal directions, four seasons, four states of matter, four base human emotions, and the four pillars of the earth that support the heavens. Three represents the divine, our perception of time as past-present-future, unification, the Holy Trinity, and ascent into heaven. It is through this symbolism that we embark on a journey to where the earth meets the sky.

Some moments in this program employ vivid text painting, such as the opening moments of Thomas Weelkes' "O, Lord, Arise" using ascending musical phrases to depict the Lord arising or Handl's "Musica musarum germana," a lively, unusually secular Latin motet describing the joy that music brings to the earth, and the blessing that it brings to the skies. The latter closes with a lively triple meter section, proclaiming how music elevates humans' minds and pleases the "supreme God." Lucitano's chromatically charged "Heu Me, Domine" illustrates both the earth and the heavens above in two sections. Meditating on one's sins, the first part of this piece features the voices ascending with the music growing with relentless tension. The second part invokes the same chromatic tension but seems to relax as the vocal lines begin to gradually descend, closing with the text, "Free me, Lord, from eternal death on the awful day; When Heaven and earth move."

Other pieces in this program focus more on earthly concerns, such as the fervor of war and accompanying sadness of destruction due to loss and ruin, themes present in Juan del Encina's "Levanta Pascual" and Antonio de Robert's "Por Unos Puertos Arriba." Both of these fairly obscure Spanish composers produced music contained in a manuscript known as the *Cancionero de Palacio*, a collection of music from the reign of the two Catholic monarchs, Queen Isabella I of Castille and King Ferdinand II of Aragon. This volume of music is extremely eclectic and features sacred and secular music in the native Castilian as well as Latin, French, Catalan, and Galician-Portuguese (Old-Portuguese) and is a great source for under-represented composers of the time.

Lighter themes of human emotion are seen in Josquin des Prez's "Ma Bouche rit" and Thomas Crecquillon's "Je Suis Ayme" representing the French chanson, and Cipriano de Rore's "Poggiand'al ciel coll'ali" representing the Italian Madrigal, a genre he had a monumental role in shaping. Both French chansons work within the confines of specific rhyming schemes, poetic forms known as "formes fixes." While the text of Crecquillon's piece seems to overflow with love and adoration, Josquin's stings with conflicting emotions, the narrator laughs and weeps at the same time, the eyes and heart taking their turns laughing and crying. More somber in nature is de Rore's telling of Icharus flying too close to the sun, a tragedy transcending the boundaries of the earth and the sky.

The complexity of the human experience causes us to struggle with the balance and unity of the earth below us and the sky above and all of its symbolism. Whether through sacred, secular, emotional or metaphysical means, this recurring duality reminds us of our own daily struggles to find balance and unity in the hidden symbolism of the number 7.

Program

Thomas
Weelkes
1576-1623

O Lord, arise

O Lord, arise into thy resting place,
thou and the ark of thy strength.
Save thy people, good Lord,
and bless thine inheritance.
Let thy priests be clothed with righteousness,
and thy saints sing with joyfulness. Alleluia.

Michael
Praetorius
1571-1621

Wachet auf

Wachet auf, ruft uns die Stimme
Der Wächter sehr hoch auf der Zinne,
Wach auf, du Stadt Jerusalem!
Mitternacht heißt diese Stunde,
Sie rufen uns mit hellem Munde:
Wo seid ihr klugen Jungfrauen?
Wohlauf, der Bräut'gam kömmt,
Steht auf, die Lampen nehmt!
Halleluja!
Macht euch bereit zu der Hochzeit,
Ihr müßet ihm entgegengehn!

Wake up, the voice calls us
The watchmen high on the heights
Wake up, city of Jerusalem!
Midnight names this hour,
They call us with mouths clear:
Where are you wise virgins?
Farewell, the Bridegroom comes
Wake up, take your lamps
Hallelujah!
Prepare for the wedding
You must go to meet him!

Claudio
Monteverdi
1567-1643

Missa In illo tempore: Sanctus

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

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

Holy, holy, holy
Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.

Blessed is he that cometh
in the name of the Lord.
Hosanna in the highest.

St. John
Koukouzelis
14th cent. A.D.

Praise the Lord

αἰνεῖτε τὸν κύριον
ἐκ τῶν οὐρανῶν, ἀλληλοῦσα

Praise the Lord from the heavens,
praise Him in the highest. Alleluia.

Vicente
Lusitano
1520-1561

Heu me Domine

Heu me, Domine, quia peccavi nimis
in vita mea: quid faciam miser,
ubi fugiam,
nisi ad te, Deus meus?

Alas, my Lord, I have sinned greatly
in my life: What should I, poor wretch do
In whom should I find refuge
if not in you, my God?

Libera me, Domine, de morte aeterna
in die illa tremenda
quando coeli movendi sunt et terra.

Deliver me, O Lord, from eternal death,
on that fearful day
when heavens and the earth are moved.

Melchior
Vulpus
1570-1615

Confitebur tibi in organis musicis

Confitebor tibi in organis musicis
pro veritate tua, Deus meus.
Psallam tibi in cithara,
O sancte in Israel.
Exaltabunt labia mea
cum cantavero tibi,
et anima mea quam redimisti.
Alleluia.

*I thank thee, by musical works,
for your truth, O God.
I will sing to you on the harp
O holy one in Israel.
My lips shall be exalted
When I sing praise to thee
And my soul, which you have redeemed
Alleluia*

Intermission

Cipriano
de Rore
c.1515-1565

Poggiand'al ciel coll'ali

Poggiand'al ciel coll'ali del desio,
Icaro il fol'ardir' menol'in parte
Dove si sfe la cera a parte a parte,
Che di pium'e d'orgoli'il padre ordio.

*Rising up to the heavens on wings of desire,
Icarus was led by mad daring to a place
where bit by bit the wax was undone
That his father had woven from feathers and pride.*

Miser, ove ti mena il fatto rio,
Fuor del dritto camin ad infiammarto,
Fer sepultura a le tue membra sparte
Le belle nimphe Galathea e Spio.

*Unhappy one, where the wicked deed leads you,
leaving the straight path to be consumed in flames,
a sepulchre for your scattered limbs
was made by the fair nymphs Galateia and Speio.*

Tal si trova dinanzi al lume vostro,
Donna gentil, ogni ardimento humano
Che d'honor et virtute si desvia,

*Before your light, noble lady,
every human audacity that turns away
from honor and virtue is in the same plight:*

Dinanzi a voi Amor lascivo et vano
Perd'ali e strali.
O dov'è chi mi dia
Per honorarv'assai ingegn'e ingiostro?

*Before you lascivious and vain Love
loses his wings and arrows.
Oh, where is he who might give me
skill and ink to honor you sufficiently?*

Josquin
des Prez
c.1450/5-1521

Ma bouche rit

Ma bouche rit et mon cœur pleure,
Mon cœur pleure et ma bouche rit.

*My mouth laughs and my heart weeps
My heart weeps and my mouth laughs*

Thomas
Crecquillon
c.1505-1557

Je suis aymé

Je suis aymé de la plus belle
Que jamais fust desoubz les cieulx
En contre tous faulx envieulx
Je la soustiendray estre telle.

*I am loved by the most beautiful
Who ever was under the heavens
Against the wrongly envious
I uphold her as such.*

Juan de
Encina
1468-1529/30

Levanta, Pasqual

Levanta, Pascual, levanta,
aballemos a Granada,
que se suena qu'es tomada.

*Get up, Pascual, get up,
Let's take our flock to Granada,
For it sounds like it's taken.*

Levanta toste priado,
toma tu perro y zurrón,
tu zamarra y zamarrón,
tus albogues y cayado.
Vamos ver el gasajado
de aquella ciudad nombrada,
que se suena qu'es tomada.

*Get up quickly,
Take your dog and your pouch,
Your sheepskin and your apron,
Your shawm and your shepherd's crook.
Let's go see the celebration
In that famous city,
For it sounds like it's taken.*

¡O qué reyes tan benditos!
Vámonos, vámonos yendo,
que ya te voy percreyendo
según oyo grandes gritos.
Llevemos estos cabritos
porque habrá venta chapada,
que se suena qu'es tomada.

*O king and queen so blessed!
Let's go, let's get going,
I already believe you,
Hearing great screams.
Let's take these young goats
Because there will be a gilded sale,
For it sounds like it's taken.*

Antonio
de Ribera
fl.1514-1522

Por unos puertos arriba

Por unos puertos arriba
de montaña muy oscura
caminaba el caballero
lastimado de tristura.

*By some doors up
a very dark mountain
walked the knight
pained with sadness.*

El caballo deja muerto
y el a pie por su ventura
andando de sierra en sierra,
de camino no se cura.

*The horse stops dead
so his journey on foot
he walks from mountain to mountain
a way that will not heal him.*

Huyendo de las florestas
huyendo de la frescura
métese de mata en mata
por la mayor espesura.

*Fleeing the flowers
fleeing the open meadows
going from bush to bush
into the deepest forest.*

En sus lágrimas bañado,
más que mortal su figura
su beber y su comer
es de lloro y amargura.

*In his tears he is bathed,
more than any mortal figure
he drinks and he eats
his tears and bitterness.*

Thomas
Morley
1557-1602

Hard by a crystal fountain

Hard by a crystal fountain,
Oriana the Bright lay down asleeping.
The birds they finely chirped, the winds were stilled;
sweetly with these accenting the air was filled.
This is that Fair, whose head a crown deserveth,
which Heav'n for her reserveth.
Leave, shepherds, your lambs keeping,
upon the barren mountain,
and nymphs attend on her and leave your bowers,
for she the shepherd's life maintains and yours.
Then sang the shepherds and nymphs of Diana:
Long live fair Oriana!

John
Wilbye
1574-1638

Draw on sweet night

Draw on, Sweet Night, best friend unto those cares
That do arise from painful melancholy.
My life so ill through want of comfort fares,
that unto thee I consecrate it wholly.

Sweet Night, draw on! My griefs when they be told
To shades and darkness find some ease from paining,
And while thou all in silence dost enfold,
I then shall have best time for my complaining.

Jacob
Handl
1550-1591

Musica Musarum germana

Musica, Musarum germana
chorique Magistra,
laetificare solum nata, beare polum:
en tibi palma suprema datur.

vivat io exhilarans humanas
Musica mentes,
vivat io sumo
Musica grata Deo.

*Music, sister of the Muses
and master of the choirs,
bearing joy to earth and blessing to the skies.
To you be given supreme praise.*

*Long live who elates the human minds
music inspires.
Long live to please
the Supreme God.*

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