

RADIANCE PRESENTS

FALLEN CATHEDRAL

at the Georgetown Steam Plant

04.10.26

PROGRAM

MODULE I: Light of a Cathedral

Edward ELGAR: Lux aeterna

(Choral arrangement of the "Nimrod" variation from the Enigma Variations)

Eric WHITACRE: Sainte-Chapelle

MODULE II: Life-giving Water

PALESTRINA: Sicut cervus

Orlando GIBBONS (arr. Forshaw): Drop, drop, slow tears

Soprano solo: Ruth Schauble

MODULE III: As night falls, we hear stars

Josef RHEINBERGER: Abendlied

Ēriks EŠENVALDS: Stars

MODULE IV: A Requiem for Industry:

Ghost in the Machine

Gregorio ALLEGRI: Miserere mei, Deus

Soprano solo: Ruth Schauble

MODULE V: The Optimism of Human Invention

Orlande de LASSUS: Musica Dei donum optimi

Eric WHITACRE: Leonardo Dreams of His Flying Machine

Radiance transforms the historic Georgetown Steam Plant into a "Cathedral of Industry." The program explores the plant's cavernous environment with a program of choral masterworks including the Allegri *Miserere*, and the shimmering, water-tuned glasses of Ešenvalds' *Stars*. Also on the program is Eric Whitacre's *Leonardo Dreams of His Flying Machine*, a cinematic tour de force that mimics the whirring of gears and the flutter of experimental wings—the sound of invention.

RADIANCE

Markdavin Obenza

SOPRANO

Julia Baker

Lindsey Long

Ruth Schauble

ALTO

Teresa Clark

Lauren Kastanas

Sophia Nash

TENOR

Tim Blok

Michael Sederquist

Stephen O'Bent

BASS

Isaiah Ragland

Arthur Verdusco

Jared White

PROGRAM DEVELOPED BY

Markdavin Obenza

Lauren Kastanas

Tim Blok

LIGHTING DESIGN BY



Jameson Skye

Bridget Long



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MODULE I: Light of a Cathedral

Repertoire: Lux aeterna (Elgar) & Sainte-Chapelle (Whitacre)

The concert begins with an act of consecration. Elgar's *Lux aeterna* — from the "Nimrod" variation of the Enigma Variations — sets the ancient prayer "May light eternal shine upon them" into music that illuminates the space. Whitacre's *Sainte-Chapelle* follows, transforming the Steam Plant's industrial windows into something else entirely: the medieval rose windows of Paris's most luminous chapel, with their reds and blues and golds suspended in sound. Together, these pieces ask us to consider that sacred light has never required stone or stained glass, only an open space and human breath.

Edward ELGAR: Lux aeterna

May light eternal shine upon them, O Lord,
with Thy saints for ever, for Thou art merciful.
Eternal rest grant unto them, O Lord,
and may light perpetual shine upon them.

Eric WHITACRE: Sainte-Chapelle

An innocent girl
Entered the chapel;
And the angels in the glass
Softly sang, "Hosanna in the highest!"
The innocent girl
Whispered, "Holy! Holy! Holy!"
Light filled the chamber,
Many-coloured light;
She heard her voice Echo, "Holy! Holy! Holy!" Softly
the angels sang,
"Lord God of Hosts,
Heaven and earth are full
Of your glory!
Hosannah in the highest!
Hosannah in the highest!"
Her voice becomes light,
And the light sings,
"Holy! Holy! Holy!"
The light sings softly,
"Lord God of Hosts,
Heaven and earth are full
Of your glory!"

-Charles Anthony Silvestri



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MODULE II: Life-giving Water

Repertoire: *Sicut cervus* (Palestrina) & *Drop, drop, slow tears* (Gibbons, arr. Forshaw)

Water shaped this building. Steam was its purpose, its power, its reason for being. Palestrina's *Sicut cervus* — "as the deer longs for flowing streams" — is one of the Renaissance's most beloved pieces, a four-voice setting of a longing that is both physical and spiritual. Gibbons's *Drop, drop, slow tears*, in Christopher Forshaw's arrangement, answers with grief transformed: tears as the water that cleanses. In a space where water once drove turbines and heated a city, these two pieces return it to its oldest meaning.

PALESTRINA: *Sicut cervus*

As the hart longs for the water springs, so
longs my soul for Thee, O God.
My soul has thirsted for the living God: when
shall I come and appear before the face of my
God?
My tears have been my bread by day and by
night, while it is said to me daily:
Where is your God?

Orlando GIBBONS (arr. Forshaw):

Drop, drop, slow tears.

Soprano solo: Ruth Schauble

Drop, drop, slow tears,
And bathe those beauteous feet,
Which brought from Heaven
The news and Prince of Peace.
Cease not, wet eyes,
His mercies to entreat;
To cry for vengeance sin doth never cease.
In your deep floods drown all my faults and fears;
Nor let His eye see sin, but through my tears.



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MODULE III: As night falls, we hear stars

Repertoire: Abendlied (Rheinberger) & Stars (Ešenvalds)

Rheinberger's *Abendlied* — "Evening Song" — settles the room into dusk, its suspensions holding the last light of day. Then Ešenvalds's *Stars* emerge from near silence, water-tuned crystal glasses singing beneath the voices as the ceiling of the Steam Plant becomes a vault of night sky. The cosmos made intimate, played on instruments filled with water in an engine house built to harness steam.

Josef RHEINBERGER: Abendlied

Abide with us, for it is toward evening,
and the day is far spent.

Ēriks EŠENVALDS: Stars

Alone in the night
On a dark hill
With pines around me
Spicy and still,
And a heaven full of stars
Over my head,
White and topaz
And misty red;
Myriads with beating
Hearts of fire
That aeons
Cannot vex or tire;
Up the dome of heaven
Like a great hill,
I watch them marching
Stately and still,
And I know that I
Am honored to be
Witness
Of so much majesty.

-Sara Teasdale



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MODULE IV: A Requiem for Industry: Ghost in the Machine

Repertoire: *Miserere mei, Deus* (Allegri). Soprano solo: Ruth Schauble

Allegri's *Miserere* was written for the Sistine Chapel and famously forbidden to leave its walls until a teenage Mozart transcribed it from memory after a single hearing. Its text is Psalm 51 — have mercy on me, O God, blot out my transgressions, wash me clean — a reckoning with what has been, and what is asking to be made new. Here, surrounded by the silent machinery of an industry long past, that prayer pays homage to our industrial past, with the soprano's ascent into the stratosphere propelling us forward into the future.

Gregorio ALLEGRI: *Miserere mei, Deus*

Have mercy upon me,
O God, after thy great goodness;
according to the multitude of thy mercies
do away mine offences.

Wash me thoroughly from my wickedness,
and cleanse me from my sin.
For I acknowledge my faults,
and my sin is ever before me.

Make me a clean heart, O God,
and renew a right spirit within me.
Cast me not away from thy presence,
and take not thy Holy Spirit from me.

O give me the comfort of thy help again,
and stablish me with thy free Spirit.

-Psalm 51



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MODULE V: The Optimism of Human Invention

Repertoire: *Musica Dei donum optimi* (Lassus) &
Leonardo Dreams of His Flying Machine (Whitacre)

Lassus's *Musica Dei donum optimi* — "Music, the precious gift of God most high" — is a Renaissance celebration of the very art we are practicing: a song about song, joyful and assured. It clears the air for Whitacre's *Leonardo Dreams of His Flying Machine*, which mimics the whirring of gears, the flutter of experimental wings, and the exhilarating, terrifying moment of lift. In this hall where human ingenuity once turned water to steam and steam to light, we end with Leonardo at his drafting table — dreaming, as humans always have, of what we might yet build.

Orlande de LASSUS: *Musica Dei donum optimi*

Music, the gift of the most high God, draws men, draws gods. Music softens harsh spirits, and lifts up sad minds; it moves even the trees themselves and the wild beasts.

Eric WHITACRE: *Leonardo Dreams of His Flying Machine*

I. Tormented by visions of flight and falling, More wondrous and terrible each than the last, Master Leonardo imagines an engine To carry a man up into the sun...

And as he's dreaming the heavens call him, softly whispering their siren-song: "Leonardo. Leonardo, vieni a volare." (Leonardo. Leonardo, come fly.)

L'uomo colle sua congegiate e grandi ale, facciando forza contro alla resistente aria. (A man with wings large enough and duly connected might learn to overcome the resistance of the air.)

II. As the candles burn low he paces and writes, Releasing purchased pigeons one by one Into the golden Tuscan sunrise...

And as he dreams, again the calling, The very air itself gives voice: "Leonardo. Leonardo, vieni a volare." (Leonardo. Leonardo, come fly.)

Vicina all'elemento del fuoco... (Close to the sphere of elemental fire...)

Scratching quill on crumpled paper, Rete, canna, filo, carta. (Net, cane, thread, paper.) Images of wing and frame and fabric fastened tightly. ...sulla suprema sottile aria. (...in the highest and rarest atmosphere.)

III. As the midnight watchtower tolls, Over rooftop, street and dome, The triumph of a human being ascending In the dreaming of a mortal man.

Leonardo steels himself, takes one last breath, and leaps...

"Leonardo, Vieni a Volare! Leonardo, Sognare!" (Leonardo, come fly! Leonardo, Dream!)



RADIANCE is a Seattle-based professional vocal ensemble specializing in the performance of American choral music. The group primarily focuses on performing contemporary works by living composers, including local Pacific Northwest composers. Radiance also performs music from the shapenote and Shaker traditions to celebrate and connect the roots of American choral music to contemporary works.

ARTISTIC DIRECTOR MARKDAVIN O BENZA is a choral director, recording producer, singer, and composer. He is the Director of Choral Activities at Trinity Parish Church in Seattle, WA. As a producer for independent record label Scribe Records, Markdavin has produced CD recordings for over 40 choirs and soloists, of which several have been reviewed in *Gramophone*, *Early Music America*, *Early Music Review*, and *Fanfare*. Markdavin has also produced and directed a number of virtual choirs, including Caroline Shaw's *and the swallow*, which was featured on Modern Choral Masterworks, broadcast by the Canadian Broadcasting Corporation. He has also produced "concertmentaries" and musical broadcasts in collaboration with various music ensembles and artists during the pandemic, including *Shaker Spirituals in Maine* (2021), featuring composer Kevin Siegfried and Radiance for the Library of Congress American Folklife Center.



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