Women's Chorale and Schola Cantorum

Department of Music, University of Richmond

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THE UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC

Presents in Concert

WOMEN'S CHORALE
Mr. David Pedersen, conductor
Dr. Mary Beth Bennett, accompanist

and

SCHOLA CANTORUM
Dr. Jeffrey Riehl, conductor
Dr. Mary Beth Bennett, accompanist

April 14, 2013—3:00 p.m.

Camp Concert Hall
Booker Hall of Music
Program I

_Gottes Zeit ist die allerbeste Zeit, BWV 10_ Johann Sebastian Bach (1685-1750)

1. **Sonatina**

2a. **Chorus**

_Gottes Zeit ist die allerbeste Zeit._

*In ihm leben, weben und sind wir, solange er will._

*In ihm sterben wir zur rechten Zeit, wenn er will._

_God's own time is the best of all times._

_In him we live, move and are, as long as he will._

_In him we die at the appointed time, when he wills._

_(Acts 17:28)_

2b. **Tenor Arioso**

_Ach, Herr, lehre uns bedenken, daß wir sterben müssen, auf daß wir klug werden._

_Ah, Lord, teach us to remember that we must die, so that we might become wise._

_(Psalm 90:12)_

2c. **Bass Aria**

_Bestelle dein Haus; denn du wirst sterben und nicht lebendig bleiben!_ 

_Put your house in order; for you will die and not remain alive._

_(Isaiah 38:1)_

2d. **Chorus and Soprano Arioso with Instrumental Chorale**

**Chorus**

_Es ist der alte Bund: Mensch, du mußt sterben!_ 

_This is the ancient law: man, you must die!_ 

_(Ecclesiastes 14:17)_

**Soprano**

_Ja, komm, Herr Jesu!_ 

_Yes, come, Lord Jesus!_ 

_(Revelation 22:20)_

**Instrumental Chorale**

_Ich hab mein Sach' Gott heimgestellt_ 

_I have brought my affairs home to God,_

_Er mach's mit mir wie's ihm gefällt_ 

_He does with me as it pleases Him,_

_Soll ich all hier noch länger leb'n_ 

_if I should live yet longer here,_

_Nicht wider streb 'n_ 

_I shall not struggle against it;_ 

_Seim Will'nu tu ich mich ganz ergeb'n._ 

_rather I do His will with total devotion._

_(Johannes Leon, 1589, stanza 1)_

Please silence cell phones, digital watches, and paging devices before the concert.
3a. Alto Aria

_In deine Hände befehle ich meinen Geist; du hast mich erlöst,_
_Herr, du getreuer Gott._
Into Your hands I commit my spirit, You have redeemed me,
Lord, faithful God.  

(Psalm 31:6)

3b. Bass Arioso with Chorale

_Bass_  

_Heute wirst du mit mir im Paradies sein._
Today you will be with me in paradise.  

(Luke 23:43)

**Chorale**

_Mit Fried und Freud ich fahr dahin_  
_In Gottes Willen._
With peace and joy I depart  
in God's will,

_Getrost ist mir mein Herz und Sinn,_  
_Sanft und stille._
My heart and mind are comforted,  
calm, and quiet,

_Wie Gott mir verheißen hat:_  
_Der Tod ist mein Schlaf geworden._
As God had promised me:  
death has become my sleep.

_Martin Luther, 1524, stanza 1_

4. Chorus

_Glorie, Lob, Ehr und Herrlichkeit_  
_Sei dir, Gott Vater und Sohn bereit,_  
_Dem heiligen Geist mit Namen!_  
_Die göttlich Kraft_  
_Mach uns sieghaft_  
_Durch Jesum Christum, Amen._
Glory, praise, honor, and majesty  
be prepared for You, God the Father  
and the Son,  
for the Holy Spirit by name!  
The divine power  
Makes us victorious  
Through Jesus Christ, Amen.

_SCHOLA CANTORUM_  
ENSEMBLE 415  
Jeffrey Riehl, conductor

Jennimarie Swegan, *soprano*
Gwendolyn Setterberg, *alto*
Patrick Murphy, *tenor*
Adam Uslan, *bass*
repeated harmonic progression over which a series of variations is composed. It is followed by the striking bass solo “Heute wirst du mit mir im Paradies,” also accompanied by continuo, which now abandons the ostinato form in favor of an imitative relationship with the voice. The bass voice is to be understood as the voice of Jesus, and the imitation between the bass and the continuo as a symbol of the imitation of Christ. While the bass is still singing, the alto enters again and, accompanied by the gembas, sings the chorale “Mit Fried und Freud ich fahr dahin” (With peace and joy I now depart) as the response of humankind to Jesus’s promise. Bach is careful to paint the text: “sanft und stille” (meek and quiet) and “der Tod ist mein Schlaf worden” (death has become my sleep) are marked piano.

The concluding chorale begins with the statement of each line in turn in a simple four-part chorale setting, introduced by a brief instrumental prelude and divided by interline episodes, which mostly form an echo-like but embellished repeat of the line ending (on recorders). The last line, however, is expanded to form a quick-paced fugue, and after a jubilant final climax, with the augmented subject in the soprano, the cantata dies away with an echo effect on the recorders.

The special qualities of this cantata are numerous, but the most striking has to be the overriding significance of the middle movement. Like the architecture of Dresden’s Frauenkirche that features a prominent central dome, the textual and musical structure of BWV 106 is built around the central fugue. This structure is not often found in Bach’s later works, and where it does occur—such as the early cantatas BWV 131 and 4, and later in the Magnificat and the motet Jesu, meine Freude—we do not see anything quite like the concentrated use of the means at Bach’s disposal as in the Actus tragicus. To these resources the chorale is added as a symbol of the Church founded by Christ. It belongs on the side of the Gospel, but against the relationship of the individual Christian to God it sets the supra-individual notion of the Christian community. This further antithesis is clarified musically through contrasting pairs: monodic/polyphonic texture, vocal/instrumental writing, and differentiated/uniform rhythms and dynamics. Gottes Zeit stands apart in Bach’s cantata output—of which there are about 200 extant examples—for its depth of expression and spiritual penetration.

Adapted from Alfred Dürr’s The Cantatas of J.S. Bach (Oxford University Press, 2005).
II

UNIVERSITY WOMEN'S CHORALE
Mr. David Pedersen, conductor
Dr. Mary Beth Bennett, accompanist

Sigh No More, Ladies
Ralph Vaughan Williams
(1872-1958)

Balthasar sings these light-hearted lyrics in Act II, Scene 3 of Shakespeare's play Much Ado About Nothing. The ditty claims that men will never change their ways and that women should accept them as they are and be happy in spite of their faults. Ralph Vaughan Williams included this text as an arrangement for treble voices in his opera Sir John In Love (1929). Vaughan Williams wrote his own libretto for the opera, which is based on The Merry Wives of Windsor and texts from other sources. He also included settings of English folk music in the opera.

Sing no more ditties, sing no mo,
Or dumps so dull and heavy;
The fraud of men was ever so,
Since summer first was leavy.
Then sigh not so,
But let them go,
And be you blithe and bonny,
Converting all your sounds of woe into:
Hey nonny, nonny!

Et Resurrexit, from Messa a 3
Giacomo Puccini
(1712-1781)

Giacomo Puccini, the renowned opera composer who penned La bohème and Tosca, was actually the fifth generation of Puccini composers. His great-great grandfather, also named Giacomo Puccini, began a musical family legacy in Lucca during the 18th century. It is this elder Puccini who composed the selection presented here. Et Resurrexit is the final movement of Puccini's Messa a 3, a Mass for treble chorus and orchestra composed in 1760. The Latin text is from the end of the Credo, or Nicene Creed. The composer uses a blend of homophonic and contrapuntal textures as well as surprising dissonances and harmonies to communicate the text.

And on the third day He rose again
according to the Scriptures:
and ascended into heaven.
He sits at the right hand of the Father;
and He shall come again with glory
to judge the living and the dead;
and His kingdom shall have no end.
—Cont'd.
I Am Not Yours

The renowned American poet Sara Teasdale suffered from poor health and personal tragedy. She was only healthy enough to begin school at the age of fourteen. When she finished her education she began to write poems that were published locally and by 1911 she was praised by critics for her collection *Helen of Troy and Other Poems*. Her *Love Songs* (1915) was a bestseller and she won the Pulitzer Prize in 1918 for *Rivers to the Sea*. Teasdale was unable to marry the man she adored, the poet Vachel Lindsay, because he felt that he could not adequately support her. She married businessman Ernst Filsinger instead but his constant travels caused Teasdale great anxiety and they divorced in 1929. Teasdale rekindled her friendship with the now-married Lindsay but he committed suicide soon after. Teasdale herself died from an overdose of sleeping pills in 1933. David Childs moving setting of *I Am Not Yours* is a deeply expressive setting of a very poignant example of Teasdale's work.

I am not yours, not lost in you,
Not lost, although I long to be
Lost as a candle lit at noon,
Lost as a snowflake in the sea.

You love me, and I find you still
A spirit beautiful and bright,
Yet I am I, who long to be
Lost as a light is lost in light.

Ride On, King Jesus

Moses Hogan was a pianist, conductor and arranger who is best known for his arrangements of African-American spirituals. He grew up singing church music in a very musically talented family. After studying music at Oberlin and Julliard he went on to compete in piano solo competitions and won first prize at the Kosciuszko Foundation Chopin Competition in New York. Although he died prematurely at age 45 from a brain tumor, his musical output is prodigious and his pieces are frequently performed by choirs of all ability levels. The exuberant setting presented here is joyful and filled with hope for a better future.

Ride on King Jesus,
Ride on, the conquering King!
Oh Ride on, King Jesus,
No man can a-hinder thee.

I was but young when I begun,
No man can a hinder thee.
But now my race is almost run
No man can a hinder thee.
THE UNIVERSITY OF RICHMOND
WOMEN’S CHORALE
David Pedersen, conductor

Soprano
Hayley Atwater
Taylor Baciocco
Kristin Beaverson
Hallie Carroll
Grace DeVries
Aileen Echelberger
Hadleigh Glist
Natalie Hinshelwood
Scheherazade Khan
Alison Linas
Kate Maher
Whitney Paul
Brennan Rankin
Sharon Scinicariello

Alto
Ariel Brown
Kristal Cheung
Anna Creech
Grace Dawson
Kaitlyn DeLong
Meredith DeLuca
Olivia Dulmage
Wenqian Leng
Emma Leonard
Laura Szakmary
Annemarie Young
Stephanie Zemanek
British composer Gerald Finzi wrote many instrumental pieces, but he is best remembered for his songs and choral works. He possessed unusual skill in fusing vital textual declamation with a lyrical impulse, which is clearly demonstrated in *My Spirit Sang All Day*. Melodically and harmonically Finzi owes something to Elgar and Vaughan Williams, but to neither of these composers was he in debt for the finesses of his response to the English language.

My spirit sang all day  
O my joy.  
Nothing my tongue could say,  
Only My joy!  
My heart an echo caught  
O my joy  
And spake,  
Tell me thy thought,  
Hide not thy joy.  
My eyes gan peer around,  
O my joy  
What beauty hast thou found?  
Shew us thy joy.  
My jealous ears grew whist;

O my joy  
Music from heaven is't,  
Sent for our joy?  
She also came and heard;  
O my joy,  
What, said she, is this word?  
What is thy joy?  
And I replied,  
O see, O my joy,  
'Tis thee, I cried, 'tis thee:  
Thou art my joy.

(Edward Bridges)

**Grace Before Sleep (2011)**

Susan LaBarr lives and works in Cleveland, Tennessee. Her music is uncomplicated and direct, yet rich and expressive, which serves Sara Teasdale’s lyrical poem *Grace Before Sleep* especially well.

How can our minds and bodies be grateful enough that we have spent  
Here in this generous room, we three,  
This evening of content?  
Each one of us has walked through storm

And fled the wolves along the road;  
But here the hearth is wide and warm,  
And for this shelter and this light  
Accept, O Lord, our thanks tonight.

(Sara Teasdale)
Swiss-Italian composer Ivo Antognini was trained as a classical and jazz pianist in Lucerne and Bern, Switzerland, but largely has dedicated himself to composition since then. An informal encounter in 2006 with the conductor of the famous children’s choir Coro Calicantus led Antognini to discover the field of choral music. Since that time, he has developed into a highly sought-after composer whose choral works have been performed by the finest vocal ensembles in the world. Since 1987 he has been Professor of Ear Training and Complementary Piano in the professional training level of the Conservatorio della Svizzera Italiana in Lugano.

I am the rose of Sharon, and the lily of the valleys. As the lily among thorns, so is my love among the daughters. As the apple tree among the trees of the wood, so is my beloved among the sons. I sat down under his shadow with great delight, and his fruit was sweet to my taste. He brought me to the banqueting house, and his banner over me was love. Stay me with flagons, comfort me with apples, for I am sick of love. His left hand is under my head, and his right hand doth embrace me. I charge you, O ye daughters of Jerusalem, by the roes, and by the hinds of the field, that ye stir not up, nor awake, till he please.

(Song of Solomon 2:1-7)

My Soul’s Been Anchored in the Lord (1998)  
Spiritual  
arr. Moses Hogan

In the Lord, in the Lord.  
My soul’s been anchored, in the Lord.

Before I’d stay in hell one day,  
I’d sing and pray my self away.  
My soul’s been anchored in the Lord.

Goin’ shout and pray and never stop,  
until I reach the mountain top.  
My soul’s been anchored in the Lord.

Do you love him? Oh yes!  
Will you serve him? Oh yes!  
God Almighty?

Are you anchored? Oh yes!  
Yes, I’m anchored,  
My soul’s been anchored in the Lord.

Hallelujah, will you praise him? Oh yes!  
Will you praise him? Hallelujah!  
Will you praise him? Oh yes!  
God almighty? Are you anchored?

Yes I’m anchored.

Lord, I’m anchored.  
Lord, I love you.  
Yes, I’ll serve you.  
Lord, I’ll praise you.

Hallelujah!  
My soul’s been anchored in the Lord.
ENSEMBLE 415
Sarah Weiner, recorder
Jennifer Street, recorder
Niccolo Seligmann, viola da gamba
Ulysses Kirksey, viola da gamba
Mary Beth Bennett, organ

SCHOLA CANTORUM
Jeffrey Riehl, conductor

Soprano
Aubrey James
Christine Godinez
Frances Sisson*
Hannah Jacobsen
Jennimarie Swegan
KyungSun Lee
Maeghan Sevigny*
Mariela Renquist
Sarah Nelms**
Torrie Williams

Tenor
Alfred Califano
Austin Nuckols
Joe Kelly
Kelly Kurz
Matthew Peiffer
Patrick Murphy

Bass
Adam Uslan
Greg Zahora
Isaac Rohrer
Jackson Taylor
Jared Feinman
Joseph Gribb*
Nunzio Cicone
Sam Abrahams
Sam Raab
Will Buckley

* A&S senior
** SCS senior
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7:30p—Camp Concert Hall

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INUKSUIT—John Luther Adams
99 percussionists
4:00p—Jenkins Greek Theatre

Monday, April 22
University Chamber Ensembles
7:30p—Camp Concert Hall