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Women's Chorale and Schola Cantorum

Department of Music, University of Richmond

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UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC

Presents in Concert

WOMEN’S CHORALE
Mr. David Pederson, conductor
Dr. Mary Beth Bennett, accompanist
Mr. Carl Lingerfelt, accompanist

And

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

Sunday, October 27, 2013
3:00 p.m.
Booker Hall of Music
Camp Concert Hall
Women's Chorale

PROGRAM

1. Sound the Trumpet

Henry Purcell (1659-1695)

"Sound the Trumpet" is a movement from a larger work called *Come, Ye Sons of Art*, which Purcell composed in 1694 as a musical ode in honor of Queen Mary II's birthday. The work consists of nine movements, variously scored for orchestra, chorus and soloists. The third movement, "Sound the Trumpet," was originally written as a duet for countertenors. Henry Purcell served as organist at both Westminster Abbey and the Chapel Royal for many years. Although he died in his mid-thirties, Purcell produced an immense output of music, including operas, choral anthems, odes and other works for solo voice, along with many instrumental pieces.

Sound the trumpet 'till around
You make the listening shores rebound.
On the sprightly hautboy play.
All the instruments of joy
That skilful numbers can employ
To celebrate the glory of this day.

2. Lauda Jerusalem

Nicola Porpora (1686-1768)

Nicola Porpora, a native of Naples, was a very distinguished opera composer and renowned voice teacher. He composed operas for royal patrons and taught some of the finest singers of his age. After teaching in several prestigious singing schools Porpora traveled to London in 1729 in order to compose for an opera company that was set up to compete with Handel. The project failed and Porpora returned to the continent to serve as Kapellmeister in the court of the Elector of Saxony. From there he moved to Vienna where he taught the young Joseph Haydn, who also served as Porpora's valet. In 1759, Porpora returned to Naples and his success dramatically declined. His style of composition had fallen out of vogue and he died in such an impoverished state that his funeral expenses had to be paid for by a subscription concert in his honor. *Lauda Jerusalem*, with its text taken from Psalm 147:12-20, was originally scored for small string orchestra and treble chorus.

Please silence cell phones, digital watches, and paging devices before the concert.
Lauda, Jerusalem, Dominum; 
lauda Deum tuum, Sion.

Praise the Lord, O Jerusalem; 
praise thy God, O Sion.

Quoniam confortavit seras portarum tuarum; 
benedixit filiis tuis in te.

For he hath made fast the bars of thy gates: 
and hath blessed thy children within thee.

Qui posuit fines tuos pacem, 
et adipe frumenti satiat te.

He maketh peace in thy borders: 
and filleth thee with the flour of wheat.

Qui emittit eloquium suum terrae: 
velociter currit sermo ejus.

He sendeth forth his commandment upon earth: 
and his word runneth very swiftly.

Qui dat nivem sicut lanam; 
nebulam sicut cinerem spargit.

He giveth snow like wool: 
and scattereth the hoar-frost like ashes.

Mittit crystallum suam sicut buccellas: 
ante faciem frigoris ejus quis sustinebit?

He casteth forth his ice like morsels: 
who is able to abide his frost?

Emittet verbum suum, et liquefaciet ea; 
flabit spiritus ejus, et fluent aquae.

He sendeth out his word, and melteth them: 
he bloweth with his wind, and the waters flow.

Qui annuntiat verbum suum Jacob, 
justitias et judicia sua Israël.

He sheweth his word unto Jacob: 
his statutes and ordinances unto Israel.

Non fecit taliter omni nationi, 
et judicia sua non manifestavit eis.

He hath not dealt so with any nation: 
neither have the heathen knowledge of his laws.

Gloria Patri et Filio et Spiritui Sancto.

Glory be to the Father, and to the Son, 
And to the Holy Spirit.

Sicut erat in principio et nunc et semper 
et in secula saeculorum. Amen.

As it was in the beginning, is now, 
And ever shall be forever. Amen.

3. Psalm 23

Franz Schubert (1797-1828)

In addition to his output of over 600 art songs, symphonies and other instrumental works, Franz Schubert composed many very beautiful works for chorus. He originally wrote his famous setting of Psalm 23 in 1820 for a party in Vienna hosted by four musically talented sisters. One of the sisters, Anna Fröhlich, was a voice instructor at the Vienna Conservatory and the party was given in honor of her students. The piece became so popular that it was used as an examination piece at the Conservatory and it was frequently performed in public concerts. The original text was a German adaptation of the Psalm written by Moses Mendelssohn, a Jewish philosopher and the grandfather of Fanny and Felix Mendelssohn. The text used in this arrangement is adapted by John Rutter, based on the psalm text from the 1662 Book of Common Prayer.
The Lord is my shepherd,
I shall lack nothing.
He feedeth me in pastures green,
And leadeth me beside still waters.
The Lord restoreth my soul,
And leadeth me in paths of righteousness,
To praise His holy Name.
Yea, though I walk through death’s dark shadowed valley,
Yet I will fear no evil, for thou dost shelter me.
Thy rod and staff comfort me.
Thou shalt prepare a table for me,
Before the face of all my foes.
Thou hast anointed my head with oil,
And my cup shall be full.
Thy goodness and thy mercy
Shall ever follow me
And I shall dwell forever in the house of the Lord.

4. I Am In Love

Appalachian Folk Song
Arr. by Kathryn Parrotta (b. 1981)

Kathryn Parrotta’s haunting arrangement of this Appalachian folk song
features a thickly layered four-part treble texture. The close harmonies
and frequent dissonant suspensions are highly expressive and convey a
sense of loss, inner struggle and heartbreak over a failed relationship. The
text is exaggerated and melodramatic, as if the cause of the anxiety was
experienced very recently. Parrotta is a versatile composer, music educa­
tor and singer who lives in Alberta, Canada.

I am in love, I dare not own it.
The very pain lies on my breast.
I am in love and the whole world knows it,
That a troubled mind can know no rest.

O love is handsome, love is charming,
And love’s a jewel while it’s new.
But as love grows older love grows colder
And fades away like morning dew.

I wish to God I ne’er had met him
Or in his cradle he had died.
To think so fair a lady as I am
Should be in love and be denied.
5. O Pastorelle, addio
(from Andrea Chénier)

Andrea Chénier is a verismo opera that was first performed in 1896. Giordano and his librettist Luigi Illica loosely based the story on the life of the French poet Andrea Chénier (1762-1794) who was executed during the French Revolution. The realistic, tense subject matter and soaring vocal lines were popular with audiences and the opera enjoyed many performances throughout the 20th century. This chorus is sung in Act 1 during the performance of a pastoral play at a palace ball attended by Chénier. The characters are dressed as shepherds and shepherdesses and they bid one another an emotional farewell before embarking on a long journey.

O Pastorelle, addio!
Ci avviamo verso lidi ignoti e strani!
Ah! Ah! Sarem lungi diman!
Questi lochi abbandoniamo!
Ah! Ah! Non avrà, fino al ritorno,
Più gioie il cor.

Oh shepherdesses, farewell!
We're setting out toward unknown and strange, mysterious shores!
Ah! Ah! We will be far away tomorrow!
We're forsaking these places!
Ah! Ah! The heart will have no more joys until we return.

Women's Chorale Singers

Mr. David Pederson, conductor
Dr. Mary Beth Bennett, accompanist
Mr. Carl Lingerfelt, accompanist

Taylor Baciocco
Kristin Beaverson
Anna Creech
Grace Dawson
Grace DeVries
Han Gao
Lauren Hatch
Natalie Hinshelwood
Kelsey Janik
Emma Johansson
Helen Jordan
Wenqian Leng
Emma Leonard

Li Li
Ke Ma
Alexandra Marian
Hannah Mills
Brennan Rankin
Alyssa Ross
Ashley Ryan
Sharon Scinicariello
Laura Szakmary
Rosanna Thai
Sihan Wang
Boyzi Zhang
1. Verleih' uns Frieden

Felix Mendelssohn (1809-1847)

In 1830, Franz Hauser, a Viennese singer and Bach enthusiast, sent a Lutheran hymnal to Felix Mendelssohn, who was in Italy as part of his Grand Tour. Although Felix Mendelssohn was the grandson of Moses Mendelssohn, the leading Jewish philosopher of the Age of Enlightenment, he was raised as a Protestant and found the treasury of words and music in the hymnal inspiring. After receiving Hauser's gift, Mendelssohn composed six chorale cantatas, two motets, and the hymn setting "Verleih' uns Frieden," which takes only Luther's text, the music being entirely Mendelssohn's own. The piece is written in three sections that align with each stanza of Luther's text. The men first present the chorale tune, which is followed by a strikingly beautiful duet with the women in stanza two. The third section begins as a rich and powerful homophonic setting of the tune that becomes increasingly intimate as it progresses to the text "Denn du, unser Gott alleine."

Verleih uns Frieden gnädiglich,  
Herr Gott, zu unsern Zeiten!  
Es ist doch ja kein Andrer nicht,  
Der für uns könnte streiten,  
Denn du, unser Gott alleine.  

-- Martin Luther

Mercifully grant us peace,  
Lord God, in our time.  
There is no one else  
who can fight for us  
than you alone, our God.

2. Luminescence

Andrea Ramsey

Andrea Ramsey, a native of Arkansas, teaches and conducts at The Ohio State University and is quickly earning an estimable reputation as a composer. Luminescence, written in 2012, is based on a poem written by a student of the work's commissioner. Ramsey writes:

continued ...
I was provided a copy of Blaire Ginsburg's poetry by her former high school choir teacher . . . who commissioned this work in memory of his father and in honor of his son's birth. Blaire wrote the poem initially as a response to her own powerful experiences while singing in her high school choir . . . . I was immediately struck by the evocative imagery in the poem, and particularly the word “luminescence” which not only has rhythmic and articulative interest, but also effectively describes so many of the most wonderful things in life: light, music, and human beings who are lit with inspiration or new ideas — just to name a few.

When writing the mixed meter figure for the word “luminescence,” I envisioned the glint of light on the facet of a diamond as it turns — a fleeting flash of something bright and brilliant. I hoped the energy of the accents and shifting pulse could evoke the same intensity. I view the work in its entirety as a journey in sound and light and a tribute to the unifying and encompassing nature of the choral experience — the joys of singing in community with other — where “many become one.”

Eternal light
Luminescence,
Time forgotten,
Time shifting, eternal light,
Sifting through silence, finding reason,
Finding life
Breathe in, silence,
Breathe in, stillness, whistles low like wind chimes,
Voices lush in tone,
Uniform in soul,
Voices take me where exhale paints the sky,
Touch of color, sounding air,
Smooth as marble, light as down,
Reaching for light
Uniform in soul where many become one.

--Blaire Ginsburg
3. Sure on This Shining Night

Morten Lauridsen (b. 1943) (from Nocturnes)

The choral music of Morten Lauridsen, Composer-in-Residence of the Los Angeles Master Chorale from 1994-2001 and a professor of composition at the University of Southern California for more than thirty years, occupies a prominent and permanent place in the standard repertoire of countless vocal ensembles. Lauridsen currently spends most of his time on a tiny island off the coast of Washington state, where he lives in a renovated general store that overlooks Puget Sound. He is man of meditative temperament who treasures serenity and silence, which he finds in ample supply on Waldron Island. Says Lauridsen, “There are too many things out there that are away from goodness. We need to focus on those things that ennoble us, that enrich us.”

Lauridsen’s musical vocabulary is unapologetically tonal and conservative; it is his sensitivity to the prosody of the text and his ability to capture the subtleties of meaning in the poems he sets that make his voice so compelling. The flowing and diaphonous music of “Sure On This Shining Night,” the third movement of his song cycle Nocturnes, beautifully captures the wonder and serenity of James Agee’s poem.

Sure on this shining night
Of star made shadows round,
Kindness must watch for me
This side the ground.
The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.
Sure on this shining night I weep for wonder
wand’ring far alone
Of shadows on the stars.

--James Agee
Nicholas Kenyon wrote, "Handel's Messiah is more than a piece of music: it is a monument of western civilization which has, across the two-and-a-half centuries since it was written, acquired the status of myth." Indeed no other choral-orchestral work in the repertory has achieved the iconic status occupied by Handel's great oratorio. Messiah is based on a libretto by Charles Jennens, who was a cultivated and erudite devotee of Handel's music. His text celebrates the whole of Christ's work, from its anticipation in the prophecy of the Old Testament, through his life, suffering, death and Resurrection, to his future second coming in glory. Jennens did not write a narrative in the manner of traditional Passion or Christmas works, but provided a meditative framework that offered to Handel both dramatic sections and opportunities for grand anthems.

The three choruses we perform today are drawn from the first section of the oratorio and represent two distinct choral styles found in the work: choruses characterized by melismatic and florid vocal writing and those that are largely homorhythmic. The musical material for the melismatic choruses is drawn from preexisting works by Handel; "And He Shall Purify" is based on the Italian chamber duet from 1741 Quel fior che all'alba ride, and "For Unto Us a Child Is Born" is based on Non di voi, non vo fidarmi.

The first performance of Messiah took place in Dublin on April 13, 1742 for charitable purposes; Handel gave the London premiere less than a year later at Covent Garden. It was not well received, in part because of objections to presenting a sacred work in a profane building — a theater. (Handel initially advertised the oratorio as a "musical entertainment," a phrase he took from Charles Jennens.) It was not until 1750, when Messiah began to be presented in annual performances for a London charity at the local Foundling Hospital, that the public embraced the work. It is worth noting that Handel performed Messiah about thirty-six times before his death, every time around Easter, not Christmas.

For Unto Us a Child Is Born

For unto us a Child is born, unto us a Son is given; and the Government shall be upon his Shoulder; and His Name shall be called Wonderful, Counselor, The mighty God, The everlasting Father, The Prince of Peace. —Isaiah 9:6

continued...
And the Glory of the Lord

And the Glory of the Lord shall be revealed, and all flesh shall see it together; for the Mouth of the Lord has spoken it. –Isaiah 40:5

And He Shall Purify

And he shall purify the sons of Levi, that they may offer unto the Lord an Offering in Righteousness. –Malachi 3:3

Schola Cantorum Singers

Dr. Jeffrey Riehl, conductor
Mary Beth Bennett, accompanist

SOPRANOS
Kathryn Clikeman
Christine Godinez
Aubrey James
KyungSun Lee
Lina Malavé
Victoria Provost
Mariela Renquist
Arielle Siner
Jenni Swegan

ALTOS
Sharon Lee
Destiny LeVere
Britta Loftus
Kerry McGowan
Amelia Mitrotz
Erica Trujillo
Erin Vidlak

TENORS
Al Califano
Bryan Daunt
Ryan Foster
Joe Kelly
Patrick Murphy
Matthew Peifer
Isaac Rohrer

BASSES
Sam Abrahams
Will Buckley
Edward Chandler
Andy Choi
Jared Feinman
Harry Hoke
Zachary Perry
Sam Raab
Jackson Taylor
Adam Uslan
Greg Zahora
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Musical studies are interdisciplinary, drawing upon the arts, humanities, social sciences, mathematics and natural sciences. Musical studies teach transferable skills of value for careers in almost any profession.

The University of Richmond Department of Music offers courses in the disciplines of composition, ethnomusicology, musicology, performance and theory. Our curriculum is inclusive and diverse, including emphasis on the traditions of Western classical music, American music, world music, jazz and new music. We enthusiastically endorse individual study of instrumental and vocal performance and participation in performing ensembles, for which both major and non-major music students may earn academic credit.

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Fall 2013
Fri., Nov. 1, and Sat., Nov. 2 — 7:30 p.m.
Third Practice Electroacoustic
Music Festival (see thirdpractice.org)

Sun., November 10 — 7:30 p.m.
UR Wind Ensemble

Mon., November 18 — 7:30 p.m.
UR Jazz and Contemporary Combos

Sun., November 24 — 3 p.m.
Global Sounds

Mon., November 25 — 7:30 p.m.
Latin Jazz Messengers

Mon., December 2 — 7:30 p.m.
UR Chamber Ensembles

Tue., December 3 — 7:30 p.m.
Cuban Spectacular “The Story of Latin Jazz: From Today To Yesterday”
*Alice Jepson Theatre (Free, but ticket required; contact Modlin Center Box Office)

Wed., December 4 — 7:30 p.m.
UR Symphony Orchestra

Sun., December 8 — 5 p.m. & 8 p.m.
40th Annual Festival of Lessons and Carols
*UR Schola Cantorum and Women’s Chorale;
Jeffrey Riehl and David Pedersen, conductors
*Cannon Memorial Chapel

Spring 2014
Sun., February 2, 2014 — 3 p.m.
Richard Becker, piano

Mon., February 3, 2014 — 7:30 p.m.
Tony Seeger, speaker

Fri., February 14 — 7:30 p.m.
Peter Tirrell D’Elia, piano

Sat., February 15 — 10 a.m.
Master Class with Peter Tirrell D’Elia
*Perkinson Recital Hall

Mon., February 17 — 7:30 p.m.
Bruce B. Stevens

Mon., March 24 — 7:30 p.m.
Garth Newel Piano Quartet

Sun., March 30 — 7:30 p.m.
Richard Becker and Doris Wylee-Becker
Dual Piano Recital

Wed., April 2 — 7:30 p.m.
UR Jazz Ensembles
Mike Davison, director

Thurs., April 3 — 7:30 p.m.
UR Wind Ensemble
David Niethamer, director

Sun., April 6 — 3 p.m.
Handel’s Messiah
*UR Schola Cantorum, Women’s Chorale, and Second Presbyterian Church Choir;
Jeffrey Riehl, conductor
*Cannon Memorial Chapel

Wed., April 9 — 7:30 p.m.
UR Symphony Orchestra, with eighth blackbird clarinetist Michael Maccaferri;
Alexander Kordzaia, conductor

Mon., April 14 — 7:30 p.m.
Jennifer Johnson Cano, mezzo-soprano, and Christopher Cano, piano

Sat., April 19 — 3 p.m.
Earth Day Global Sounds
Andrew McGraw, director
*North Court (outside location)