4-19-2015

University Women's Chorale and Schola Cantorum

Department of Music, University of Richmond

Follow this and additional works at: http://scholarship.richmond.edu/all-music-programs

Part of the Music Performance Commons

Recommended Citation

Department of Music, University of Richmond, "University Women's Chorale and Schola Cantorum" (2015). Music Department Concert Programs. 83.
http://scholarship.richmond.edu/all-music-programs/83

This Program is brought to you for free and open access by the Music at UR Scholarship Repository. It has been accepted for inclusion in Music Department Concert Programs by an authorized administrator of UR Scholarship Repository. For more information, please contact scholarshiprepository@richmond.edu.
FREE
Concert Series
SPRING 2015
MUSIC

University Women’s Chorale
Mr. David Pedersen, conductor

Schola Cantorum
Dr. Jeffrey Riehl, conductor

Sunday, April 19, 2015
7:30 p.m.
Camp Concert Hall, Booker Hall of Music

MUSIC.RICHMOND.EDU
I.
UNIVERSITY WOMEN’S CHORALE
David Pedersen, conductor
Dr. Mary Beth Bennett, accompanist

Down in the River to Pray       arr. Matthew Culloton

As I went down in the river to pray
Studying about that good ol’ way
And who shall wear the starry crown?
Good Lord show me the way!

O sisters let’s go down
Let’s go down, come on down
O sisters let’s go down
Down in the river to pray

As I went down in the river to pray
Studying about that good ol’ way
And who shall wear the robe and crown?
Good Lord show me the way

O brothers let’s go down
Let’s go down, come on down
Come on brothers, let’s go down
Down in the river to pray

Kyrie Eleison       Ivo Antognini

Kyrie Eleison
Christe Eleison
Kyrie Eleison

Lord, have mercy
Christ, have mercy
Lord, have mercy

Please silence cell phones, digital watches, and paging devices before the concert.
Votre âme est un paysage choisi
Que vont charmant masques et bergamasques
Jouant du luth et dansant et quasi
Tristes sous leurs déguisements fantasques.

Tout en chantant sur le mode mineur
L'amour vainqueur et la vie opportune
Ils n'ont pas l'air de croire à leur bonheur
Et leur chanson se mêle au clair de lune,

Au calme clair de lune triste et beau,
Qui fait rêver les oiseaux dans les arbres
Et sangloter d'extase les jets d'eau,
Les grands jets d'eau sveltes parmi les marbres.

Your soul is a chosen landscape
charmed by masquers and revelers
playing the lute and dancing and almost
sad beneath their fanciful disguises.

Even while singing, in a minor key,
of victorious love and fortunate
living they do not seem to believe in their
happiness,
and their song mingles with the moonlight,

The calm moonlight, sad and beautiful,
which sets the birds in the trees dreaming,
and makes the fountains sob with ecstasy,
the tall slender fountains among marble statues.

-- Paul Verlaine. Translation from the publisher
Tundra

Natalie Hinshelwood, soprano

Wide, worn and weathered,
Sacred expanse
Of green and white and granite grey;
Snowy patches strewn,
Anchored to the craggy earth,
Unmoving;
While clouds dance
Across the vast, eternal sky.

--Charles Anthony Silvestri

Weep No More

Shed no tear, O shed no tear!
The flow’r will bloom another year.
Weep no more, O weep no more!

Dry your eyes, O dry your eyes,
For I was taught in paradise
To ease my breast of melodies,
Weep no more!

--John Keats, adapted from “Fairy’s Song”

I See the Heaven’s Glories Shine

Andrea Ramsey

No coward soul is mine
No trembler in the world’s storm-troubled sphere
I see Heaven’s glories shine
And Faith shines equal arming me from Fear

O God within my breast
Almighty ever-present Deity
Life, that in me hast rest,
As I Undying Life, have power in Thee
With wide-embracing love
Thy spirit animates eternal years
Pervades and broods above,
Changes, sustains, dissolves, creates and rears

Though earth and moon were gone
And suns and universes ceased to be
And Thou wert left alone
Every Existence would exist in thee

There is not room for Death
Nor atom that his might could render void
Since thou art Being and Breath
And what thou art may never be destroyed.

-- Emily Brontë, adapted from No Coward Soul Is Mine

Continued ....
“Down in the River to Pray” is a popular African-American spiritual that was sung with a wide variety of texts in the nineteenth century. The earliest published version was called “The Good Old Way” and it appeared in the 1867 collection Slave Songs of the United States. Alison Krauss revived and popularized the piece in the soundtrack for the film O Brother, Where Art Thou? in 2000. Matthew Culloton’s arrangement was composed for the University of Minnesota Women’s Chorale, which he directed from 2008-2011.

Kyrie Eleison
Ivo Antognini is a Swiss composer who teaches ear training and piano at the Conservatorio della Svizzera Italiana in Lugano, Switzerland. Additionally, he is the composer-in-residence of Coro Calicantus, an internationally known children’s choir. His setting of the Kyrie Eleison liturgical text is a tribute to J.S. Bach, whose music is an important influence on Antognini’s compositions. This piece was originally an improvisation that the composer worked out on the organ when he was 21 years old. He added the text later and arranged this version for women’s voices.

Fauré originally composed “Clair de lune” for solo voice and piano in 1887. Several years later he orchestrated the work and included it in the orchestral suite Masques et bergamasques. The poem was published in Paul Verlaine’s early collection Fêtes galantes (1869). The inspiration for this collection was the fêtes galantes genre invented by painter Jean-Antoine Watteau (1684-1721) and the imagery in the poem calls to mind scenes from the paintings that Verlaine was studying. Alan Raines has arranged several outstanding examples of French chansons for women’s voices in order to introduce choral singers to these famous songs and their expressive beauty.

Tundra
Poet Charles Anthony Silvestri frequently collaborates with choral composers. For the creation of this piece, composer Ola Gjeilo sent Silvestri some photographs of the Hardangervidda mountain plateau in Norway, near the town where Gjeilo’s father was raised. The composer describes the area as barren and intensely beautiful, and that it is “easy to feel that you are treading on sacred land.” Silvestri’s poem and Gjeilo’s rich, sonorous chord progressions beautifully portray the Norwegian landscape and the sense of awe the scene inspires.
**Weep No More**

New Zealand native David Childs composed this very popular setting for women's voices. The speaker of the text is a magical winged creature who encourages the listener not to despair over loss and hardship, but to look forward to a future of healing and renewal. The emotional, haunting chord progressions and canonic treatment of the text brilliantly express Keats' Romantic pathos and imagery. Keats died young from complications of tuberculosis and many of his poems were not published during his lifetime. “Fairy’s Song” first appeared in the *Plymouth and Devonport Weekly Journal* in 1838.

**I See the Heaven’s Glories Shine**

Emily Brontë was fascinated with literature from a young age. While growing up in relative isolation in a remote part of West Yorkshire, Brontë and her siblings read a wide variety of books and magazines. They refined their own literary skills by writing poetry and stories about imaginary fantasy worlds. Emily had very little formal schooling and preferred to spend time in quiet solitude with books or wandering the moors that stretched across the desolate region around her home. Her famous novel *Wuthering Heights* appeared just months before her untimely death and her poetry was not well known until much later. “No Coward Soul Is Mine” was among the last poems written by Brontë. Composer Andrea Ramsey dramatically communicates the text’s powerful statements of unwavering faith and hope.
II. SCHOLA CANTORUM  
with eighth blackbird  
Jeffrey Riehl, conductor

O My Luve's Like a Red, Red Rose  
René Clausen  
(b. 1953)

O my Luve's like a red, red rose,  
That's newly sprung in June:  
O my Luve's like the melodie,  
That's sweetly play'd in tune.

As fair art thou, my bonie lass,  
So deep in luve am I;  
And I will luve thee still, my dear,  
'Till a' the seas gang dry.

'Till a' the seas gang dry, my dear,  
And the rocks melt wi' the sun;  
And I will luve thee still, my dear,  
While the sands o' life shall run.

And fare-thee-weel, my only Luve!  
And fare-thee-weel, a while!  
And I will come again, my Luve,  
Tho' 'twere ten thousand mile!

-- Robert Burns (1759-1796)

Yvonne Lam, violin  
Nicholas Photinos, cello  
Mary Beth Bennett, piano

Early Spring  
Chen Yi  
(b. 1953)

Commissioned by the University of Richmond Department of Music for Schola Cantorum and eighth blackbird with support from the Tucker-Boatright Fund. Premiered April 8, 2011, at the University of Richmond.

I. Behind the bamboo, a few sprays of peach-tree grow,  
When spring warms the stream, ducks are the first to know.  
The shore is covered by weeds, the bamboo sprouts are short,  
It is time for the globefish to show.
II. Returning wild geese from the flock would breakaway, 
North-going journeyers are reluctant to go away. 
Knowing from distance the desert is still under storm, 
They would happily stay in the South for half a month more.

-- Texts taken from two poems by Su Dong-po (1036-1101)

An Equal Humanity 
Dominick DiOrio
(b. 1984)

Commissioned by the University of Richmond Department of Music for Schola Cantorum, Jeffrey Riehl, conductor; and eighth blackbird, ensemble-in-residence, with support from the University of Richmond Cultural Affairs Committee.

I. CHORUS
Alfred, Lord Tennyson

Beautiful city, the centre and crater of European confusion, 
O you with your passionate shriek for the rights of an equal humanity, 
How often your Re-volution has proven but E-volution 
Roll'd again back on itself in the tides of a civic insanity!

II. RECITATIVE
Khalil Gibran, from The Criminal

A young man of strong body, weakened by hunger, sat on the walker's portion of the street stretching his hand toward all who passed, begging and repeating the sad song of his defeat in life, while suffering from hunger and from humiliation.

When night came, his lips and tongue were parched, while his hand was still as empty as his stomach.

He gathered himself and went out from the city, where he sat under a tree and wept bitterly. Then he lifted his puzzled eyes to heaven while hunger was eating his inside, and he said, "Oh Lord, I went to the rich man and asked for employment, but he turned me away because of my shabbiness; I knocked at the school door, but was forbidden solace

Continued ....
because I was empty-handed; I sought any occupation that would give me bread, but all to no avail. In desperation I asked alms, but Thy worshippers saw me and said:

III. TURBA

"He is strong and lazy, and he should not beg."

IV. RECITATIVE

"Oh Lord, it is Thy will that my mother gave birth unto me, and now the earth offers me back to You before the Ending."

V. CHORALE

Katherine Lee Bates, "A Song of Riches"

What will you give to a barefoot lass,
Morning with breath like wine?
Wade, bare feet! In my wide morass
Starry marigolds shine.

Alms, sweet Noon, for a barefoot lass,
With her laughing looks aglow!
Run, bare feet! In my fragrant grass
Golden buttercups blow.

Gift, a gift for a barefoot lass,
O twilight hour of dreams!
Rest, bare feet, by my lake of glass,
Where the mirrored sunset gleams.

Homeward the weary merchants pass,
With the gold bedimmed by care.
Little they wise that the barefoot lass
Is the only millionaire.

VI. RECITATIVE

Gibran

His expression then changed. He arose and his eyes now glittered in determination. He fashioned a thick and heavy stick from the
branch of the tree, and pointed it toward the city, shouting:

VII. TURBA

"I asked for bread with all the strength of my voice, and was refused. Now I shall obtain it by the strength of my muscles! I asked for bread in the name of mercy and love, but humanity did not heed. I shall take it now in the name of evil!"

VIII. RECITATIVE

The passing years rendered the youth a robber, killer and destroyer of souls; he crushed all who opposed him; he amassed fabulous wealth with which he won himself over to those in power. He was admired by colleagues, envied by other thieves, and feared by the multitudes.

His riches and false position prevailed upon the Emir to appoint him deputy in that city - the sad process pursued by unwise governors. Thefts were then legalized; oppression was supported by authority; crushing of the weak became commonplace; the throngs curried and praised.

Thus does the first touch of humanity's selfishness make criminals of the humble, and make killers of the sons of peace; thus does the early greed of humanity grow and strike back at humanity a thousand fold!

IX. CHORUS

Tennyson

Beautiful city, the centre and crater of European confusion, O you with your passionate shriek for the rights of an equal humanity, How often your Re-volution has proven but E-volution Roll'd again back on itself in the tides of a civic insanity!

Schola Cantorum
eighth blackbird
Robert Hodierne, narrator; Jeffrey Riehl, conductor

Continued ....
PROGRAM NOTES

O My Luve’s Like a Red, Red Rose
Minnesota-based composer René Clausen sets eighteenth-century Scottish poet Robert Burns’s well-known poem with rich harmonies and sweeping instrumental gestures that beautifully reflect the passion and earnestness of the text. Clausen is conductor of the Concordia Choir and Professor of Music at Concordia College in Moorhead, Minnesota, where he has taught for many decades. He is a prolific composer whose output is stylistically varied and covers many artistic media including choral, orchestral, wind ensemble, film, video, and solo voice.

Early Spring, by Kansas-City based composer Chen Yi, was premiered at the University of Richmond on April 8, 2011. The text is taken from two poems by poet Su Dong-po in the Song Dynasty; written on two paintings drawn by the monk Hui Chong: “Duck Playing” and “Wild Geese.” The lively description of the spring scenes welcomes a new season of the year.

An Equal Humanity is a dramatic portrayal of Khalil Gibran’s pessimistic moral tale, The Criminal. As all good fables go, this one leaves the observer with a stern warning: the smallest seeds of selfishness and callous avarice can easily fester and multiply into the most demonic of atrocities. This poem is paired with two others: Tennyson’s “Beautiful City,” which serves as a monolithic frame for the work’s beginning and end; and Katharine Lee Bates’ “A Song of Riches,” a simple meditation on life’s most valuable currency.

The musical design is structured after a Baroque cantata, with choruses, recitatives, and a chorale at the center. Perhaps the most dramatic statements herein are the turba, crowd-scenes typical of Passion settings. They are used to depict both the worshippers mocking the beggar and the inner-tummoil and resentment of the criminal. The amplified male narrator fills the role of Gibran, most often speaking the poet’s words — though at times the words are taken by the chorus to aid in the narrative delivery of the story.

The scoring is colorful, making extensive use of a wide sonic palette made possible by the conjoining of two excellent ensembles: eighth blackbird and the University of Richmond Schola Cantorum with Jeffrey Riehl. This work is humbly dedicated to these very fine artist-musicians.

-- Dominick DiOrio
PERFORMERS AND COMPOSERS

Chen Yi
As a Distinguished Professor at the University of Missouri-Kansas City Conservatory of Music and Dance, a prolific composer and recipient of the prestigious Charles Ives Living Award from the American Academy of Arts and Letters (2001-04), Chen Yi blends Chinese and Western traditions, transcending cultural and musical boundaries. Through doing so, she serves as an ambassador to the arts, creating music that reaches a wide range of audiences, inspiring people with different cultural backgrounds throughout the world. She holds both a BA and MA in music composition from the Central Conservatory of Music in Beijing, and received her DMA from Columbia University in the City of New York, studying composition with Wu Zuqiang, Chou Wen-chung and Mario Davidovsky. She was elected to the American Academy of Arts and Sciences in 2005.

Chen Yi’s music has been commissioned by Yehudi Menuhin; Yo-Yo Ma; Evelyn Glennie; the Cleveland Orchestra; the BBC, the Seattle, Pacific, and Singapore Symphonies; the Brooklyn, New York, and Los Angeles Philharmonics; Sächsische Staatskapelle Dresden; the St. Paul Chamber Orchestra; Raschèr Saxophone Quartet and Stuttgart Chamber Orchestra; and Orchestra of St. Luke’s, and has been recorded on many labels, including BIS, New Albion, CRI, Teldec, Telarc, Albany, New World, Naxos, Quartz, Delos, Angel, Nimbus, and KIC.

Dr. Chen has received fellowships from the Guggenheim Foundation (1996) and the National Endowment for the Arts (1994), as well as the Lieberson Award from the American Academy of Arts and Letters (1996). Other honors include first prize in the Chinese National Composition Competition (1985), the Lili Boulanger Award from the National Women Composers Resource Center (1993), New York University’s Sorel Medal (1996), the CalArts/Alpert Award (1997), a Grammy Award (1999), the University of Texas Eddie Medora King Composition Prize (1999), the Adventurous Programming and Concert Music awards from ASCAP (1999 and 2001, respectively), the Chamber Music Society of Lincoln Center’s Elise Stoeger Award (2002), the Edgar Snow Memorial Fund’s Friendship Ambassador Award (2002), the Kauffman Award in Artistry/ Scholarship from the UMKC Conservatory (2006), and honorary...
doctorates from Lawrence University in WI (2002), Baldwin-Wallace College in OH (2008), the University of Portland in OR (2009), and The New School University in NYC (2010).

Chen Yi was the first woman to receive a master’s degree in composition in China (June 1986) when she gave an evening concert of her orchestral works in Beijing, performed by the Central Philharmonic of China. She is also the first woman to give an evening multimedia orchestral concert in the US (for orchestra, choir, Chinese traditional instrumental soloists, dancers, and image projection – the *Chinese Myths Cantata*), which occurred during her 3-year residency with The Women’s Philharmonic and Chanticleer (May 1996), supported by Meet The Composer. She has given two more whole evening concerts of her orchestral and choral works presented by the China National Symphony Orchestra and Chorus in 2001 and 2008, and was appointed Changjiang Scholar Visiting Professor at the Beijing Central Conservatory by the China Education Ministry in 2006.

Premieres in 2009 included *Septet*, a mixed ensemble piece for Prism Saxophone Quartet and Music From China; *Prelude and Fugue* for the St. Paul Chamber Orchestra (MTC/ASOL Music Alive Residency); a duet from *Old Peking Folklore* for the Music Teachers’ Association of California Friends of Today; and *Jing Marimba* for the Zeltsman Marimba Festival. New commissions include a wind ensemble work, *Dragon Rhyme*, premiered by the Hartt School of Music Wind Ensemble at Carnegie Hall; a work for the San Francisco Girls Chorus and Cypress String Quartet; and a work for solo violin (in memory of her violin teacher Lin Yaoji) premiered at the China National Concert Hall. Commissions in 2011 include works for eighth blackbird, the Mid-America Competing Band Directors Association, the American Choral Directors Association, Singapore ACJC, Gustavus College Orchestra (MN), Central Bucks High School Choir (PA), and the Seattle Symphony.

Recent world premieres from 2008 include a song cycle *From the Path of Beauty* for Chanticleer and the Shanghai String Quartet; Suite from China West for the Metropolitan Wind Symphony; *Tunes from My Home* for the Newstead Trio; a recorder concerto, *Ancient Chinese Beauty*, for Michala Petri; *Concerto for Reeds* for oboe, sheng, and chamber orchestra; *Rhyme of Fire* for the Royal Philharmonic Orchestra (commissioned by the BBC Proms and conducted by Leonard Slatkin); *Woodwind Quintet No. 3* for the Eastman School of Music; and *Prospect Overture* for the China
National Symphony Orchestra, commissioned by and premiered at the China National Center for the Performing Arts to celebrate the 2009 New Year in Beijing, conducted by Daniel Harding.

Important premieres in 2007 include *Three Bagatelles from China West* for flute and piano at Carnegie Hall (for Meet The Composer's flute book for the 21st century, *Eight Visions*), *Tibetan Tunes* for the New Pacific Trio (Barlow Endowment for Music Composition Commission Award), *Looking at the Sea* for the Peninsula Women's Chorus, and *China West Suite* for Dennis Russell Davies and Maki Namekawa at the Ruhr Piano Festival in Germany. Other world premieres in 2005 and 2006 include *Celebration* for the Maryland Classic Youth Philharmonic; *Spring in Dresden* for Mira Wang and Sächsische Staatskapelle Dresden (co-commissioned by the New York Philharmonic, premiered in Germany); the 2006 Pulitzer Prize Finalist *Si Ji* (Four Seasons) for the Cleveland Orchestra (a Roche Commission, premiered at the Lucerne Music Festival in Switzerland, Severance Hall in Cleveland, and Carnegie Hall); *Ji-Dong-Nuo*, commissioned by Carnegie Hall for Emanuel Ax; *Ancient Dances* for Wu Man, commissioned by the Walton Arts Center in Arkansas; *The Ancient Beauty* for Music From China and the Philadelphia Classical Symphony; and *Han Figurines*, commissioned by Opus 21 and Fontana Chamber Arts.

**Dominick DiOrio**
Composer and conductor Dominick DiOrio was recently named Best Composer 2011 by *HoustonPress*, for *Klytemnesstra*, his chamber opera with Divergence Vocal Theater and librettist Misha Penton. His second opera, *The Little Blue One*, with librettist Meghan Guidry, had its premiere in April 2014 in Boston with Juventas New Music Ensemble and musical director Lidiya Yankovskaya.

DiOrio fills frequent commissions for organizations and institutions across the country and has been performed by ensembles as laudable as eighth blackbird, University of Richmond Schola Cantorum, Third Coast Percussion, Princeton Glee Club, The Trinity Choir, and the Houston Chamber Choir. His music has been heard in venues as diverse as the Museum of Modern Art (NYC), the Museum of Fine Arts (Houston), the Oriental Arts Center (Shanghai), the Rothko Chapel (Houston), the Meyerson Symphony Center (Dallas) and the Kimmel Center for the Performing Arts (Philadelphia). He has been awarded prizes in

*Continued ....*
composition from ASCAP and ACDA, as well as from Boston Metro Opera, the Yale Glee Club, the Young New Yorkers’ Chorus and the Cantate Chamber Singers, among many others. His work is published with Alliance, Boosey & Hawkes, Éditions à Couer-Joie, Edition Peters, G. Schirmer, Lorenz, Mark Foster, Oxford and Santa Barbara.

Born in 1984, Dominick DiOrio is assistant professor of choral conducting at the Indiana University Jacobs School of Music, where he directs NOTUS: IU Contemporary Vocal Ensemble, an auditioned chorus specializing in music of the last fifty years. He supervises the masters program in choral conducting and also teaches courses in score reading, choral literature, and conducting. A fierce advocate for new music, he has premiered works by many composers of his generation, including Dewey Fleszar, Santana Haight, Tawnie Olson, Aaron Travers, and Zachary Wadsworth, as well as his own compositions.

DiOrio has guest conducted some of the finest ensembles active today, including the Young People’s Chorus of New York City, the American Bach Soloists, the International Orange Chorale of San Francisco, the Academy Chamber Choir of Uppsala, Allmänna Sången, the Indiana University Summer Festival Orchestra and Chorus, and the Houston Chamber Choir. His discography includes conducting (Albany Records with Jim Pellerite), composition (New Dynamic Records with NOTUS and Juventas), and singing (MSR Classics with Houston Chamber Choir).

DiOrio made his Carnegie Hall conducting debut in February 2012 as an invited fellow of the Carnegie Hall Choral Institute. In October 2009, he was one of only 12 conductors in the world invited to Sweden to compete for the Eric Ericson Award, the premier international competition for choral conductors. He was a finalist in the 2005 ACDA Undergraduate Conducting Awards in Los Angeles.

DiOrio earned the Doctor of Musical Arts degree in conducting from the Yale School of Music, studying with Marguerite Brooks, Simon Carrington, and Jeffrey Douma. His DMA research on Krzysztof Penderecki’s St. Luke Passion is published in The Choral Scholar. He also earned the MMA and MM in conducting from Yale and the BM in composition summa cum laude from Ithaca College, where he studied with Gregory Woodward, Dana Wilson and Janet Galván. He currently serves as the Indiana National Board Member for the National Collegiate Choral Organization (NCCO) and on the advisory boards for the
Princeton Pro Musica and the Young New Yorkers’ Chorus (YNYC).

eighth blackbird
eighth blackbird combines the finesse of a string quartet, the energy of a rock band and the audacity of a storefront theater company. The Chicago-based, three-time Grammy-winning “super-musicians” (LA Times) entertain and provoke audiences across the country and around the world.

Colombine's Paradise Theatre is eighth blackbird's new staged, memorized production, hailed as a “tour de force” by The Washington Post. Composer Amy Beth Kirsten challenges the sextet to play, speak, sing, whisper, growl and mime, breathing life into this tale of dream and delusion. The 2014/15 season kicked off with a performance at Chicago’s Museum of Contemporary Art followed by a season-opening performance at The Miller Theater in New York.

The 2014/15 season's acoustic program, Still in Motion, features new works by The National's Bryce Dessner (the folk-inspired “Murder Ballades”), Lee Hyla, Sean Griffin and rising star Gabriella Smith. eighth blackbird brings this show to Pennsylvania, Michigan, New York, Washington, and sunny Hawaii.

Other highlights include the premiere of “Hand Eye,” a new work for eighth blackbird by the superstar composer collective Sleeping Giant, and our debut at Brooklyn Academy of Music in collaboration with LA Dance Project. To top it off, the group will conduct guest residencies at the New England Conservatory of Music in Boston and a multi-visit residency at the Interlochen Center for the Arts.

eighth blackbird holds ongoing Ensemble-in-Residence positions at the Curtis Institute of Music, University of Richmond, and University of Chicago. A decade-long relationship with Chicago’s Cedille Records has produced six acclaimed recordings. The ensemble has won three Grammy Awards, for the recordings strange imaginary animals, Lonely Motel: Music from Slide and Meanwhile.

eighth blackbird’s members hail from America's Great Lakes, Keystone, Golden and Bay states, and Australia's Sunshine State. There are four foodies, three beer snobs and one exercise junkie. The name “eighth

Continued ....
blackbird" derives from the eighth stanza of Wallace Stevens's evocative, aphoristic poem, "Thirteen Ways of Looking at a Blackbird" (1917). Eighth blackbird is managed by David Lieberman Artists.

**Robert Hodierne, narrator**
Professor Hodierne began his 40-year journalism career as a freelance photographer covering the Vietnam War. Since then Mr. Hodierne has worked as a reporter and editor for newspapers, wire services, magazines, television, radio and the Internet. In 1981 he was part of a team that won most American journalism awards, including the Pulitzer Prize. While working at KRON-TV in San Francisco, he taught at the University of California, Berkeley. Most recently he was senior managing editor of Army Times Publishing Co., the world's largest private publisher of defense- and military-related periodicals. Mr. Hodierne ran the publications' coverage of the first stage of the war with Iraq from Doha, Qatar, where he supervised 13 journalists embedded with the American forces. In early 2004 he spent six weeks embedded with American forces in Iraq and the following year he spent another month there. Mr. Hodierne appeared regularly on television as an expert on military issues. He has done a series of essays on American life for BBC radio as well as presenting three documentaries for the BBC. For nearly three years, Mr. Hodierne left journalism and sailed a 32-foot boat through the South Pacific. He is currently Professor of Journalism and Chair of the Department of Journalism at the University of Richmond.
Schola Cantorum
Dr. Jeffrey Riehl, conductor
Dr. Mary Beth Bennett, accompanist

Sopranos
- Kathryn Clikeman
- Hannah Jacobsen
- Victoria Provost
- Mariela Renquist
- Arielle Siner
- Jenni Swegan
- Erin Vidlak
- Elaine Wissuchek

Altos
- Olivia Haynes
- Hayley Gray-Hoehn
- Sharon Lee
- Britta Loftus
- Kerry McGowan
- Amelia Mitrotz
- Jessica Sandor
- Gwen Setterberg
- Chiara Solitaro

Tenors
- Al Califano
- Bryan Daunt
- Ryan Foster
- Harry Hoke
- *Mike Kotrady, RC ’83
- Michael Olano
- *Robert Peterman
- *Zach Surina

Basses
- Edward Chandler
- Andy Choi
- Nunzio Cicone
- Byongho Lee
- Jacob Litt
- Zach Perry
- Isaac Rohrer
- Morgan Simmonds
- Duncan Trawick
- Greg Zahora

*guest singer
Women's Chorale
Mr. David Pedersen, conductor
Dr. Mary Beth Bennett, accompanist

Sopranos
Kristin Beaverson
Lillie Credle
Rose Gao
Natalie Hinshelwood
Karly Horn
Emma Johansson
Julia Linthicum
Hannah Mills
Brennan Rankin
Ashley Ryan
Abby Sanchez
Jacqueline Schimpf
Alana Wiljanen
Allison Zhao

Altos
Adriana Barranco
Becky Chen
Anna Creech*
Grace Dawson
Kelsey Fuson
Cristina Grau
Kelsey Janik
Yasmine Karam
Alyssa Ross
Sharon Scinicariello*
Boyi Zhao

*RICHMOND School of Arts & Sciences