10-25-2015

University of Richmond Women's Chorale and Schola Cantorum

Department of Music, University of Richmond

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The Department of Music
Presents in Concert

University of Richmond
Women's Chorale and Schola Cantorum
David Pedersen and Dr. Jeffrey Riehl, conductors

Sunday, October 25, 2015
3 p.m.
Camp Concert Hall, Booker Hall of Music

MUSIC.RICHMOND.EDU
Johann Sebastian Bach composed his chorale cantata Jesu, der du meine Seele in Leipzig for the 14th Sunday after Trinity in 1724. "Wir eilen mit schwachen, doch emsigen Schritten," a duet aria for soprano and alto, is the second movement of the work. The expressive text, written by Johann Rist (1607-1667), refers to the hurrying footsteps of the faithful as they rush to God seeking divine help. This quick movement is portrayed with great energy in Bach's setting from the first measure of the instrumental introduction. The singers are challenged to sing long, melismatic lines and take very quick breaths between phrases.

Please silence cell phones, digital watches, and paging devices before the concert.
Laudate pueri Dominum, Laudate nomen Domini. Sit nomen Domini benedictum Ex hoc nunc et usque in saecula.

Mendelssohn wrote many sacred choral works in addition to his renowned output of instrumental music. This setting of the beginning of Psalm 113 for women’s voices was composed in 1837, following a trip to Italy which he took several years earlier. In Rome, Mendelssohn was inspired by hearing choirs of nuns chanting the Divine Office and other choral works in the beautiful churches he visited. This experience led him to write several motets for treble voices.

Missa Brevis

Kyrie
Gloria
Sanctus
Agnus Dei

Kyrie
Kyrie Eleison
Christe Eleison
Kyrie Eleison

Gloria
Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedictimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.

Kyrie
Lord have mercy
Christ have mercy
Lord have mercy

Gloria
Glory to God in the highest.
And on Earth peace to people of good will.
We praise thee. We bless thee.
We worship thee. We glorify thee.
We give thanks to Thee according to thy great glory.

Continued ...
Domine deus, Rex coelestis, 
Deus Pater omnipotens.  
Domine Fili unigenite, 
Jesu Christe.  
Domine Deus, Agnus Dei, 
Filius Patris.  
Qui tollis peccata mundi, 
miserere nobis.  
Qui sedes ad dexteram 
Patris, miserere nobis.  
Quoniam tu solus sanctus 
Tu solus Dominus.  
Tu solus Altissimus, 
Jesu Christe.  
Cum Sancto Spiritu 
In Gloria Dei Patris. Amen.

Sanctus  
Sanctus, Sanctus, Sanctus 
Dominus Deus Sabaoth.  
Pleni sunt cæli et terra 
gloria tua.  
Hosanna in excelsis.  
Benedictus qui venit 
in nomine Domini.  
Hosanna in excelsis.

Agnus Dei  
Agnus Dei, qui tollis peccata 
mundi, miserere nobis.  
Agnus Dei, qui tollis peccata 
mundi, miserere nobis.  
Agnus Dei, qui tollis peccata 
mundi, dona nobis pacem.

Lord God, King of heaven, 
God the Father almighty.  
Lord Jesus Christ, 
the only begotten Son 
Lord God, Lamb of God, 
Son of the Father.  
Thou who takes away 
the sins of the world, 
Have mercy on us.  
Thou who sits at the right hand 
of the Father, Have mercy on us.  
For Thou alone art holy, 
Thou alone art the Lord.  
Thou alone art the most high, 
Jesus Christ.  
With the Holy Spirit, 
In the Glory of God the Father. 
Amen.

Sanctus  
Holy, Holy, Holy Lord God 
of hosts.  
Heaven and earth are full of 
your glory.  
Hosanna in the highest.  
Blessed is he who comes 
in the name of the Lord.  
Hosanna in the highest.

Agnus Dei  
Lamb of God, you take away the 
sins of the world, have mercy on us.  
Lamb of God, you take away the 
sins of the world, have mercy on us.  
Lamb of God, you take away the 
sins of the world, grant us peace.
Kristina Vasiliauskaite is a well-known Lithuanian composer who comes from a large musical family. Her father and two brothers are also professional musicians. After completing her studies in musicology and composition at the Lithuanian Academy of Music, she has taught at the Ciurlionis Art School in Vilnius. Vasiliauskaite composes orchestral and chamber works, as well as music for mixed and treble choirs. Presented here is her complete *Missa Brevis*.

Study War No More

J. David Moore, arr.
(b. 1962)

Gonna lay down my burden
Down by the riverside,
Down by the riverside,
Down by the riverside.
I'm gonna lay down my burden
Down by the riverside,
Gonna study war no more!

I ain't gonna study war no more ...

I'm gonna lay down my sword and shield
Down by the riverside ...

I'm gonna lay down those bombs and guns
Down by the riverside ...

This American spiritual traces its roots to the mid-nineteenth century. It was published for the first time in 1918 and has been recorded many times with a wide variety of lyrics. During the Vietnam War the spiritual was a popular anti-war protest song. J. David Moore was a tenor section leader with the Dale Warland Singers and he is a prolific composer and music educator from Minnesota.

Continued ...
Latvian composer Aldonis Kalnins studied composition at the Latvian State Conservatory at Riga. Following his formal training he taught harmony and composition at Jelgava Music College and the Conservatory. For over forty years he served as music editor for the publishing house Liesma. He is a well-known advocate of Latvian folk songs and in his research he has discovered and notated over a thousand examples. “Smielkis Man” is a humorous folk song in which Kalnins uses his expressive chords and voice leading to great effect.
University of Richmond Women's Chorale

Sopranos
Taylor Baciocco
Kristin Beaverson
Emily Churchill
Grace DeVries
Rose Gao
Emma Johansson
Hanna Mills
McKenzie Ragan
Brennan Rankin
Alison Schaffir
Sharon Scinicariello (F)
Allison Zhao

Altos
Adriana Barranco
Anna Creech (F)
Lydia Dubois
Kelsey Fuson
Emma Leonard
Amanda Moore
Lillie Mucha
Sequioa Roscoe
Anna Takashima
Emy Wang
Suyeon Woo

(F) - University of Richmond Faculty/Staff

University of Richmond Schola Cantorum
Dr. Jeffrey Riehl, conductor
Dr. Mary Beth Bennett, pianist

Mille regretz
Josquin des Prez
(ca. 1450-1521)

Mille regretz de vous abandonner
Et d'eslonger vostre fache amoureuse,
Jay si grand dueil et paine douloureuse,
Quon me verra brief mes jours definier.

A thousand regrets at abandoning you
And leaving behind your loving face.
I feel so much sadness and such painful distress,
that it seems to me my days soon will dwindle away.

The dramatic and expressive potential of the polyphonic chanson, which later reaches its apogee in the hands of Clément Janequin and Orlando di Lasso, is already evident in Josquin's "Mille regretz." The rigidity of

Continued ...
the venerable formes fixes, which had been codified in the 1300s, had allowed composers of these elegant poetic texts to complement the text with music that was beautiful but often quite subordinate. The ideals of the coming sixteenth century, however, will seek music that more directly reflects the sense of its text. Anticipating the future here as clearly as he ever did, Josquin set the tender anguish of this love song with fittingly affecting music. The entire chanson is in the Phrygian mode, which often was used by Josquin for solemn or mourning texts due to its prominent half-step motions between scale degrees 1-2 and 5-6; the principal vertical progression is plagal, which also carried sorrowful connotations in Josquin's time. Though moments of imitative counterpoint punctuate the music, as at "Quon me verra," the texture of this chanson generally retains a stark simplicity. Contrasts in texture heighten the affect of the text, such as the power of the simultaneous singing at "Jay si grand deuil," followed by pathetic duos on "et paine douloureuse." The final chordal repetitions of "brief mes jours definer" reflect the poetic speaker's reluctance to admit the inevitable numbering of his days without the Beloved.

Tonight Eternity Alone

René Clausen
(b. 1953)

Tonight eternity alone is near,
the sunset and the dark'ning blue,
there is no space for fear,
only the wonder of its truth.

- Thomas S. Jones, Jr.
from Dusk at Sea

René Clausen has written over one hundred commissioned works and has led the choral program at Concordia College, Moorhead, Minnesota for nearly three decades. "Tonight Eternity Alone" is cast in a tripartite form, the first section set in a low tessitura and restrained character that creates a suitable vocal color for the text "the sunset and the dark'ning blue." The second section follows seamlessly and features soaring soprano solos supported an eight-part choir that spans five octaves at the point of the piece's climax. Slowly the tessitura compresses to an octave as the closing section emerges and the full text of the piece is finally presented. Clausen's
keen ability to control vocal color, carefully place dissonance, and manage the unfolding of time is fully evident in this subtle and expressive work.

Verleih uns Frieden

Felix Mendelssohn-Bartholdy
(1809-1847)

Verleih uns Freiden gnädiglich,
Herr Gott, zu unsern Zeiten.
Es ist doch ja kein ander nicht,
der für uns könnte streiten,
denn du, unser Gott, alleine.

Mercifully grant us peace,
Lord God, during our lifetime;
there indeed is no other
who could fight for us
than you, our God, alone.

– Martin Luther

Mendelssohn composed “Verleih uns Frieden” during a period of time following his first flush of public success with works like the String Octet and the Overture to A Midsummer Night’s Dream. Between May 1830 and October 1831, Mendelssohn undertook a grueling tour that included stops in Munich, Salzburg, Linz, Vienna, and ten other cities, including Rome, which was his longest stay by far. It was during his Rome visit that he composed this touching prayer for peace, dated on the manuscript February 10, 1831. Originally scored for winds, strings and organ, “Verleih” is a continuous, three-verse setting in which the same stanza is heard three times. The instrumental introduction leads directly into the meditative first verse sung by the men. The women join in the second verse to perform a touching duet with the men. Only the last verse utilizes the full forces, doing so with an earnest warmth that expresses the poet’s deep desire for lasting peace.

Continued...
Ballade to the Moon

Daniel Elder
(b. 1986)

On moonlit night I wander free,
my mind to roam on thoughts of thee.
With midnight darkness beckoning
my heart toward mystic fantasy:

Come and dream in me!

How beautiful, this night in June!
And here, upon the velvet dune,
I weep with joy beneath the moon.

The path lies dark before my sight,
and yet, my feet with pure delight
trod onward through the blackened vale,
beneath the starry sky so bright.

O share thy light!

These woods, their weary wanderer soon
in awe and fearful wonder swoon;
I weep with joy beneath the moon.

And as the darkened hours flee,
my heart beats ever rapidly.
Though heavy hand my eyes with sleep,
my singing soul, it cries to thee:

Come and sing with me!

The twinkling sky casts forth its tune:
O must I leave thy charms so soon?
I weep with joy beneath the moon.

– Daniel Elder
“Ballade to the Moon” is the first in a cycle of nocturnes for mixed chorus and piano, exploring observational and psychological experiences associated with love, nature, darkness and light. The texts are original and approach these themes in different ways; this piece depicts a moonlit walk through woods and fields, while exploring the love felt for the narrator’s surroundings. The beauty of the text is in its obscurity—the narrator could be referring to nature or to a romantic attraction. The night seems to call, “Come and dream in me!” Under deep forest cover, the narrator entreats the stars, “O share thy light!” until the twinkling stars gleam in the open meadow, luring, “Come and sing with me!” Love for the surrounding dusky beauty causes the narrator to weep with joy, with only the moon as witness. Each stanza consists of four lines of iambic tetrameter followed by a separate, brief entreaty, then the final three lines. This form recalls the fourteenth-century ballades of French poet and composer Guillaume de Machaut, hence the title of this piece. (Note by the composer)

Cantate Domino

Sing to the Lord a new song.
Sing to the Lord,
sing all the earth,
praise his name.

(Basque)
Kanta Jaunari kantu berria,
kanta Jaunari lur guztia,
egin alaitsu haren nahia.

Josu Elberdin
(b. 1976)

Sing to the Lord a new song,
Sing to the Lord all the earth,
joyfully fulfills his will.

Continued ...
(Latin)
**Benedicite nomini eius.** Let us come before him with thanks.
**Annuntiate diem de die** Let us shout songs of joy
**salutare eius.** to him.
**Cantata, esultate et psallite** Sing and praise
**in cithara,** with the harp,
**Psallite voce psalmi.** Sing and praise with a psalm.
**Quia mirabilia fecit.** For he has done wonders.

"Cantate Domino" begins with a stately opening that reflects the deep joy inherent in the text and then breaks into a rhythmic and exuberant Basque text interspersed with Latin. After the last reprise, the coda is repeated, finishing strongly and energetically. This work was commissioned by the Salt Lake City Choral Artists for performance at the 2011 IX World Choral Symposium in Puerto Madryn, Argentina. Josu Elberdin was born and educated in Spain, where he continues to work as a composer and music teacher.

(Note by the composer)
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<th>University of Richmond Schola Cantorum</th>
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<tr>
<td><strong>Sopranos</strong></td>
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<td>Kathryn Clikeman</td>
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