

10-23-2011

Women's Chorale & 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***

**Sunday, October 23, 2011
3:00 p.m.**

**Camp Concert Hall
Booker Hall of Music**



UNIVERSITY WOMEN'S CHORALE

Mr. David Pedersen, *conductor*

Dr. Mary Beth Bennett, *accompanist*

Wayfarin' Stranger

arr. Reginald Unterseher

b. 1956

With its combination of musical influences from African American spirituals and Appalachian folk music, this popular song originally dates from the early 19th century. The piece was published in various gospel songbooks and popularized by Charles Tillman (1861-1943), a famous promoter and publisher of revival music.

I'm just a poor wayfaring stranger
Travelin' through this world of woe;
And there's no sickness, toil nor danger
In that bright land to which I go.

I'm going there to see my Father,
I'm going there no more to roam;
I'm only going over Jordan,
I'm only going over home.

I know dark clouds will gather over me,
I know my way is rough and steep;
And beautiful fields lie just before me,
Where souls redeemed their vigils keep.

Laudate pueri Dominum

Felix Mendelssohn

1809-1847

Psalm 113 is the source of the text for Mendelssohn's piece for treble voices. He was inspired to write this motet after hearing a group of nuns singing together in one of the great churches of Rome while he was visiting in 1830. The piece is an excellent example of Mendelssohn's style of counterpoint and lyricism. Although he was ethnically Jewish and later became a Lutheran, Mendelssohn wrote numerous motets that could be used in both Protestant and Catholic worship. In addition to sacred pieces in German, Mendelssohn composed including several Latin choral works including settings of psalms, a Magnificat and an Ave Maria.

Laudate pueri Dominum,
laudate nomen Domini.
Sit nomen Domini benedictum
ex hoc nunc et usque in saeculum.

Children, praise the Lord,
praise the name of the Lord.
Blessed be the name of the Lord
now and for ever.



Please silence cell phones, digital watches, and paging devices before the concert.

Let Evening Come

Gwyneth Walker

b. 1947

Text: Jane Kenyon

1947-1995

Jane Kenyon's poem describes the calm of evening and the peace at the end of the day. The composer suggests that the four-note piano motif at the beginning might call to mind church bells. This gesture is taken up with increasing joy by the singers at the end of the work with the realization that no harm will come during the night because "God does not leave us comfortless". Gwyneth Walker taught composition for many years at the university level and currently resides on a Vermont dairy farm where she composes full time.

Let the light of late afternoon
shine through chinks in the barn, moving
up the bales as the sun moves down.

Let the cricket take up chafing
as a woman takes up her needles
and her yarn. Let evening come.

Let dew collect on the hoe abandoned
in long grass. Let the stars appear
and the moon disclose her silver horn.

Let the fox go back to its sandy den.
Let the wind die down. Let the shed
go black inside. Let evening come.

To the bottle in the ditch, to the scoop
in the oats, to air in the lung
let evening come.

Let it come, as it will, and don't
be afraid. God does not leave us
comfortless, so let evening come.

Barter

Rene Clausen

b. 1953

Text: Sara Teasdale

1884-1933

American poet Sara Teasdale was born in St. Louis, Missouri, in 1884. After publishing several collections of verse she won the Columbia University Poetry Society Prize, which became the Pulitzer Prize for poetry. After years of serious illness, she died in 1933 after an overdose of barbiturates. "Barter" is from her collection *Love Songs*, which was first published in 1917.

Life has loveliness to sell,
All beautiful and splendid things,
Blue waves whitened on a cliff,
Soaring fire that sways and sings,
And children's faces looking up,
Holding wonder like a cup.

Life has loveliness to sell,
Music like the curve of gold,
Scent of pine trees in the rain,
Eyes that love you, arms that hold,
And for your spirit's still delight,
Holy thoughts that star the night.

Spend all you have for loveliness,
Buy it and never count the cost;
For one white shining hour of peace
Count many a year of strife well lost,
And for a breath of ecstasy
Give all you have been, or could be.

Choose Something Like a Star

Randall Thompson
1899-1984
Text: Robert Frost
1874-1963

Choose Something Like a Star was published by four-time Pulitzer Prize winner Robert Frost in 1916. The phrase "Keats' eremite" refers to "Bright Star," a poem with similar imagery by John Keats, which inspired Frost. Thompson's musical setting of the poem is part of the seven-movement *Frostiana*, which contains pieces for treble choir, male choir and mixed choir. It was composed in 1959 in honor of the 200th anniversary of the incorporation of the town of Amherst, Massachusetts.

O Star (the fairest one in sight),
We grant your loftiness the right
To some obscurity of cloud –
It will not do to say of night,
Since dark is what brings out your light.
Some mystery becomes the proud.
But to be wholly taciturn
In your reserve is not allowed.
Say something to us we can learn
By heart and when alone repeat.
Say something! And it says "I burn."
But say with what degree of heat.
Talk Fahrenheit, talk Centigrade.

Use language we can comprehend.
Tell us what elements you blend.
It gives us strangely little aid,
But does tell something in the end.
And steadfast as Keats' Eremite,
Not even stooping from its sphere,
It asks a little of us here.
It asks of us a certain height,
So when at times the mob is swayed
To carry praise or blame too far,
We may choose something like a star
To stay our minds on and be staid.

Little David, Play on Yo' Harp

arr. Adolphus Hailstork

Dr. Hailstork serves on the music faculty of Old Dominion University in Norfolk, Virginia. He has written many works for orchestra, band, chamber ensembles and chorus. Several of his orchestral compositions have been played by major American orchestras including the Philadelphia Orchestra, New York Philharmonic and Baltimore Symphony. This spiritual for treble voices was composed in 2003.

Hey little David play on yo' harp.
Little David was a shepherd boy
He killed Goliath and shouted for joy
Joshua was the son of Nun
He never would quit till his work was done.

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

Soprano

Whitney Cavin
Sarah Fagen
Natalie Hinshel-
wood
Danielle Hyder
Helen Jordan
Scheherazade Khan
Alison Linas
Kate Maher
Lina Malave
Emma Materne
Jenna McAuliffe
Harlean Owens
Natalie Salim
Sharon Scinicariello

Alto

Estefania Alvarez
Anna Creech
Hiu To Cheung
Grace Dawson
Kaitlyn DeLong
Elizabeth Dorton
Taylor Golub
Kelsey Janik
Hyesoo Jee
Whitney Paul
Anna Sangree
Catherine Sinclair
Sun Jung Yoon



SCHOLA CANTORUM

(selected from the following)

Give Almes of Thy Goods

Christopher Tye
c. 1500-1573

Following his education in Cambridge, Christopher Tye established a connection with the choristers of Ely Cathedral and with the Chapel Royal, and likely served as tutor to Edward VI, Henry VIII's only son and occasionally played the organ for services attended by Queen Elizabeth I. His church music includes settings of Latin liturgical texts for use in Roman Catholic liturgies and English texts for use in services of the Church of England; he is best remembered for the latter. The text of *Give almes of thy goods* is a verse from the book of Tobit that Tye treats rather soberly: it lacks melismas, conspicuous word painting, and dense polyphony. In this, it follows the early leaders of the Reformation who insisted that there be only one note per syllable of text so that the text could be more fully comprehended by the listener.

Give almes of thy goods, and turn never thy face from any poor man:
and then the face of the Lord shall not be turned away from thee.

Miserere mei

William Byrd
c. 1540-1623

William Byrd's *Miserere Mei*, a setting of Psalm 51:1, was published in the second *Cantiones* volume of 1591 and stands in contrast to the syllabic style illustrated in Tye's *Give almes of thy good*. Its somber mood and contained simplicity typify a collection that bears the marks of the Catholic composer's increasing struggles in Protestant England. After a declamatory opening, the motet gives way to increasingly impassioned polyphonic pleas for mercy, its anguish heightened by the strategic use of chromaticism and rhythmic complexity.

Miserere mei Deus,
secundum magnam misericordiam tuam.
Et secundum multitudinem miserationum
tuarum dele iniquitatem meam.

Have mercy upon me, O God,
according to your great loving kindness.
And according to the multitude of your
mercies, blot out my iniquity.

Requiem
In Paradisum

Gabriel Fauré
1845-1924

Gabriel Fauré began work on his Requiem in 1887 without commission or other external motivation, although the death of his father in 1885 and of his mother two years later may have given some impetus to the composition. He was at the time choirmaster at the fashionable Madeleine Church in Paris and was gaining a reputation as a composer, though much of his time was consumed with private teaching, which he found quite uncongenial. He completed the first version of the Requiem early in 1888, but later expanded upon the work to make it more suitable for grander occasions. The *In Paradisum* text, which is an antiphon separate from the traditional Requiem texts, is the final movement of Fauré's Requiem setting and features a delicate soprano line supported by rich harmonies from the men. The soaring melody suggests Fauré's vision of death as a peaceful release from earthly care, and the work ends on the same word with which it began: Requiem (rest).

In paradisum deducant te Angeli;
in tuo adventu suscipiant te martyres,
et perducant te in civitatem sanctam Ierusalem.

Chorus angelorum te suscipiat,
et cum Lazaro quondam pauper æternam habeas requiem.

May the angels lead you into paradise;
May the martyrs welcome you upon your arrival,
and lead you into the holy city of Jerusalem.

May a choir of angels welcome you, and,
with poor Lazarus of old, may you have eternal rest.

Deep River

African American Spiritual
arr. Jeffrey Riehl/Luboff

"Deep River" is one of the best known African American spirituals in the repertory, largely through its use in a number of films and stage musicals, particularly the 1951 movie version of *Show Boat*. It also was often included on recital programs in the mid-twentieth century by well-known concert singers like Marian Anderson and Paul Robeson. A particularly interesting use of spiritual is as the closing piece in Michael Tippett's powerful oratorio *A Child of Our Time*. The text, by an anonymous author, draws on images from Zechariah 10:10-12.

Deep River,
My home is over Jordan.
Deep River Lord.
I want to cross over into campground.
Oh, don't you want to go,
To the gospel feast.
That promised land,
Where all, is peace.

Hymne à la Vierge

Pierre Villette

1926-1998

Text: Roland Bouhéret

Pierre Villette was a French composer of instrumental and choral music who attended the Paris Conservatoire with Pierre Boulez at a time when avant-garde compositional approaches were *de rigueur*. Villette wrote in a quasi-impressionistic musical language that incorporated tonal harmonies, jazz-inflected sonorities, and modal chants in a style reminiscent of Francis Poulenc's or Maurice Duruflé's church pieces. Villette's music was not well known in France during his lifetime, perhaps because he did not embrace the avant-garde and was, therefore, seen as irrelevant, or perhaps because his location in Provence, far removed from Paris, the cultural and intellectual center of France, made it particularly easy for his works to be overlooked. Regardless, his music is finding a wider audience in the 21st century, thanks in some part to the interest in quiet, mystical choral music that was fostered by the works of John Tavener and Arvo Pärt.

O toute belle Vierge Marie
Votre âme trouve en Dieu
Le parfait amour.
Il vous revêt du manteau de la Grâce
Comme une fiancée
Parée de ses bijoux.
Alléluia, alléluia,
Je vais chanter ta louange, Seigneur,
Car tu as pris soin de moi,
Car tu m'as enveloppée
du voile de l'innocence.

Vous êtes née avant les collines,
O sagesse de Dieu,
Porte du Salut;
Heureux celui qui marche dans vos traces
Qui apprête son cœur
À la voix de vos conseils.
Alléluia, alléluia,
Je vais chanter ta louange, Seigneur,
Car tu m'as faite, avant le jour,
Car tu m'as fait précéder le
jaillissement des sources.

Avant les astres Vous étiez présente,
Mère du Créateur
Au profond du ciel;
Quand Dieu fixait les limites du monde
Vous partagiez son cœur
Etant à l'œuvre avec lui . . .

O toute belle Vierge Marie.

O fairest Virgin Mary,
your soul finds in God
the perfect love.
He clothes you with the mantle of Grace
like a bride
adorned with all her jewels.
Alleluia, alleluia,
I will sing your praise, Lord,
for you have cared for me,
you have wrapped me
in the veil of purity.

You were born before the hills were made,
O wisdom of God,
Gate of salvation.
Happy are they who follow in your
footsteps,
who make their hearts
ready to hear the voice of your counsels.
Alleluia, alleluia,
I will sing your praise, Lord,
for you created me before the day,
for you made me before
the bubbling of the streams.

Before the stars were made you were there,
Mother of the Creator,
in the heights of heaven;
when God decreed the boundaries of the
world,
you were there in his heart
and with him in his handiwork.

O fairest Virgin Mary.

Amor de mi alma

Z. Randall Stroope
poetry by Garcilaso de la Vega; tr. Stroope

Randall Stroope, director of choral and vocal studies at Oklahoma State University, is a prolific composer and active guest conductor whose works are popular with collegiate and professional ensembles. Stroope responds to de la Vega's intensely intimate love poem Soneto V with a sensual melody supported by lush harmonies. The middle section is more delicate and wistful as the women sing the text "Your very image is written on my soul, such indescribable intimacy I hide even from you" while the men simply sustain a unison pitch. Stroope returns to the musical material of the beginning for setting the last stanza.

Spanish poet Garcilaso de la Vega was a Renaissance man who was skilled in music, warfare, and letters. His poetic output was not large, but its sterling quality places him among the best poets of the Spanish Renaissance. He died at 33 years of age from wounds received in battle.

Yo no nací sino para quereros;
Mi alma os ha cortado a su medida;
Por hábito del alma misma os quero.

Escrito esté en mi alma vuestro gesto;
Yo lo leo tan solo que aun de vos
Me guardo en esto.

Quanto tengo confieso yo deveros;
Por vos nací, por vos tengo la vida,
Y por vos e de morir y por vos
Muero.

I was born to love only you;
My soul has formed you to its measure;
I want you as a garment for my soul.

Your very image is written on my soul;
Such indescribable intimacy
I hide even from you.

All that I have, I owe to you;
For you I was born, for you I live,
For you I must die, and for you
I give my last breath.

The Unicorn, the Gorgon, and the Manticore

Gian Carlo Menotti

Introduction

1911-2007

There once lived a Man in a Castle, and a strange man was he.
He shunned the Countess' parties; he yawned at town meetings;
he would not let the doctor take his pulse; he did not go to church on Sundays.
Oh what a strange man is the Man in the Castle!

Eighth Madrigal

(Enter the Man in the Castle with the Manticore)

Do not caress the lonely Manticore. Do not unless your hand is gloved.
Feeling betrayed, feeling unloved, so lost he is in cabalistic dreams he often
bites the hand he really meant to kiss. Although
he's almost blind and very, very shy and says he
loves mankind. His glist'ning back whenever
tapped will quickly raise its piercing quills. How
often as if in jest inadvertently he kills the people
he loves best. Afraid of love he hides in secret
lairs and feeds on herbs more bitter than the aloe.
Fleeing the envious, the curious and the shallow,
he keeps under his pillow a parchment he thinks
contains Solomon's seal and will restore his sight. And late at night he battles
with the Sphinx.



The Unicorn, The Gorgon and the Manticore, or The Three Sundays of a Poet, was commissioned by the Elizabeth Sprague Coolidge Foundation and was first performed in the Coolidge Auditorium at the Library of Congress in October 1956. The New York premiere was given by the New York City Ballet in 1957. The 45-minute piece consists of twelve madrigals and six dance interludes that tell the story of a wealthy but eccentric count (a poet) who lives in a castle. It presents his life in three stages—his youth, his middle years, and his old age—each of which is symbolized by an unusual pet: a unicorn, a gorgon, and a manticore. The manticore is a metaphor for the aging poet who, like the Manticore, is lonely, shy, and avoidant of as much human contact as possible. He regrets his earlier ways and while he means well, he often hurts those around him because he has been jaded by years of criticism from the public around him.

Schola will perform the entire work with dancers and
an instrumental ensemble on
Friday, April 6, 2012 at 7:30 p.m.
in Camp Concert Hall
under the baton of Dr. Joseph Flummerfelt,
Chorusmaster of the New York Philharmonic,
Co-Artistic Director of Spoleto Festival USA,
and a longtime friend of Gian Carlo Menotti's.

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

Soprano

Nancy Angelica
Christine Godinez
Hannah Jacobsen
Aubrey James
Lucy Maude
Gwen Setterberg
Maeghan Sevigny
Jennimarie Swegan

Tenor

Chase Brightwell
Alfred Califano
Christopher Dolci
Robert Emmerich
Kelly Kurz
Patrick Murphy
Ryan Papera
Nathan Riehl

Alto

Farren Billue
Ellen Broen
Miranda Dinsmore
Elizabeth Homan
Emily Kluball
Michelle Nye

Bass

Sam Abrahams
Will Buckley
Nunzio Cicone
Nathaniel Davis
Jared Feinman
Pat Jones
Alex Krone



THE 2011-2012 DEPARTMENT OF MUSIC CONCERT SERIES
FREE—No Ticket Required— CAMP CONCERT HALL— unless otherwise noted*

FALL 2011

Friday, Sept. 23—7:30p
FAMILY WEEKEND CONCERT
Jazz, Orchestra, Band, Choirs

Monday, Oct. 17—7:30p
LISZT BICENTENNIAL CONCERT
Paul Hanson, *piano*
Joanne Kong, *piano*

Sunday, Oct. 23—3:00p
SCHOLA CANTORUM & WOMEN'S CHORALE

Monday, Oct. 24—7:30p
DAVID ESLECK TRIO

Friday, Nov. 4—Saturday, Nov. 5
THIRD PRACTICE ELECTROACOUSTIC
MUSIC FESTIVAL
Times vary—see www.thirdpractice.org

Sunday, Nov. 13—7:30p
UR WIND ENSEMBLE

Wednesday, Nov. 16—7:30p *
CUBAN SPECTACULAR—
"A NIGHT AT THE TROPICANA"
UR JAZZ COMBO & area musicians
*Ticket Required—Modlin Box Office

Sunday, Nov. 20—7:30p
GLOBAL SOUNDS—World Music Concert

Monday, Nov. 21—7:30p
UR JAZZ ENSEMBLE &
CONTEMPORARY JAZZ COMBOS

Monday, Nov. 28—7:30p
UR CHAMBER ENSEMBLES

Wednesday, Nov. 30—7:30p
UR SYMPHONY ORCHESTRA
Featuring Joseph Moon, *cello*,
winner of UR 2011 Concerto Competition

Sunday, Dec. 4—5:00 and 8:00p
Cannon Memorial Chapel
38th ANNUAL CANDLELIGHT FESTIVAL OF
LESSONS AND CAROLS

SPRING 2012

Monday, Jan. 30—7:30p
LISA TERRY, *viola da gamba*
JOANNE KONG, *harpichord*

Sunday, Feb. 5—3:00p
RICHARD BECKER, *piano*

Thursday, March 22—7:30p
Perkinson Recital Hall
LESLIE TUNG, *fortepiano*

Sunday, March 25—3:00p
DUO-PIANO RECITAL
Richard Becker, *piano*
Doris Wylee-Becker, *piano*

Sunday, April 1—all day, across campus
GLOBAL SOUNDS FESTIVAL

Wednesday, April 4—7:30p
UR WIND ENSEMBLE

Friday, April 6—7:30p
UR SCHOLA CANTORUM, UNIVERSITY DANCERS,
AND GUEST INSTRUMENTALISTS

Monday, April 9—7:30p
UR JAZZ ENSEMBLE & JAZZ COMBO

Wednesday, April 11—7:30p
UR SYMPHONY ORCHESTRA
Featuring Tim Munro, *flute*

Monday, April 16—7:30p
UR CHAMBER ENSEMBLES

