

10-28-2012

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***

**Sunday, October 28, 2012
3:00 p.m.**

**Camp Concert Hall
Booker Hall of Music**



UNIVERSITY WOMEN'S CHORALE

Mr. David Pedersen, *conductor*

Dr. Mary Beth Bennett, *accompanist*

Though Philomela Lost Her Love

Thomas Morley
(1557-1602)

Thomas Morely was a prolific composer of vocal and instrumental works. His most significant musical contribution was the development of the English madrigal. Morely studied the fashionable, new Italian madrigals and adapted the forms for English texts and themes, eventually publishing eleven collections of madrigals in his lifetime. Philomela is a character from Greek mythology who was turned into a bird by the gods after enduring tremendous physical sufferings. The madrigal text offers hope to those who persevere in the midst of hardship and pain.

Though Philomela lost her love,
fresh note she warbleth yes! again;
Fa la la la...

He is a fool that lovers prove:
and leaves to sing, to live in pain.
Fa la la la...

Lift Thine Eyes

Felix Mendelssohn
(1809-1847)

Mendelssohn's oratorio *Elijah* was originally composed with German texts for the Birmingham Festival in 1846. The structure of the oratorio is very similar to the great Baroque oratorios of Bach and Handel, whom he greatly admired. It includes movements for soloists and chorus, accompanied by orchestra. The texts depict the life of the prophet Elijah and are derived from the First and Second Books of Kings. This treble voice chorus is sung by the angels who visit Elijah and encourage him in his trials.

Lift thine eyes to the mountains, whence cometh help.
Thy help cometh from the Lord, the maker of heaven and earth.
He hath said, thy foot shall not be moved, thy keeper will never slumber.



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Ave Maria

Johannes Brahms
(1833-1897)

Composed for four-part female chorus and orchestra or organ, this piece (Op. 12) is Brahms' first attempt at combining choral and orchestral forces. The first performance was conducted by the composer in Hamburg in 1859. Brahms had a special interest in composing for women's voices and also published a collection of pieces for treble chorus, harp and horns Op.17). "Ave Maria" features lush Romantic chords and expressive voice leading. The vocal textures vary depending on the text, and at times the choir sings antiphonally, contrapuntally or in bold, declamatory, unison octaves

Ave Maria, gratia plena, Dominus tecum.
Benedicta tu in mulieribus,
et benedictus fructus ventris tui, Iesus.
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae. Amen.

Hail Mary, full of grace, the Lord is with thee.
Blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and in the hour of our death. Amen.

Flow Gently, Sweet Afton

Scottish folk song
Text: Robert Burns (1759-1796)
arr. Lana Walter

The Scottish folk song arranged here by Lana Walter presents the well-known poem of Robert Burns, with its melancholic overtones of loss and yearning for a "sleeping" loved one. The musical mood beautifully captures the movement of water and the vivid, lush landscape. Burns wrote the poem in 1791 and Jonathan Spillman composed the song in 1837.

Flow gently, sweet Afton, among thy green braes,
Flow gently, I'll sing thee a song in thy praise;
My Mary's asleep by thy murmuring stream,
Flow gently, sweet Afton, disturb not her dream.

How pleasant thy banks and green valleys below,
Where wild in the woodlands the primroses blow;
There oft, as mild Ev'ning leaps over the lea,
The sweet-scented birk shades my Mary and me.

Flow gently, sweet Afton, among thy green braes,
Flow gently, sweet river, the theme of my lays;
My Mary's asleep by thy murmuring stream,
Flow gently, sweet Afton, disturb not her dream.

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

Domine, ad adjuvandum me festina

Giovanni Battista Martini
(1706-1784)

Jennimarie Swegan, *soprano*
Gwendolyn Setterberg, *alto*
Patrick Murphy, *tenor*
Adam Uslan, *bass*

Padre Giovanni Battista Martini spent his life in Bologna and was one of the most famous figures in eighteenth-century music. Referred to at his death as “Dio della musica dei nostri tempi” (The god of music of our times), he devoted himself assiduously to composing, writing, and teaching. More than one hundred composers of the day considered Martini their principal teacher, J. C. Bach, Niccolo Jommelli, and W. A. Mozart included.

Domine, ad adjuvandum me festina.
Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio et nunc, et semper,
et in saecula saeculorum. Amen.

O Lord, make haste to help me.
Glory to the Father, and to the Son, and to the Holy
Spirit. As it was in the beginning, is now, and always
will be, and for generations of generations. Amen.



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Requiem

Eliza Gilkyson
(b. 1950)
arr. Craig Hella Johnson

Eliza Gilkyson is an Austin-based singer-songwriter who wrote "Requiem" after the devastating 2004 Asian tsunami. She wrote it as an invocation to the "Eternal Feminine" for compassion and as a song of prayer and comfort. Craig Johnson dedicated this arrangement to all victims of natural disaster.

Mother Mary, full of grace, awaken.
All our homes are gone, our loved ones taken,
Taken by the sea.

Mary, fill the glass to overflowing,
Illuminate the path where we are going,
Have mercy on us all.

Mother Mary, calm our fears, have mercy,
Drowning in a sea of tears, have mercy,
Hear our mournful plea.

In funeral fires burning
Each flame to your mystery, returning.

Our world has been shaken,
We wander our homelands forsaken.

In the dark night of the soul
Your shattered dreamers, make them whole,
Oh Mother Mary, find us where we've fallen out of
grace, Lead us to a higher place.

In the dark night of the soul
Bring some comfort to us all,
Oh Mother Mary, come and carry, us in your
embrace That our sorrows may be faced.

In the dark night of the soul
Our broken hearts you can make whole,
Oh Mother Mary, come and carry us in your embrace,
Let us see your gentle face, Mary.

Sure on This Shining Night

Morten Lauridsen
(b. 1943)
Text: James Agee

Morten Lauridsen, Distinguished Professor of Composition at the Thornton School of Music at the University of Southern California, is a native of the Pacific Northwest. He worked as a Forest Service firefighter and lookout before traveling south to study composition with Halsey Stevens, Ingolf Dahl, Robert Linn, and Howard Owen. His choral music began a meteoric rise in popularity in the early 1990s, and he is now among the most frequently performed of all American composers, eclipsing even Randall Thompson. Lauridsen's radiant style, combining musical beauty, power, and spiritual depth is a perfect marriage with James Agee's hauntingly transcendent poem.

Sure on this shining night
Of star-made shadows round
Kindness must watch for me
This side the ground.

Sure on this shining night
I weep for wonder
Wandr'ing far alone
Of shadows on the stars.

The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.

Hard Times

Stephen Foster
(1826-1864)
arr. Craig Hella Johnson

Patrick Murphy, *tenor*

“Hard Times Come Again No More” is a parlor song by Stephen Foster, who was one of the great American composers and lyricists of the mid eighteenth century. Many of Foster’s 200+ songs were of the blackface minstrel show tradition that was particularly popular at the time, but Foster sought to, as he put it, “. . . build up taste . . . among refined people by making words suitable to their taste, instead of the trashy and really offensive words which belong to some songs of that order.” Though many of his songs had Southern themes, Foster never lived in the South and visited it only once. Craig Hella Johnson’s transparent arrangement beautifully captures the melancholy of the text that asks the fortunate to consider the plight of the less fortunate.

Let us pause in life's pleasures and count its many tears,
While we all sup sorrow with the poor;
There's a song that will linger forever in our ears;
Oh hard times come again no more.

Chorus:

Tis the song, the sigh of the weary,
Hard Times, hard times, come again no more
Many days you have lingered around my cabin door;
Oh hard times come again no more.

While we seek mirth and beauty and music light and gay,
There are frail forms fainting at the door;
Though their voices are silent, their pleading looks will say
Oh hard times come again no more. *Chorus*

There's a pale drooping maiden who toils her life away,
With a worn heart whose better days are o'er:
Though her voice would be merry, 'tis sighing all the day,
Oh hard times come again no more. *Chorus*

Tis a sigh that is wafted across the troubled wave,
Tis a wail that is heard upon the shore
Tis a dirge that is murmured around the lowly grave
Oh hard times come again no more. *Chorus*

Lay Earth's Burden Down

arr. Paul Caldwell and Sean Ivory

"Lay Earth's Burden Down" is loosely inspired by a traditional African-American spiritual, but most of the material is newly composed. The Portland Symphonic Girlchoir commissioned the piece in 2008, and since Portland is regarded among the United States' most environmentally conscious cities, the composers felt it fitting to use the commission to address the greening of our earth.

Speaker:

After sustaining life for a billion years . . .
our earth is tired . . .
on the brink of collapse.
The burden is heavy . . .
and Earth's children must lay it down.
Here's the deal:

Choir:

On the day when we lay this burden down,
when we lay this burden down,
gonna pick up a golden crown
when we lay this burden down.
Children lay this burden down.

The earth, she carries a heavy burden.
We gotta lay it down.
The word of warning we have heard and
now it's time to heal the sacred ground.
Children lay this burden down.

We can't expect the earth to restore us
until somebody lays it down.
Children, now the mission's been put before us.
We gotta get up! You can't ignore us!
Children, lay the burden down.

We gotta take it, break it, throw it on the ground.
Children, we gotta end earth's burden.
Children we gotta break earth's burden.
It's time to lay earth's burden down.

While the earth grows increasingly tired,
the fevered pitch goes higher and higher.
By desperation we're inspired to put the burden down.

Children, take the burden. Put it down.
Children, take it throw it on the ground.
Children everywhere, take the burden that we share.
Put it down. Gonna clear the air.
Gonna heal the sacred ground when we lay this burden down . . .

Glory, glory, hallelu! The glory,
glory, glory, hallelu! The glory,
glory, glory, hallelujah,
when we lay this burden down.

SCHOLA CANTORUM

Soprano

Christine Godinez
Hannah Jacobsen
Aubrey James
Kyung Sun Lee
Sarah Nelms
Mariela Renquist
Maeghan Sevigny
Frances Sisson
Jennimarie Swegan

Alto

Austin Carter
June Chang
Nikki Davis
Taylyn Hulse
Destiny Levere
Amelia Mitrotz
Michelle Nye
Gwen Setterberg

Tenor

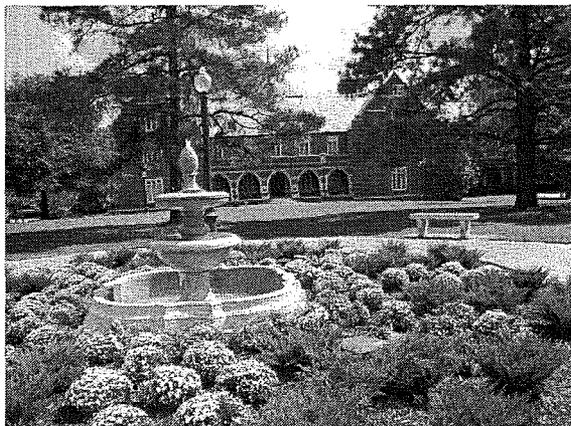
Chase Brightwell
Alfred Califano
Joe Kelly
Patrick Murphy
Matthew Peifer
Isaac Rohrer

Bass

Sam Abrahams
Will Buckley
Nunzio Cicone
Jared Feinman
Joe Gribb
Adam Uslan
Greg Zahora



*On behalf of our students and faculty,
the University of Richmond Department of Music
would like to thank everyone
for attending this afternoon's concert.*



THE 2012-2013 DEPARTMENT OF MUSIC CONCERT SERIES
FREE—No Ticket Required— CAMP CONCERT HALL *unless otherwise noted

FALL 2012

Mon., September 10—7:30p
Brahms' *Liebeslieder Waltzes*

Fri., September 28—7:30p
FAMILY WEEKEND CONCERT

Wed., October 17—7:30p
THE DAVID ESLECK TRIO

Sun., October 28—3:00p
SCHOLA CANTORUM &
WOMEN'S CHORALE

**THIRD PRACTICE ELECTROACOUSTIC
MUSIC FESTIVAL—**

Fri., November 2—2:30, 7:30p

Sat., November 3—11:00a, 2:30, 7:30p

Sun., November 11—7:30p
UNIVERSITY WIND ENSEMBLE

Sun., November 18—3:00p
GLOBAL SOUNDS CONCERT

Mon., November 19—7:30p
JAZZ ENSEMBLE &
CONTEMPORARY COMBOS

MON., NOVEMBER 26—7:30P
Anna Kijanowska, *piano*

Mon., December 3—7:30p
UNIVERSITY CHAMBER ENSEMBLES

Wed., December 5—7:30p
UNIVERSITY SYMPHONY ORCHESTRA

Thurs., December 6—7:30p *
CUBAN SPECTACULAR:
"From the Big Easy to the Big Apple:
A Celebration of the Mambo" - *Free; ticket req.
(Box Office)

Sun., December 9—5:00p & 8:00p
39th ANNUAL CHRISTMAS CANDLELIGHT
SERVICES — Cannon Memorial Chapel

SPRING 2013

Wed., January 23—7:30p
Paul Hanson, *piano*

Sun., February 3—3:00p
RICHARD BECKER, *piano*

Mon., February 4—7:30p
Schubert's WINTERREISE
James Weaver, *baritone*
Joanne Kong, *piano*

Mon., February 18—7:30p
NEUMANN LECTURE ON MUSIC:
MUSIC AND THE BRAIN
Dr. Craig Wright

Thurs., March 21—7:30p
JOHN CAGE CENTENNIAL CONCERT I
Faculty, students, eighth blackbird

Sun., March 24—3:00p
DUO PIANO RECITAL
Richard Becker & Doris Wylee-Becker

Wed., March 27—7:30p
JOHN CAGE CENTENNIAL CONCERT II
Paul Hanson, *piano*

Sat., March 30—7:30p *
SALSA MANIA— *Ticket Purchase Req.

Wed., April 10—7:30p
UNIVERSITY SYMPHONY ORCHESTRA

Sat., April 13—3:00p *
GLOBAL SOUNDS CONCERT
*Jenkins Greek Theatre; rain-Camp Concert Hall

Sun., April 14—3:00p
SCHOLA CANTORUM &
WOMEN'S CHORALE

Mon., April 15—7:30p
JAZZ & CONTEMPORARY COMBOS

WED., APRIL 17—7:30P
UNIVERSITY WIND ENSEMBLE

Sun., April 21—3:00p *
EARTH DAY CELEBRATION:
John Luther Adams' *Inuksuit* *Location TBA

Mon., April 22—7:30p
UNIVERSITY CHAMBER ENSEMBLES