

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**

## PROGRAM

University of Richmond Women's Chorale

David Pedersen, conductor

Dr. Mary Beth Bennett, accompanist

Jesu, der du meine Seele, BWV 78  
Wir eilen mit schwachen, doch  
emsigen Schritten

Johann Sebastian Bach  
(1685-1750)

Wir eilen mit schwachen,  
doch emsigen Schritten,  
O Jesu, O Meister,  
zu helfen zu dir.  
Du suchest die Kranken  
und Irrenden treulich.  
Ach höre, wie wir  
Die Stimmen erheben,  
um Hülfe zu bitten!  
Es sei uns dein gnädiges  
Antlitz erfreulich!

We hasten with eager  
yet faltering footsteps,  
O Jesus, O master,  
for help unto Thee.  
Thou faithfully seekest  
the sick and the erring.  
Ah, hear us, we pray.  
Our voices exalt Thee  
for succor we pray Thee!  
Now grant us Thy gracious  
and merciful favor!

- tr. Henry S. Drinker

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

Felix Mendelssohn-Bartholdy  
(1809-1847)

Laudate pueri Dominum,  
Laudate nomen Domini.  
Sit nomen Domini benedictum  
Ex hoc nunc et usque in saecula.

Praise the Lord, O children,  
Praise the name of the Lord.  
Blessed be the name of the Lord  
From henceforth now and  
forever.

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

Kristina Vasiliauskaite  
(b. 1956)

Kyrie  
Gloria  
Sanctus  
Agnus Dei

**Kyrie**  
Kyrie Eleison  
Christe Eleison  
Kyrie Eleison

**Kyrie**  
Lord have mercy  
Christ have mercy  
Lord have mercy

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

**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 caeli 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 ...*

Smieklis Man

Aldonis Kalnins  
(b. 1928)

Smieklis man uz Janiti raugoties:	There is laughter at Janitis looking around.
Janit's galvu kustinaj, Sav' Anniti priecinaj.	Janitis shakes his head to amuse his Annie.
Janitim bralitim, Treju adu zabacin.	Janitis' brother had three skin boots.
Suna ada, kaka ada, Aizpernaja kumelin.	Hound skin, cat skin, before last year's calfskin.
Suna ada rietin reja, kaka ada naudet naud.	Hound skin barks, cat skin meows,
Vau, vau, vau, nau, nau, nau	Bow, wow, wow, meow, meow, meow,
Aizpernaja kumelin' Bubinati bubinaj.	Before last year's calfskin neighing, neighed.

- tr. Vance Wolverton

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. "Smieklis 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  
Sequoia 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	A thousand regrets at abandoning you
Et d'eslonger vostre fache amoureuse,	And leaving behind your loving face.
Jay si grand dueil et paine douloureuse,	I feel so much sadness and such painful distress,
Quon me verra brief mes jours definer.	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 Frieden gnädiglich,  
Herr Gott, zu unsern Zeiten.  
Es ist doch ja kein andrer 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

– tr. Jeffrey Riehl

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

Josu Elberdin  
(b. 1976)

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.

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 salutare eius.	Let us shout songs of joy to him.
Cantata, esultate et psallite in cithara,	Sing and praise 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)

## University of Richmond Schola Cantorum

### Sopranos

Kathryn Clikeman  
Alyssa Giannotto  
KyungSun Lee  
Victoria Provost  
Sarah Quagliariello  
Mariela Renquist  
Jacqueline Schimpf  
Susie Shepardson  
Elaine Wissuchek

### Altos

Olivia Haynes  
Destiny LeVere  
Kerry McGowan  
Amelia Mitrotz  
Nancy Myers  
Chiara Solitaro  
Erin Vidlak

### Tenors

Bryan Daunt  
Jack DeAngelis  
Jack Dunne  
Ryan Foster  
Joe Kelly  
Michael Olano

### Basses

Christian Berardo  
Edward Chandler  
Andy Choi  
Benjamin Cook  
Pierre Galloway  
Byongho Lee  
Conor Lemmon  
Jacob Litt  
Zach Perry  
Jacob Plott  
Morgan Simmonds  
Duncan Trawick  
Adam Uslan



