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University Choir and Schola Cantorum

Department of Music, University of Richmond

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University Choir
and
Schola Cantorum

Jeffrey Riehl, conductor

November 8, 2002, 7:30 PM
Camp Concert Hall
Booker Hall of Music
Missa in angustiis (Hob.XXII:11)  

Joseph Haydn  
(1732-1809)

Kyrie

\[ \text{Kyrie eleison—Christe eleison—Kyrie eleison} \]

Lord have mercy—Christ have mercy—Lord have mercy.

Gloria

\[ \text{Gloria in excelsis} \]

Glory to God in the highest. And on earth peace to all those of good will. We praise you. We bless you. We worship you. We glorify you. We give thanks to you according to your great glory. Lord God, Heavenly King, God the Father almighty. Lord Jesus Christ, the only-begotten Son. Lord God, Lamb of God, Son of the Father.

\[ \text{Qui tollis peccata mundi} \]

You who takes away the sins of the world, have mercy on us. You who takes away the sins of the world, receive our prayer. You who sits at the right of the Father, have mercy on us.

\[ \text{Quoniam tu solus Sanctus} \]

For you alone are holy. You alone are the Lord. You alone are the most high, Jesus Christ. With the Holy Spirit in the glory of God the Father. Amen.

Credo

\[ \text{Credo in unum Deum} \]

I believe in one God, the Father almighty, maker of heaven and earth, and of all things visible and invisible. And I believe in one Lord, Jesus Christ, the only-begotten Son of God, born of the Father before all ages. God from God, light from light, true God from true God. Begotten, not made, of one substance with the Father by whom all things were made. Who for us and for our salvation came down from heaven.

\[ \text{Et incarnates est} \]

And was incarnate by the holy spirit of the Virgin Mary. And was made man. Crucified also for us under Pontius Pilate, he suffered, died, and was buried.
Et resurrexit
And on the third day he rose again, according to the Scriptures. He ascended into heaven and sits at the right hand of God. He shall come again with glory to judge the living and the dead; and of his kingdom there will be no end. And I believe in the Holy Spirit, the Lord and giver of life, who proceeds from the Father and the Son who together with the Father and Son is adored and glorified, who spoke through the prophets. And I believe in one, holy, catholic, and apostolic church. I confess one baptism for the remission of sins. I await the resurrection of the dead, and the life of the world to come. Amen.

Sanctus
Sanctus Dominus—Pleni sunt coeli
Holy, holy, holy, Lord God of hosts. Heaven and earth are full of your glory. Hosanna in the highest.

Benedictus, qui venit—Osanna in excelsis
Blessed is he who comes in the name of the Lord. Hosanna in the highest.

Agnus Dei
Agnus Dei, qui tollis peccata mundi
Lamb of God, who takes away the sins of the world, have mercy on us.
Lamb of God, who takes away the sins of the world, have mercy on us.
Lamb of God, who takes away the sins of the world . . . ,

Dona nobis pacem
grant us peace.

Sarah Rogevich, soprano
Megan Smith, mezzo soprano
Parker Roe, tenor
Anand Nagraj, bass
University of Richmond Choir
Orchestra
Jeffrey Riehl, conductor

. . . PAUSE . . .
Glory to God in the Highest

Randall Thompson
(1899-1984)

Glory to God in the highest, and on earth peace, good will toward all.

(Luke 2:14)

Rest, sweet nymphs

Francis Pilkington
(c. 1570-1638)

Rest, sweet nymphs, let golden sleep charm your star-brighter eyes
While my lute the watch doth keep with pleasing sympathies,
Lulla, lullaby, lulla lullaby, Lulla, lullaby, lulla lullaby,
Sleep sweetly, let nothing afright ye, in calm contentment lie.

Dream, fair virgins, of delight and blest Elysian groves
While the wand’ring shades of night resemble your true loves.
Lulla, lullaby, lulla lullaby, Lulla, lullaby, lulla lullaby,
Sleep sweetly, let nothing afright ye, in calm contentment lie.

Village Wedding

John Tavener
(b. 1944)

To my beloved, who breaks my heart.
R. O Isaiah, dance for joy, for the Virgin is with child.
Do you listen within your veil, silent, God-quickened heart? R.
O depth and stillness of virginity! Follow your man. R.
Let them throw white rice like a spring shower. R.
Like a spring cloud,
let her now tenderly spread her bridal veil. R.
O the peace of the bridal dawn. R.
And he listens, and he listens. R.

And, as in front of a fount of crystal water,
Let the girls pass in front of the bride,
Observing her look from the corner of their eyes,
As though balancing pitchers on their heads. R.

O, like Leto giving birth to Apollo,
Do you listen within your veil? R.
When standing, her hands slight and pale,
(Let them throw white rice . . . . ) R.
She clasped the ethereal palm tree on Delos,
Like a spring cloud. R.
May you her mystical image . . .
O the peace of the bridal dawn. R.
Held by your husband’s strong heart,
And he listens. R.
Bring into the world with a single cry your child,
As the poet brings forth his creation. R.

Text from Village Wedding by Angelos Sikelianos, translated from the Greek by Philip Sherrard and Edmund Keeley, and from the Orthodox Wedding Service.

Chelsee Woodey, alto
Parker Roe, tenor
Matthew Kiel, tenor
Jared Campbell, tenor
Mark Naylor, baritone

66:57 O sifuni mungu
Steve Travers, tenor

arr. David Maddux

71:26 Cantique de Jean Racine
Gabriel Fauré
(1845-1924)

Word in the most high, our only hope, eternal day of the earth and the heavens, we break our silence. Divine Savior, cast your eyes to look upon us. Scatter upon us the fire of your powerful grace, so that all hell would flee at the sound of your voice. Drive away the sleep of a languid soul that drives it to forget your laws. O Christ, look favorably on us, your loyal subjects who are assembled now to bless you. Accept the hymns we offer to your immortal glory. And may we return fully the gifts you have given to us.

77:27 Lamentaciones de Jeremias Propheta
Alberto Ginastera
(1916-1983)

O vos omnes qui transitis
O all of you who pass this way, behold and see if there is any suffering like my suffering that was inflicted on me, that the Lord brought on me in the day of his fierce anger. See, O Lord, how distressed I am! I am in torment within, and in my heart I am disturbed, for I have been most rebellious. Outside, the sword bereaves; inside, there is only death. This is why I weep and my eyes overflow with tears. No one is near to comfort me, no one to restore my spirit. My children are destitute because the enemy has prevailed. (Lamentations 1:12, 20, 16)

SCHOLA CANTORUM
Virginia Campbell, pianist
Jeffrey Riehl, conductor
Musical life at the Esterhazy court was an extravagant affair of concerts and operas which Joseph Haydn directed for more than thirty years. When Haydn’s patron Prince Nikolaus died in 1790, the Burgherrshaft passed to his son Prince Paul Anton II who was not a lover of music like his father. Anton dismissed the musicians—except Haydn and his concertmaster Tomasini—and brought the splendid musical life of the Esterhazy court to a quick end. Although retained on a pension as titular Kapellmeister, Haydn was now free to pursue other activities since his new role had no real responsibilities. He moved to Vienna where he intended to enjoy a more relaxed lifestyle than he had known at Esterhaza.

Haydn’s “retirement” in Vienna was short-lived. At the invitation of Johann Peter Salomon, German violinist and concert impresario, Haydn agreed to compose a new opera, six new symphonies, and twenty other works to be performed in London under his own direction. Haydn was a triumph in England, but in 1794, during his second visit there, the death of Prince Anton brought changes to the Esterhazy court and Haydn’s situation. The new Prince, Nikolaus II, reconstituted the court’s musical forces and called back Haydn to more active employment, although his duties were much lighter than they had been five years earlier; after all, the Kapellmeister was now an international celebrity who was less a hired hand than a gemstone in the Esterhazy crown. His main job was to compose a Mass to celebrate the yearly nameday of Princess Marie Josepha Hermenegild; the six late Masses—of which Missa in angustiis is the third—the C Major Te Deum, the last string quartets, and the oratorios The Creation and The Seasons were the magnum opera of his final active years.

Missa in angustiis—or Lord Nelson Mass as it is sometimes known—was written in 1798. Ominous trumpet fanfares underscore the key of D minor in the Kyrie and contribute to the anxious mood of the movement. The same Stimmung returns in the Benedictus, the only other movement in D minor, and although the usual Viennese Classical Benedictus setting was lyric and contemplative, Haydn departs from this model by using the trumpets, as writer Edward Olleson puts it, to “... take over the music completely in a passage that seems to come close to terror in its dissonance with the words ‘Blessed is he that cometh in the name of the Lord.’”

The rest of the Mass belongs to the spirited world of The Creation, Haydn’s joyful oratorio first performed a few months before, and illustrates the composer’s ability to create large musical complexes that stretch from beginning to end of each liturgical unit; Haydn the symphonist brings unity to a genre that in earlier decades often was nothing more than a series of separate movements with little to knit them together.
SCHOLA CANTORUM
Jeffrey Riehl, conductor
Virginia Campbell, accompanist

**Sopranos**
Laura Ahlstrom
Christy Balluff
Lauren Cone
Rebecca Lipstock
Rebecca Ponder
McLean Turner
Mary Yanovitch

**Altos**
Emily Carveth
Lauren Davis
Carolyn Richie
Sarah Rogevich
Kristina Rowell
Megan Smith
Chelsee Woodey

**Tenors**
Jared Campbell
Ben Dietrich
Steve Travers
Matt Kiel
Parker Ottwell Roe

**Basses**
James Cook
Jake Monaco
Anand Nagraj
Mark Naylor
Scott Olmstead
David Raiser
Drew Setterberg
UNIVERSITY CHOIR
Jeffrey Riehl, conductor
Virginia Campbell, accompanist

Sopranos
Laura Ahlstrom
Rachael Bernstein
Sabrina Bohlen
Polly Catanese
Allison Czapacki
Andrea Delmonte
Cathleen Doyel
Stacee Duryea
Abby Emerson
Kira Eng-Wilmot
Emily Fellin
Laurel Fuller
Rachael Garcia
Holly Gordon
Laura Grant
Louise Hines
Clare Jones
Ashley Love
Whitney May
Alexandra O'Brien
Emily Riggs
Sarah Rogevich
Allyson Schultz
Schumann, Jessie
Kendree Thieringer
McLean Turner
Cait White
Casie Wombacher
Mary Yanovitch

Alexandra Daddario
Carolyn Danforth
Julie Dauber
Marisa Donelan
Kerry Grace
Corrine Harner
Anne Johnson
Kristen Maichle
Katie McDonald
Shelley McLamb
Katy Moore
Jennifer Parkes
Rebecca Pompano
Christina Rasch
Emily Marie Riggs
Elise Ryder
Emily Sever
Erin Sharp
Megan Smith
Kim Urba
Carolyn Whitebread
Savannah Young

Tenors
Heather Burns
Brian Frumberg
Kevin Moritz
Clay Rector
Parker Roe
CJ Wilsnack

Basses
Donald Berkholz
Brandon Halm
Michael Kicak
Patrick McMenamin
Anand Nagraj
Patrick Okas
Dan Sheibley
Joey Weber
Rob Wright

Altos
Jackie Abrams
Sarah Ascione
Laura Barrosse-Antle
Katherine Burton
Dolly Chiriac
Erin Clapp
Meredith Clarke
Emily Coggin
Emily Cohen
Liz Cook


**ORCHESTRA**

**Violin**
Jonathan Mott
Linda Anderson
Anita Garcia
Rex Britton
Chris Johnston

**Viola**
Laura Roelofs
Yasha Tulchinsky

**Cello**
Teresa Bjornes

**Bass**
Joe Tackett

**Flute**
Chris Ertell

**Oboe**
Sharon Lindquist
Daniel Lee Edwards

**Bassoon**
Lynda Edwards

**Trumpet**
Michael Davison
George Tuckwiller
Steven Smith

**Tympani**
Ray Breakall

**Organ**
Suzanne Riehl
Future Events

University Wind Ensemble
David Niethamer, director
Sunday, November 10, 2002, 3 pm
Camp Concert Hall, Booker Hall of Music

The Wind Ensemble's fall concert will feature the compositions of noted band composer David Holsinger, who will conduct several of his own works on the program. (Concert is free and open to the public.)

Anoushka Shankar, sitar
Wednesday, November 13, 2002, 7:30 pm
Camp Concert Hall, Booker Hall of Music

If internationally beloved sitar player Ravi Shankar is the emissary of Indian classical music, his daughter, Anoushka, is clearly the successor to the throne, having established herself as a contemporary artist with tremendous talent and understanding of the great musical traditions of India. Born in London and raised in California and India, she has absorbed the musical traditions of both the East and West. (Call 289-8980 for tickets.)

James Wilson, cello
Unaccompanied Cello II
Monday, November 18, 2002, 7:30 pm
Camp Concert Hall, Booker Hall of Music

James Wilson returns to the Modlin Center stage with a program of introspective and virtuoso music for unaccompanied cello including Bach's haunting Suite in C Minor, Ned Rorem's "After Reading Shakespeare" and Benjamin Britten's colorful second suite. (Concert is free and open to the public.)

Gypsy
Music by Jule Styne, Lyrics by Stephen Sondheim, Book by Arthur Laurents
Directed by Dorothy Holland
Thursday, November 21, 2002, 7:30 pm
Friday, November 22, 2002, 7:30 pm
Saturday, November 23, 2002, 7:30 pm
Sunday, November 24, 2002, 3 pm
Alice Jepson Theatre

Based on the memoirs of legendary stripper Gypsy Rose Lee, with the hilarious and heart-wrenching book by Arthur Laurents and the bold, brassy, show-stopping score by Jules Styne, this show is not to be missed! (Call 289-8980 for tickets)