

4-6-2003

## University Choir and Schola Cantorum

Department of Music, University of Richmond

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*MUSIC LIBRARY  
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UNIVERSITY CHOIR  
and  
SCHOLA CANTORUM

David McCormick, conductor

Virginia Campbell, accompanist  
Sharon Manson, piano II



APRIL 6, 2003, 3:00 PM  
CAMP CONCERT HALL  
BOOKER HALL OF MUSIC

To Music

0:00

Cantus in Harmonia (to St. Cecilia)

arr. Mack Wilberg

University Choir and Schola Cantorum

St. Cecilia is the patron saint of music, and much music has been composed in her honor. The text used here is adapted from Alexander Pope's "Ode for Music on St. Cecilia's Day." The music is based on a secular medieval melody.

*Cantus in harmonia, sing we all, Cecilia. cantus in concordia,  
sing we, Saint Cecilia.*

*Sing we now, our strains abound to thy sweet, celestial sound.  
Joyful, all our voices raise; to thy art we sing our praise . . .*

UNIVERSITY CHOIR:

4:45

I Will Sing of Life

Adolphus Hailstork

Dr. Hailstork is Professor of music and Composer-in-Residence at Norfolk State University. His works for chorus, solo voice, chamber ensembles, band, and orchestra are receiving increasing acclaim across this country.

*Sing! I will sing! If none will sing of life, then I will. I will sing its praise.  
Not in the treble voice of youth, nor on instruments of one string, nor by  
happy sounding brasses, nor by cadence sounding on drums would I praise  
life, as those who sing hymns only to the sun, forgetting nature in torment,  
man in agony.*

*I would sing soft and sad, surging with emotion, rememb'ring pain, fear  
and death, the swamping morass, and seed beds too where courage and life  
began to bloom, and man spoke in verse and ballad and epic, recounting  
glory, learning self, hailing life, as the deep surge to be.*

—Arthur Graham

alto soloist: Savannah Young

12:10

Soul of the City

Cantata: Stations on the Way to Freedom

Richard Peek

At length convinced that the only way to redeem his beloved Germany was to join in a plot to assassinate Hitler, the theologian Dietrich Bonhoeffer was apprehended, imprisoned, and just shortly before the end of World War II, executed by the Nazis. From prison on July 21, 1944, he wrote to a friend saying, I wrote these lines in a few hours this evening. They are quite unpolished, but they may please you and be something of a birthday present to you." The next day he had second thoughts: "I

can see this morning that I shall again have to revise these lines completely. Still, I am sending them to you as they are, in the rough. I am certainly no poet!"

Dr. Peek and his wife Betty were ministers of music at Covenant Presbyterian Church in Charlotte for 47 1/2 years before their retirement in January, 2000.

12:10

I. Discipline

*If you would find freedom, learn above all to discipline your senses and your soul. Be not led hither and yon by your desires and memories. Keep your body and your spirit chaste, wholly subject to you, and obediently seeking the goal that is set before you. No one learns the secret of freedom without discipline.*

14:45

II. Action

*To do and dare not what you would, but what is right. Never to hesitate, but to grasp boldly. Not in the flight of fancy, but only in the deed there is freedom. Away with timidity and reluctance! Out in the storm of event, sustained only by the commandments of God and your faith, and freedom will receive your spirit with exultation.*

17:40

III. Suffering

*Kyrie eleison. Christe eleison.  
O wondrous change! Those hands, once so strong and active, have now been bound. Helpless and forlorn, you see the end of your deed. Yet, with a sigh of relief you resign your cause to a stronger hand, and are content to do so. For one brief moment you enjoyed the gift of freedom, only to give it back to God, that He might perfect it in glory.*

10:20

IV. Death

*Come now, Queen of the feasts, on the way to eternal freedom!  
O death, cast off the grievous chains, and lay low the thick walls of our mortal bodies and our blinded soul, that at last we may behold what here we have failed to see. Oh freedom, long have we sought thee in discipline and in action and in suffering. Dying we behold thee now, and see thee in the face of God. Alleluia.*

percussion: Rob Wright, Megan Smith

Songs of Memory

Norman Dello Joio

Retired in 1978 from his position as Professor of Music and Dean of the School of Fine Arts at Boston University, Dello Joio celebrated his 90th birthday in January, and continues to accept commissions for large scale works in a variety of media. *Songs of Memory*, commissioned by the Ithaca College School of Music, was published in 1995, and utilizes texts by the composer, "in debt," he says, "to Walt Whitman."

24:50

III. My City

*O! Ho! You city of memory . . . of heartache and joy,  
I recall the time when I was a boy.  
I grew in your midst. Each song that I sang was a tribute to you.*

*A city of friends long departed, the old and the young,  
Companions and lovers, the laughter, the tears,  
Games that we played in those bygone years.*

*River boats hooting. . . high stepping bands tooting, pageants . . .  
processions . . . now, but now  
Everything's hustle . . . hustle and bustle,, everyone pushing . . . pushing  
and shoving. . .  
Everybody rushing . . . wiggling in graceless dancing to a mindless  
frantic music.  
Scurry, scurry . . . hurry, hurry, everybody charging to and fro . . .*

*Fond memories of long ago are fading . . .  
O! Lost city of mine where have you gone!  
City no longer of joy  
Where have you gone with the dreams of a boy?*

tenor soloist: Steve Travers

~~28:15~~  
30:15 I. The Oak Tree  
*Once I passed an oak tree growing, living things far from its side.  
Lone it stood, tall and unbending, reaching for the sky.*

*I paused and I pondered: for the tree brought to mind a thought and a  
question,  
Will we ever be ready to stand as straight when alone?  
Can we ever be as steady to stand as that oak tree, true to oneself when  
alone?*

*So a memory of that tree remains ever with me;  
That oak, a tree so solitary, so alone, tall, unbending,  
Reaching . . . always for the sky.*

baritone soloist: Andy McLeavey

35:10  
Take Care of This House  
(from the musical production  
1600 Pennsylvania Avenue)

Leonard Bernstein  
arr. by Arnold Freed

*Take care of this house, keep it from harm,  
If bandits break in, sound the alarm.  
Care for this house, shine it by hand  
And keep it so clean the glow can be seen all over the land.  
Be careful at night, check all the doors.  
If someone makes off with a dream the dream will be yours.  
Take care of this house, be always on call,  
For this house is the hope of us all.*

—Alan Jay Lerner

SCHOLA CANTORUM:

Sights and Sounds of Spring

41:30

Now Is the Month of Maying

Thomas Morley

Holding such posts as Master of the Choristers at Norwich Cathedral, organist at St. Paul's, London, and a Gentleman of the Chapel Royal, Morley was a highly influential musician in the late sixteenth century. As a music editor, he is credited with fostering the popularity of Italian madrigals in England, in addition to composing over one hundred of his own, of which this is probably the best known.

43:15 ② 46:00 ③ ?

Amarilli, mia bella

Giulio Caccini

This is the most famous song in Caccini's collection of songs and madrigals, *Le nuove musiche* (the new music), 1601, which also contains a treatise on the new style of solo writing with continuo accompaniment (two instruments: one to play the bass line, the other to fill in the harmony), as opposed to the previously popular polyphonic style. With its emphasis on expressing the text, this change of direction led directly into the Baroque period. We perform "Amarilli" in three versions: Caccini's original Italian solo version sung by Andy Nagraj, Caccini's setting of the same music in madrigal style, and a keyboard intabulation of 1603 by Englishman Peter Philips, based on the madrigal version.

*Amaryllis, my beautiful one, do you not believe that the sweet desire of my heart is for you to be my love? Believe it nevertheless, and if fear assails you, take this my arrow, open my bosom, and you will see written in my heart: Amaryllis is my love.*

4

Three Contemporary Madrigals

Eugene Butler

Butler, a prolific writer for church and school, here takes three venerable Italian texts and clothes them in engaging mildly contemporary dress:

- ~~46:00~~ I. Ladies and Ye Youthful Lovers text: Lorenzo de Medici (15th cent.)  
~~53:30~~ (long live love)
- 54:40 II. O Lovely Bird (*I hear you fly, and grieving for the past, I hear you sing*) text: Francesco Petrarca (14th cent.)
- 56:30 III. Welcome to May text: Angelo Poliziano (15th cent.)  
(*and the woodlands gay!*)

Daniel Moe

58:30 which is yes

Known for many years as a guest conductor, choral clinician and conducting teacher, this native of Fargo, North Dakota, served as director of choirs at Oberlin College. Upon retirement, he moved to Sarasota, Florida, where he now directs a community chorus. He utilizes frequently shifting rhythms and meter in his music to project and highlight the inner meaning of the text.

*i thank you God for most this amazing day; for the leaping greenly spirits of trees and a blue true dream of sky; and for everything which is natural which is infinite which is yes*

— e.e.cummings

Quién fuera como el jazmin

Carlos Guastavino

1:02:00

Guastavino is recognized as one of Argentina's finest composers. He writes in a Romantic-nationalistic style, and while not incorporating folk melodies, his music is permeated by the Argentine influence.

*Who could be like the jasmine, when it begins to bloom,  
giving fine perfume, to be in your possession.  
To be in your possession, my love, who could be a flower!*

*Who could be as the rose, with its gracefulness,  
arising, red, with the light of the new day.*

*Who could be as the carnation, a variegated carnation,  
growing in blushes and sprinkled in white.*

1:05:45

Dakota Dawn (no. 2, from *Prairie Scenes*)

Edwin Fissinger

Chairing successively the music departments of the University of Illinois and North Dakota State University, and a noted choral conductor, Fissinger retired in 1985 and continued composing until his death in 1990. Lush harmonies are characteristic of his style.

*Dawn comes softly over the prairies, in the eastern sky a tint, pale,  
opalescent, and on the hills a hint of rose.  
Deep in the west a late star clings, and the freshening dawn wind flings star  
dust into the eyes of early risers.*

— Mildred Montgomery

soprano soloist: McLean Turner

Sigh No More, Ladies

David L. Esleck

11:00

(Commissioned for this concert)

David Esleck, adjunct music faculty member at the University of Richmond, is a first round Grammy Award nominee, and has performed for presidents, heads of state, CEO's, and Hollywood stars, and with musicians ranging from The Preservation Hall Jazz Band to Tony Bennett and Frank Zappa.

*Sigh no more, ladies, sigh no more.*

*Men were deceivers ever,*

*One foot in sea and one on shore*

*To one thing constant never.*

*Then sigh not so, but let them go,*

*Converting all your sounds of woe*

*Into Hey, nonny, nonny.*

*Sing no more ditties, sing no more,*

*Of dumps so dull and heavy;*

*The fraud of men was ever so,*

*Since summer first was leafy.*

— William Shakespeare

soloists: Christy Balluff, Steve Travers

The David Esleck Trio:

David Esleck, piano; David Yohe, bass; Keith Willingham, drums

11:18:00

Tumbalalaika (Yiddish folksong)

adapted by Robert DeCormier  
and Leonard Van Camp

A riddle song mainly about love, with a refrain imitating the balalaika.

11:20:50

Goin' to the Auction

Z. Randall Stroope

Director of choral activities at the University of Nebraska at Omaha, Dr. Stroope is gaining recognition as a clinician and conductor of all-state choirs. The text is adapted from a livestock auction in Omaha.

Auctioneer: Jared Campbell



David W. McCormick is pleased to have been chosen guest conductor of UR's Schola Cantorum and University Choir while Dr. Jeffrey Riehl is on sabbatical leave this semester. He holds degrees from Westminster Choir College, and a doctorate from the School of Sacred Music of Union Theological Seminary, New York City, where he studied conducting with Elaine Brown and analysis with Julius Herford. He was also the recipient of a Fulbright grant for study of harpsichord and organ with Gustav Leonhardt.

McCormick came to Richmond in 1976 to become Associate Professor of Church Music at Presbyterian School of Christian Education and Director of Music/Organist at Ginter Park Presbyterian Church, retiring from those positions after 20 and 24 years respectively. He was on the organizing committee for the Presbyterian Association of Musicians, which he has served as Vice President, President and Treasurer, and has been Dean of American Guild of Organists chapters in Texas and Richmond. In recent years he has been much involved with the Neighborhood School of the Arts as its founding president and executive director, at present serving as director of its City Singers community children's choir. He is also Director of Music/Organist at the Episcopal Church of the Creator, Mechanicsville, and teaches choral classes at Orchard House Middle School for Girls.

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## PERSONNEL

### UNIVERSITY CHOIR

#### *Sopranos*

Laura Ahlstrom  
Christy Balluff  
Sara Broughton  
Samantha Burnett  
Polly Catonese  
Lora Dunn  
Kira Eng-Wilmot  
Emily Fellin  
Laurel Fuller  
Rachel Garcia  
Holly Gordon  
Laura Grant  
Deborah Hendryx  
Beth Henry  
Whitney May  
Alexandra O'Brien  
Emily Riggs  
Sarah Rogevich  
Kelly Thompson  
McLean Turner  
Cassie Wombacher  
Mary Yanovitch

#### *Altos*

Jackie Abrams  
Jennifer Apple  
Sarah Ascione  
Amy Balkema  
Katherine Burton  
Mindy Christensen  
Emily Cohen  
Kerry Grace  
Anne Johnson  
Shelley McLamb  
Kristen Maichle  
Christina Rasch  
Megan Smith  
Marie Strnad  
Kim Urba  
Carolyn Whitebread  
Savannah Young

#### *Tenors*

Brian Frumberg  
Clay Rector  
Steve Travers

#### *Basses*

Donnie Berkholz  
James Cook  
Andy McLeavey  
Patrick McMenamim  
Jake Monaco  
Anand Nagraj  
Patrick Okas  
Ryan Rasmussen  
Dan Sheibley  
Kevin Tardif  
Rob Wright

### SCHOLA CANTORUM

#### *Sopranos*

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

#### *Altos*

Amy Balkema  
Emily Carveth  
Carolyn Richie  
Sarah Rogevich  
Kristina Rowell  
Megan Smith  
Chelsea Woodey

#### *Tenors*

Jared Campbell  
Ben Dietrich  
Parker Otwell Roe  
Matthew Schaffer  
Steve Travers

#### *Basses*

James Cook  
Tom Gregorio  
Jonathan Griffiths  
Jake Monaco  
Anand Nagraj  
Drew Setterberg