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University Choir and Schola Cantorum

Department of Music, University of Richmond

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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

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:

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 swamp ing 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

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.

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 members. 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.

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.

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.

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

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."

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

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

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

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

Leonard Bernstein
arr. by Arnold Freed
SCHOLA CANTORUM:

Sights and Sounds of Spring

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.

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 NagraT, 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.

*Amarillis, 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.*

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:

I. Ladies and Ye Youthful Lovers
   text: Lorenzo de Medici
   (15th cent.)

II. O Lovely Bird (I hear you fly, and grieving for the past, I hear you sing)
   text: Francesco Petrarca
   (14th cent.)

III. Welcome to May (and the woodlands gay!)
   text: Angelo Poliziano
   (15th cent.)
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.

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

— e.e. cummings

Quién fuera como el jazmín

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.

Dakota Dawn (no. 2, from Prairie Scenes)

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

(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

Tumbalalaika (Yiddish folksong) adapted by Robert DeCormier and Leonard Van Camp

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

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.

**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
- Casie 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 Urb
- Carolyn Whitebread
- Savannah Young

*Tenors*
- Brian Frumberg
- Clay Rector
- Steve Travers

*Basses*
- Donnie Berkholz
- James Cook
- Andy McLeavey
- Patrick McMenamin
- 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