2004

University of Richmond Choir

Department of Music, University of Richmond

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Recommended Citation

Department of Music, University of Richmond, "University of Richmond Choir" (2004). Music Department Concert Programs. 292. https://scholarship.richmond.edu/all-music-programs/292

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Te Deum laudamus, KV 141

You are God: we praise you;
You are the Lord: we acclaim you;
You are the eternal Father:
All creation worships you.

To you all angels, all the powers of heaven,
Cherubim and Seraphim, sing in endless praise:

Holy, holy, holy, Lord, God of
power and might,
heaven and earth are full of your glory.
The glorious company of apostles praise you.
The noble fellowship of prophets praise you.
The white-robed army of martyrs praise you.

Throughout the world the holy Church
acclaims you:

Father, of majesty unbounded,
your true and only Son, worthy of all worship,
and the Holy Spirit, advocate and guide.

You, Christ, are the king of glory,
the eternal Son of the Father.

When you became man to set us free
you did not spurn the Virgin’s womb.
You overcame the sting of death,
and opened the kingdom of heaven to all believers.

You are seated at God’s right hand in glory.

We believe that you will come, and be our judge.

Come then, Lord, and help your people,
bought with the price of your own blood,
and bring us with your saints to glory everlasting.

Save your people, Lord, and bless your inheritance.
Govern and uphold them now and always.

Day by day we bless you.
We praise your name for ever.
Keep us today, Lord, from all sin.
Have mercy on us, Lord, have mercy.
Lord, show us your love and mercy;
for we put our trust in you.

In you, Lord, is our hope:
and we shall never hope in vain.

Mozart wrote Te Deum KV 141 immediately before his first journey to Italy, for
which he set out with his father on the 13th December 1769. Between 1767 and 1768
the Mozart family had lived in Vienna and other towns in the Habsburg domains; on
the 5th January 1769 they arrived back in Salzburg. During the following months
Wolfgang Amadeus composed two masses, some smaller sacred works, and instru-
mental music. On the 27th October 1769 the Archbishop of Salzburg, Sigmund Christoph von Schrattenbach, conferred on Mozart the honorary title Konzertmeister. Since he is designated with this title on the set of parts preserved in the Salzburg Cathedral Choir archive, this Te Deum must have been composed after that date.

Mozart followed the conventions of his time by dividing the lengthy Te Deum text into four section: the first Allegro is followed by the intercession “Te ergo quae sumus” as a short Adagio, giving place to an Allegro in triple time, which leads at the words “in te Domine speravi” into the final fugue in common time.

Amor de mi alma

When Spaniard Garcilaso de la Vega (1503-1536) wrote Amor de mi alma he simply called it “Soneto V.” This poet is a vivid example of the Renaissance man, skilled in music, arms, letters, and in the battles of love. His oeuvre is not large, but its high quality places him among the finest poets of the Spanish Renaissance. He died at age 33 from wounds received in military combat.

Randall Stroope’s arresting setting of Vega’s sensuous poem is cast in AABA form with the principal thematic material appearing in the middle voices. Although performable without accompaniment, the expansive piano part reinforces the passion of Vega’s great love poem and the composer’s response to it.

Amor de mi alma

Yo no nací sino para quereros;  
Mi alma os ha cortado a su medida;  
Por hábito del alma misma os quiero.

Escrito está en mi alma vuestro gesto;  
Yo lo leo tan solo que aun de vos  
Me guardo en esto.

Quanto tengo confieso yo devedor;  
Por vos naci, por vos tengo la vida,  
Y por vos é de morir y por vos muero.

I was born to love only you;  
My soul has formed you for its measure;  
I want you as a garment for my soul.

Your very image is written on my soul;  
Such indescribable intimacy  
I hide even from you.

All that I have, I owe to you;  
For you I was born, for you I live,  
For you I must die, and for you I give my last breath.

Garcilaso de la Vega

tr. Z. Randall Stroope

Z. Randall Stroope  
(b. 1953)
I. No Mark

Corn grew where the corn was spilled
In the wreck where Casey Jones was killed,
Scruboak grows and sassafras
Around the shady stone you pass
To show where Stonewall Jackson fell
That Saturday at Chancellorsville,
And soapweed bayonets are steeled
Across the Custer battlefield;
But where you die the sky is black
A little while with cracking flak,
Then ocean closes very still
Above your skull that held our will.

O, swing away, white gull,
Evening star, be beautiful.

III. Basket

Know me, know me, know me then.
The children out of the shade have brought me a basket
Very small and woven of dry grass
Smelling as sweet in December as the day I smelled it first.

Only one other ever was this to me,
Sweet birch from a far river,
You would not know, you did not smell the birch,
You would not know, you did not smell the grass,
You did not know me then.

IV. Wood

There was a dark and awful wood
Where increments of death accrued
To every leaf and antlered head
Until it withered and was dead,
And lonely there I wandered.
But once a myth-white moon shone there
And you were kneeling by a flower,
And it was practical and wise
For me to kneel and you to rise,
And me to rise and turn to go,
And you to turn and whisper no,
And seven wondrous stags that
I could not believe walked slowly by.

Daniel Edwards, oboe
Composer and inventor Cecil Effinger was born and educated in Colorado. He taught at Colorado College and then later at the University of Colorado at Boulder. In addition to writing many fine vocal and instrumental works, Effinger invented and patented in 1954 the Musicwriter typewriter which he manufactured and sold worldwide for thirty-five years.

As a composer he was prolific and his choral works are among his most popular compositions. Many of his choral pieces use poetry by Colorado laureate Thomas Hornsby Ferrill including *Four Pastorales* for chorus and oboe which is the most frequently performed.

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*I'm Gonna Sing*  
Robert Hunter

I'm gonna sing, oh Lord, I'm gonna sing my love for you,  
Yes, Lord, I'm gonna sing about my love for you.

I'm gonna talk, oh Lord, I'm gonna talk about Jesus' love,  
Yes, Lord, I'm gonna talk about Jesus' love.

I'm gonna preach, oh Lord, I'm gonna preach about Judgement Day!  
Yes, Lord, I'm gonna preach about Judgement Day!

I'm gonna pray, oh Lord, I'm gonna pray for all mankind.  
Yes, Lord, I'm gonna pray for all mankind.

I'm gonna shout, oh Lord, I'm gonna shout about the promised land,  
Yes, Lord, I'm gonna shout about the promised land.

I'm gonna sing, oh Lord . . .

*University Choir*  
Jeffrey Riehl, conductor  
Shellie Johnson, pianist
The University Choir  
Spring 2004

**Sopranos**
Mia Bhirud  
Hannah Braud  
Rebecca Bruening  
Polly Catanese  
Alice Chen  
Frances Clift  
Kristen DiGirolamo  
Andrea Dupee  
Kira Eng-Wilmot  
Emily Fellin  
Laura Grant  
Allison Libbey  
Kerry Maher  
Allyson Schultz  
Maggie Sims  
Sara Vogelsang  
Casie Wombacher

**Altos**
Rebecca Buck  
Katherine Burton  
Elizabeth Carttar  
Katie Connely  
Amanda Good  
Kerry Grace  
Kristen Greenholt  
Christy Harrison  
Meredith Hundley  
Kristen Mitchell  
Rhiannon Nolt  
Maryline Pataro  
Christina Rasch  
Jessica Sharpe  
Michelle Swartz  
Callie Viggiano  
Laura Watson  
Carolyn Whitebread  
Casie Wombacher  
Savannah Young

**Tenors**
Ilan Elbase  
Michael Davis  
Brian Frumberg  
Jacob Neal  
Tom Nicholas  
Clay Rector  
Parker Roe  
John Rosato  
Steve Travers

**Basses**
Donnie Berkholz  
Blair Credle  
Tom Gregorio  
Brandon Halm  
Sam Keyes  
Stephen Longenecker  
Bart Natoli  
Will Rawls  
Ryan Webb  
Murray Withrow