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University Women's Chorale and Schola Cantorum

Department of Music, University of Richmond

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UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC

presents

UNIVERSITY WOMEN'S CHORALE
AND

SCHOLA CANTORUM

FALL CAMPUS CONCERT

SUNDAY, NOVEMBER 2, 2008
3:00 P.M.

CAMP CONCERT HALL
BOOKER HALL OF MUSIC
MODLIN CENTER FOR THE ARTS
Chi la Gagliarda

I

Baldassare Donato
(1525-1603)
Arr. A. Randall Stroope

You Are the New Day

John David
(b. 1946)
Arr. Philip Lawson

Chi la Gagliarda is a sixteenth-century villanella that was probably written to accompany dancing. Its two sections, one in duple meter and the other in triple meter, are characterized by spirited rhythmic accents and energetic articulations. Baldassare Donato was a prolific composer of the Venetian School and an important contributor to the development of the light, secular song form known as the villanella.

Chi la gagliarda donna vo imparare,
Venite a nui che simo, mastri fini,
Che de ser' e di matina
Mai manchiamo, di sonare: Tantira, tantira

Whoever wishes to learn the galliard, ladies
Come to us, we are fine teachers;
Who night and day
We never cease to play: Tantira, tantira.

You Are the New Day was originally recorded by the British pop music band Airwaves. This arrangement was made for the The King’s Singers, the renowned a cappella ensemble. The text is resolutely hopeful in the midst of turmoil and was originally intended to be an anti-nuclear war statement.

You are the new day.
I will love you more than me and more than yesterday,
If you can but prove to me you are the new day.
Send the sun in time for dawn, let the birds all hail the morning,
Love of life will urge me say, you are the new day.

When I lay me down at night knowing we must pay,
Thoughts occur that this night might stay yesterday.
Thoughts that we as humans small could slow worlds and end it all,
Lie around me where they fall before a new day.

One more day when time is running out for everyone,
Like a breath I knew would come I reach for a new day.
Hope is my philosophy, just needs days in which to be.
Love of life means hope for me, borne on a new day.
Adiemus

Karl Jenkins
(b. 1944)

Adiemus is the first movement of a larger work called Songs of Sanctuary, written for female voices, strings and percussion. The text is a vocalise of invented words, and so there is no translation. The sounds allude to ethnic or world music motifs, and the intention of the composer is to express emotion and meaning with sounds that are not connected to any language. Enya recorded this piece and Delta Airlines used the recording as incidental music in a television commercial.

Herbstlied

Robert Schumann
(1810-1856)

Herbstlied is an accompanied duet that can be performed by any combination of voice types. The text, written by the German poet Siegfried August Mahlmann (1771-1826), reflects on the passing seasons as an allegory for life and relationships. Out of the dust and ash of broken dreams comes new life and love.


Die Vöglein im Walde sangen, Wie schweigt der Wald jetzt still! Die Lieb ist fortgegangen, Kein Vöglein singen will.

Die Liebe kehrt wohl wieder Im lieben künft'gen Jahr, Und alles kehrt dann wieder, Was jetzt verklungen war.

Du Winter, sei willkommen, Dein Kleid ist rein und neu. Er hat den Schmuck genommen, Den Schmuck bewahrt er treu.

The leaves fall from the trees, The sweet summer leaves. Life with its dreams Decomposes into ash and dust.

The little birds in the woods sang, How silent the woods are now! Love is gone away, No little bird will sing.

Love surely returns again, In the lovely coming year. And everything then returns That has now died away.

Winter, be welcome His garb is pure and new He has taken the jewelry, He protects the jewelry faithfully.
Autumn Night is another seasonal reflection in a twentieth-century musical setting. Rich chords and metric variations enliven the text as it ponders the beauty of nature and the brilliance of a particularly memorable evening where the senses are in a state of awe.

Silence deep, clear, crisp, profound
Silence deep, as far as the ear’s attune
Broken now by a sad and lonely loon
Red – gold leaves whispering soft
Harvest moon full, round, aloft
Shining the trees high above the trees

Stars so bright softly wink
Of secrets we cannot know
And the Autumn night
Too soon will sink
Into the morning’s brilliant glow.

Alice Streatch

The Paint Box is a setting of a poem by Tali Harpaz that speaks of the beauty of life and hope for a bright future.

I had a paint box, each color glowing with delight.
I had a paint box with colors warm, cool and bright.
I had no red for wounds and blood.
I had no black for an orphaned child.
I had no white for the face of the dead.
I had no yellow for burning sands.
But I had a paint box, each color glowing with delight.
I had a paint box with colors warm, cool and bright.
I had orange for joy and life.
I had green for buds and bloom.
I had blue for clear bright skies.
I had pink for dreams and rest.
I had a paint box, each color glowing with delight.
I sat down and painted peace.
Salmo 150

Salmo 150 is a setting of the Latin psalm in a Brazilian musical context. The music of Aguiar is very rhythmic and contains rapid articulations. Psalm 150 is the final psalm in the Old Testament, and it is prayed in both Jewish and Christian worship. The text is an outpouring of praise and joy that uses vivid musical imagery to convey its triumphal and celebratory mood.

Laudáte Dóminum in sanctis eius;
Praise the Lord in his Sanctuary
Laudáte eum in firmaménto virtútis eius. Praise him in the firmament of his power
Laudáte eum in virtútibus eius;
Praise him for his mighty acts
Laudáte eum secúndum multitúdinem magnitúdinis eius.
Praise him on account of the magnitude of his greatness.
Laudáte eum in sono tubæ;
Praise him with the sound of the trumpet
Laudáte eum in psaltério et cíthara.
Praise him with the psaltery and harp
Laudáte eum in táympano et choro;
Praise him with drum and dance
Laudáte eum in chordis et órgano.
Praise him with strings and pipes
Laudáte eum in cýmbalis benesonántibus;
Praise him with resounding cymbals

UNIVERSITY WOMEN’S CHORALE
Heather Stebbins, cellist
Emily Kluball, flutist
Mike Coleman, percussionist

Pause
(FIVE MINUTES)

Program notes by David Pedersen.
Lord, for Thy Tender Mercy’s Sake

Richard Farrant
(c. 1530-1580)

*Lord, for Thy Tender Mercy’s Sake* is a Tudor anthem that alternates homorhythmic sections with imitative ones, a compositional paradigm quite common to sixteenth-century English church music. The simple and direct writing allows for clear declamation of the text that enables the words more easily to be heard. In addition to composing English church music, little of which survives, Richard Farrant wrote plays and produced performances at the Blackfriars Theater in London. *Lord, for Thy Tender Mercy’s Sake* does not appear in any Farrant source before the late eighteenth century and is now thought to be by the elder composer, John Hilton.

**Kyrie** (from *Missa in Tempore Belli*), Hob. XXII.9

Joseph Haydn
(1732-1809)

Elizabeth Homan, soprano
Jenna Garber, mezzo soprano
Eric Rudofker, tenor
Eric Piasecki, bass

Kyrie eleison. Lord, have mercy.
Christe eleison. Christ, have mercy
Kyrie eleison. Lord, have mercy.

Joseph Haydn settled comfortably in Vienna in the autumn of 1795 following great popular and financial success in London, and resumed his duties as Kappellmeister—now largely ceremonial—to the House of Esterhazy, whose patronage he had enjoyed for more than twenty-eight years. The Esterhazy Court, under the reign of Prince Nicolaus II since 1762, was quite disposed toward church music, so Haydn’s principal requirement at this time was the composition each year of a new mass for the name day of Nicolaus II’s wife, Princess Josepha Maria. *Missa in Tempore Belli* was likely the first in the extraordinary series of six Masses—known collectively as the *Hermenegild* masses—which Haydn wrote between 1796 and 1802 for the Princess’s name day.

When Haydn arrived back in Vienna in 1795, the Austro-Hungarian Empire was at war with France and was sustaining crushing defeats from the French troops under the leadership of the young and brazen general, Napoleon Bonaparte. It was during these politically unstable days that Haydn worked on *Missa in Tempore Belli* (Mass in Time of War); the rumblings of war are easily heard in Haydn’s music, especially in the Agnus Dei with its martial trumpets and drums. The oratorios *The Creation* and *The Seasons*, along with the six *Hermenegild* masses, represent the pinnacle of Haydn’s output during his final creative period.
Herr, wir trau’n auf deine Güte (Drei Geistliche Lieder),
Op. 96, No. 3
Felix Mendelssohn
(1809-1847)

Ellen Broen, mezzo soprano

Herr, wir trau’n auf deine Güte
Die uns rettet wunderbar,
Singen dir mit frommen Liede,
Danken freudig immerdar.

Lord, we trust in your goodness
That wondrously saves us,
Singing pious songs to you,
Joyfully thanking [You] forever.

Felix Mendelssohn greatly admired the music of J. S. Bach (1685-1750) and was responsible for editing and promoting many of the composer’s works. A number of Mendelssohn’s own compositions reflect his admiration for the Thomaskantor’s music, including Drei Geistliche Lieder, of which “Herr, wir trau’n” is the third piece. It is written for solo voice, choir, and organ, and includes a German chorale tune, all features inspired by Bach’s cantata forms.

Heart, We Will Forget Him (Three Emily Dickinson Songs)
Michael Hennagin
(1936-1993)

Heart, we will forget him!
You and I, to-night!
You may forget the warmth he gave,
I will forget the light.

When you have done, pray tell me,
That I my thoughts may dim;
Haste! lest while you’re lagging,
I may remember him!

Emily Dickinson

 Ain’t Misbehavin’
“Fats” Waller and Harry Brooks
Arr. Peter Gritton

No one to walk with, all by myself,
No one to talk with, but I’m happy on the shelf.
Ain’t Misbehavin’, I’m savin’ my love for you.

I know for certain the one I love,
I’m thru with flirtin’, it’s just you I’m thinkin’ of,
Ain’t Misbehavin’, I’m savin’ my love for you.

Like Jack Horner in the corner,
don’t go nowhere, what do I care,
Your kisses are worth waitin’ for, believe me.

I don’t stay out late, don’t care to go,
I’m home about eight, just me and my radio,
Ain’t Misbehavin’, I’m savin’ my love for you.

Andy Razaf
Ain't Misbehavin' was written in 1929 by Harry Brooks with Fats Waller (music) and Andy Razaf (lyrics). Waller recorded the original version that year for Victor Records and also later performed the song in the 1943 film Stormy Weather. It has been recorded by countless other performers over the years, including Ella Fitzgerald, Louis Armstrong, Art Tatum, Johnnie Ray, Ray Charles, and Bill Haley & His Comets, who recorded a rock and roll version in 1957.

Begin the Beguine

When they begin the beguine
It brings back the sound of music so tender,
It brings back a night of tropical splendor,
It brings back a memory ever green.

I'm with you once more under the stars
And down by the shore an orchestra's playing,
And even the palms seem to be swaying
When they begin the beguine.

To live it again is past all endeavor,
Except when that tune clutches my heart,
And there we are swearing to love forever,
And promising never, never to part.

What moments divine, what rapture serene,
Till clouds came along to disperse the joys we had tasted,
And now when I hear people curse the chance that was wasted,
I know but too well what they mean.

So don't let them begin the beguine,
Let the love that was once a fire remain an ember;
Let it sleep like the dead desire I only remember
When they begin the beguine.

Oh yes, let them begin the beguine, make them play
Till the stars that were there before return above you,
Till you whisper to me once more, "Darling I love you!"
And we suddenly know what heaven we're in,
When they begin the beguine.

Cole Porter

(1891-1964)

Arr. Andrew Carter
Begin the Beguine was introduced by June Knight in the Broadway musical Jubilee (1935) and is notable for its 108-measure length, departing drastically from the conventional thirty-two-bar form. Alec Wilder described this song in his book American Popular Song: The Great Innovators 1900-1950 as "... a maverick, an unprecedented experiment and one which, to this day, after hearing it hundreds of times, I cannot sing or whistle or play from start to finish without the printed music." It was popularized and made famous by a best-selling record in 1938 by Artie Shaw and His Orchestra.

A beguine is a spirited ballroom dance that captivated the attention of Americans in the early part of the twentieth century, especially those living abroad like Porter and his wife. Since "begin" and "beguine" are often pronounced the same by some people, it is common to see the song's title misspelled as "Begin the Begin", as when used tongue-in-cheek by R.E.M. as the title to a track on Lifes Rich Pageant.

SCHOLA CANTORUM

Program notes by Jeffrey Riehl.
35th Annual Christmas Candlelight Service

Sunday, December 7, 2008
5:00 and 8:00 p.m.

Cannon Memorial Chapel
UNIVERSITY WOMEN’S CHORALE
Mr. David Pedersen, conductor
Dr. Mary Beth Bennett, accompanist

Sopranos
Dana Bartlett
Rianna Dibartolo-Cordovano
Emily Dowd
Elizabeth Hyman
Sarah Loepp
Sharon Scinicariello
Colleen Szurkowski
Alex Vlasic
Elissa Yorgey
Bridget Wiede

Altos
MaryLynn Barner
Jane Berry
Anna Creech
Sarah Dinces
Shannon Hedrick
Emily Kluball
Katie Mitchell
Katie Nicholas
Laura Schillinger
Amanda Smith
Sylvie Somerville

SCHOLA CANTORUM
Dr. Jeffrey Riehl, conductor
Dr. Mary Beth Bennett, accompanist

Sopranos
Rebecca Blake, WC ’09
Martha Brickey, WC ’12
Katelin French, WC ’09
Colleen Labutta, WC ‘11
Claire Ligon, WC ’10
Katie Malczewski, WC ’09
Catie Venable, WC ‘11

Altos
Vickey Allen, WC ‘09
Farren Billue, WC ’12
Ellen Broen, WC ’12
Martha Crockett, WC ‘11
Jenna Garber, WC ‘11
Elizabeth Homan, WC ’12
Amy Nicholas, WC ‘11
Kerrissa Richards, WC ‘11

Tenors
Justin DePhillips, RC ’10
Robert Emmerich, RC ‘12
Matt Plotzker, RC ‘11
Nathan Riehl, RC ’12
Eric Rudofker, RC ’11

Basses
Ryan Breen, RC ’10
Adam Brumbergs, RC ’09
Adam Daigle, RC ’12
Patrick Jones, RC ’12
Stephen O’Hara, RC ’10
Eric Piasecki, RC ’11
Evan Raborn, RC ’12
Timothy Wiles, RC ’12