11-8-2009

Women's Chorale and Schola Cantorum

Department of Music, University of Richmond

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Recommended Citation
Department of Music, University of Richmond, "Women's Chorale and Schola Cantorum" (2009). Music Department Concert Programs. 461.
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THE UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC

Presents in Concert

WOMEN'S CHORALE
Mr. David Pedersen, conductor
Dr. Mary Beth Bennett, accompanist

and

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

Sunday, November 8, 2009
3:00 p.m.

Camp Concert Hall
Booker Hall of Music
UNIVERSITY WOMEN’S CHORALE

Selections from *Messiah*  
George Frideric Handel  
1685-1759

And the Glory of the Lord  
Behold the Lamb of God  
Surely He Has Borne Our Griefs

*Litanie della Madonna* (from *Regina Coeli*)  
Johann Michael Haydn  
1737-1806

Michael Haydn was a prolific composer of sacred choral music in Salzburg, where he spent the majority of his career employed by the Archbishop. While performing his duties as composer, organist, conductor and teacher, he particularly enjoyed working with the boys' choir at the Salzburg Cathedral. Haydn composed numerous pieces for this ensemble, including the six-movement work *Litanie della Madonna*, from which the fifth movement, “Regina coeli,” is excerpted. The piece was orchestrated for three-part treble chorus and string orchestra. The Latin text is an excerpt from the Litany of Loreto, which is an extended series of invocations to the Virgin Mary.

*Queen of Angels, pray for us.*
*Queen of Patriarchs, pray for us.*
*Queen of Prophets, pray for us.*
*Queen of Apostles, pray for us.*
*Queen of Martyrs, pray for us.*
*Queen of Confessors, pray for us.*
*Queen of Virgins, pray for us.*
*Queen of All Holy Men and Women, pray for us.*

**Ouvre ton Coeur**  
Georges Bizet  
1838-1875

Georges Bizet set this poem by Louis Delatre (1815-1893) as an art song for solo voice. The recently-composed arrangement presented here is for three-part treble chorus. The French text uses images from nature to convey a sense of longing for one's beloved, and the musical setting is characterized by rhythmic gestures that call to mind the sounds of the Spanish guitar and percussion instruments. Bizet's best known composition, the opera *Carmen*, contains much of the same musical language.

*The daisy has closed its flowery crown,*  
*Twilight has closed the eyes of the day.*  
*My lovely beauty, will you keep your promise?*  
*Open your heart to my love.*  

*Open your heart to my desire, young angel,*  
*May a dream charm your sleep.*  
*I want to take back my soul,*  
*As a flower opens itself to the sun!*

Please silence cell phones, digital watches, and paging devices before the concert.
Selections from *Frostiana*

**Come In**

*Randall Thompson*  
1899-1984

This cycle of choral music is Randall Thompson's setting of seven poems by Robert Frost (1874-1963). Thompson was commissioned to compose this music in 1958 for the celebration of the two-hundredth anniversary of the incorporation of the Town of Amherst, Massachusetts. The collection includes settings of Frost's well-known poems *The Road Not Taken*, *Stopping by Woods on a Snowy Evening* and *Choose Something Like a Star*. Different pieces in *Frostiana* are for mixed choir, men's choir, and treble choir, and orchestra, band or piano can accompany them. *Come In* and *A Girl's Garden* were written for treble choir, and they offer a dynamic, expressive pairing of text and music. Robert Frost was present in the audience when Randall Thompson conducted the Bicentennial Choir at the premier of the work. The performance was given at an interfaith convocation during the bicentennial celebration, and the choir was comprised of singers from all the denominations in Amherst.

### Come In

As I came to the edge of the woods,  
Thrush music — hark!  
Now if it was dusk outside,  
Inside it was dark.

Too dark in the woods for a bird  
By sleight of wing  
To better its perch for the night  
Though it still could sing.

The last of the light of the sun  
That had died in the west  
Still lived for one song more  
In a thrush's breast.

Far in the pillared dark  
Thrush music went —  
Almost like a call to come in  
To the dark and lament.

But no, I was out for stars:  
I would not come in.  
I meant not even if asked,  
And I hadn't been.

### A Girl's Garden

A neighbor of mine in the village  
Likes to tell how one spring  
When she was a girl on the farm, she did  
A childlike thing.

One day she asked her father  
To give her a garden plot  
To plant and tend and reap herself,  
And he said, 'Why not?'

In casting about for a corner  
He thought of an idle bit  
Of walled — off ground where a shop had stood,  
And he said, 'Just it.'

And he said, 'That ought to make you  
An ideal one — girl farm,  
And give you a chance to put some strength  
On your slim-jim arm.'

It was not enough of a garden,  
Her father said, to plow;  
So she had to work it all by hand,  
But she don't mind now.

She wheeled the dung in the wheelbarrow  
Along a stretch of road;  
But she always ran away and left  
Her not — nice load.

And hid from anyone passing.  
And then she begged the seed.  
She says she thinks she planted one  
Of all things but weed.

A hill each of potatoes,  
Radishes, lettuce, peas,  
Tomatoes, beets, beans, pumpkins, corn  
And even fruit trees.

And yes, she has long mistrusted  
That a cider apple tree  
In bearing there today is hers,  
Or at least may be.

Her crop was a miscellany  
When all was said and done,  
A little bit of everything,  
A great deal of none.

Now when she sees in the village  
How village things go,  
Just when it seems to come in right,  
She says, 'I know!'

'lt's as when I was a farmer — '  
Oh, never by way of advice!  
And she never sins by telling the tale  
To the same person twice.
Schola Cantorum

Selections from Messiah

Handel

And He Shall Purify
For Unto Us a Child Is Born
His Yoke Is Easy

Messiah was composed within a genre that Handel himself had developed: English theatre concert oratorio. Oratorio as the dramatic presentation of sacred subjects was not a new idea in the seventeenth century, but merging oratorio with the forms and techniques of secular entertainment, most especially Italian opera, was. Handel wrote many Italian operas and produced many opera seasons for the English public, but in 1732 he began performing oratorio in his Haymarket theatre, a practice he would continue for some years to diversify the programs of his opera seasons. 1741 marked a decisive break for Handel. The performance of Deidamia was the last he gave of an Italian opera in London; oratorio would now consume his creative output.

Messiah was composed in the summer of 1741, at precisely the time when Handel’s career path was changing. The work, written in connection with an invitation Handel received to produce a season at Dublin, took a little over three weeks to compose, which may seem an astonishing feat, but merely reflects Handel’s normal work pattern and that of many other composers in the theater. Three features set Messiah apart from Handel’s other English oratorios: the text includes no metrical or rhymed verse; the text is not presented in narrative format, with no impersonation of dramatic characters; and the subject matter—incidents from the life of Christ—was a risk for Handel, even during the Lenten period, since an explicitly Christological text performed in the theater had the potential to upset his patrons with potent puritan scruples. Messiah’s subject matter, however, must have been generally acceptable to the Dublin audience of the 1740’s, just as it currently remains with audiences around the globe. It is safe to say that no English oratorio is more frequently performed today than Messiah.

During this academic year, Schola Cantorum and Women’s Chorale are studying Handel’s Messiah to prepare for a performance of the entire work with a period-instrument orchestra and professional soloists on Sunday, April 11th at 5:00 p.m. in Cannon Memorial Chapel.

Alma Redemptoris Mater

Giovanni Pierluigi da Palestrina ca. 1525-1594

Loving Mother of the Redeemer, who remains the accessible gateway of heaven and the star of the sea, give aid to a falling people who strive to rise. O you, who begot your Holy Creator while all nature marveled, Virgin before and after receiving that “Ave” from the mouth of Gabriel, have mercy on sinners. (tr. Ron Jeffers, 1988, alt.)
Palestrina spent most of his life and career in Rome, where he held numerous musical posts and composed in most of the prevailing genres of the day, including Mass, motet, sacred song, the Magnificat, and secular madrigals. Smooth and flowing vocal lines that result in rich sonorities characterize his music. Although not as inventive or original as his contemporaries William Byrd and Orlando di Lasso, Palestrina was one of the most influential composers of his day, and by his later life, one of the wealthiest.

Os justi meditatbitur sapientiam

Anton Bruckner
1824-1896

*The mouth of the righteous speaks wisdom and his tongue talks of judgment. The law of his God is in his heart; none of his steps will slide.*

(PSalm 37:30-31)

Although Anton Bruckner is primarily remembered today as a symphonist, his sacred pieces form an important and substantive part of his oeuvre. His upbringing as a chorister at the Augustinian monastery in St. Florin not only reinforced his Roman Catholic identity, but also exposed him to sacred musical models that would influence his compositions. *Os justi*, based on a Gradual for the Mass of the Doctors, was written in July 1879 for the St. Florian monastery choir. Written in Lydian mode, it illustrates Bruckner’s great contrapuntal skill and ear for lush tone color.

Pesem s Krasa

Juan Grbec
*arr.* Jeffrey Riehl

*The sweet scent of the pine trees will make healthy anyone who returns from their lovely and secluded spot; there will be no more unwellness. When you go to the countryside, everything will be beautiful and right; you will not struggle and you will feel young and healthy.*

(Screecko Kosovel; tr. Jeffrey Riehl)

*Pesem s Krasa* (Song from Karst) is a folk song from the southwest portion of Slovenia, a region riddled with large caves, disappearing lakes, and distinctive soil. It is the area of the wonderful Teran grape, air-cured prosciutto ham, and the Lipizzaner horses made famous by the Spanish Riding School in Vienna. Slovenes love out-of-door activities, their language, and singing, all of which are reflected in *Pesem s Krasa.*
**Mouth Music**

*Dolores Keane & John Faulkner*

*Transcribed by Joseph Byrd*

_Horo harra dalla horo harra dalla horo harra dalla hind ye hand an._

*Dance to your shadows when it's good to be livin' lad, dance to your shadows when there's nothing better near ye._

_Horo harra dalla horo harra dalla horo harra dalla hind ye hand an._

Celtic mouth music, sometimes called litlting, didlling or port-a-beaul, is a music straight from the heart—and the mouth. Its tantalizing rhythms and its driving melodic lines reveal the unique partnership of song and dance in the folk traditions of the Celts and Gaels: neither exists without the other. Sung during weddings, dances, chore times, or just for sport, mouth music combines astonishing verbal acrobatics with direct, heartfelt harmonies to create an irresistible musical experience.

This particular tune (called “Mouth Music”) hails from the Hebrides, a chain of islands off the west coast of Scotland. This rendering is a direct transcription of the version sung for many years by the famous Irish musicians Dolores Keane and John Faulkner.


**Witness**

*Traditional Spiritual*

*arr. Jack Halloran*

Combining the heritage of African culture and the experiences encountered while in bondage, early African-American music would become a unifying and driving force among America's slaves. Spirituals, as many of these songs came to be called, expressed faith in God, helped to make work more bearable, revealed plans to revolt, and were vehicles through which the great stories of the Bible were taught. The voice for generations of African Americans, these songs laid the groundwork for the development of other forms of music in America.

“Witness” relates the story of two biblical figures, Nicodemus from the New Testament, a Pharisee and member of the Sanhedrin who embraced Jesus and his teachings, and Samson from the Old, a Herculean figure who is granted great strength by God to perform superhuman acts. Through these biblical characters the spiritual explores the question, “Who’ll be a witness for my Lord?”
Schola Cantorum

**SOPRANOS**
- Nancy Angelica, WC '12
- Claire Costa, WC '10
- Jenna Garber, WC '10
- Claire Ligon, WC '11
- Kerrissa Richards, WC '11
- Frances Sisson, WC '13
- Torrie Williams, WC '13

**ALTOS**
- Farren Billue, WC '12
- Ellen Broen, WC '12
- Austin Carter, WC '13
- Miranda Dinsmore, WC '13
- Elizabeth Homan, WC '12
- Michelle Nye, WC '13
- Mierka Ross, WC '10

**TENORS**
- Robert Emmerich, RC '12
- Nicolas Dacey, RC '11
- Ryan Papera, RC '13
- Matt Plotzker, RC '11
- Nathan Riehl, RC '12
- Eric Rudofker, RC '11

**BASSES**
- Omari Bailey, RC '11
- Adam Daigle, RC '12
- Joseph Gribb, RC '13
- Pat Jones, RC '12
- Stephen O'Hara, RC '10
- Eric Piasecki, RC '11
- Evan Raborn, RC '12
- Timothy Wiles, RC '12

**Women's Chorale**

- Mary Lynn Barner
- Jane Berry
- Whitney Cavin
- Anna Creech
- Julia Gilliam
- Taylyn Hulse
- Danielle Hyde
- Scheherezade Khan
- Katie Kronlund

- Sarah Loepp
- Kathryn Maher
- Mary McDonnell
- Ha Yan Park
- Maria Perbellini
- Sharon Scinicariello
- Heather Schmitz
- Alexandra Tellez
Upcoming Performances

36th ANNUAL
CHRISTMAS CANDLELIGHT SERVICES

Sunday, December 6, 2009
5:00 and 8:00 p.m.
Cannon Memorial Chapel

MESSIAH
George Frideric Handel

Arianna Zukerman, soprano
Abigail Nims, mezzo soprano
William Ferguson, tenor
Matthew Worth, baritone

University Women’s Chorale
Schola Cantorum
Baroque Orchestra
Jeffrey Riehl, conductor

Sunday, April 11, 2010
5:00 p.m.
Cannon Memorial Chapel
Admission is free.