10-29-2017

Schola Cantorum and Women's Chorale

Department of Music, University of Richmond

Follow this and additional works at: https://scholarship.richmond.edu/all-music-programs

Part of the Music Performance Commons

Recommended Citation
Department of Music, University of Richmond, "Schola Cantorum and Women's Chorale" (2017). Music Department Concert Programs. 511.
https://scholarship.richmond.edu/all-music-programs/511

This Program is brought to you for free and open access by the Music at UR Scholarship Repository. It has been accepted for inclusion in Music Department Concert Programs by an authorized administrator of UR Scholarship Repository. For more information, please contact scholarshiprepository@richmond.edu.
The Department of Music
Presents in Concert

Schola Cantorum
Jeffrey Riehl, Conductor

Women’s Chorale
David Pedersen, Conductor

Mary Beth Bennett, Accompanist
Assisted by Suzanne Caldwell Riehl

Sunday, October 29, 2017
3:00 p.m.
Booker Hall of Music, Camp Concert Hall

MUSIC.RICHMOND.EDU
Ivo Antognini received his degree in piano in 1985 at Lucerne, studying with Nora Doallo. Since 1989, he has composed a multitude of music for television and film and released three jazz albums with his original works. Antognini discovered choral music in 2006 and quickly became composer-in-residence of Coro Calicantus, a world-class children’s choir. He is currently professor of ear training and piano at the Conservatorio della Svizzera Italiana in Lugano, Switzerland.

“Canticum Novum” is a joyful, bright, and jubilant work. The motive introduced by the first sopranos and basses in the first measure is followed by a series of chords in the inner voices. These chords repeat seven consecutive times (like a mantra) on the text “canticum novum” using an irregular ostinato rhythm (3+2+2+2). The number seven signifies the seven gifts of the Holy Spirit in Christianity: wisdom, understanding, counsel, knowledge, fortitude, piety, and fear of the Lord.

Note by the composer

Few composers of the Renaissance were more popular than Clément Janequin, whose chansons were widely published. He was particularly influential in the development of the programmatic variety that feature cleverly imitated natural or man-made sounds, but he also wrote many short and refined chansons like “Toutes les nuits” that more subtly reflect the character of the text. Even though Janequin’s music was wildly popular during his lifetime, he was never regularly employed in any major cathedral or court. Much of his life was lived under financial duress, leading to strained relations with his extended family members. As a result, Janequin’s will famously left the contents of his small estate to charity and his housekeeper.

Note by Matthew Oltman

Please silence cell phones, digital watches, and paging devices before the concert.
The Stars Stand Up in the Air

The stars up in the air,
The sun and the moon are gone,
The strand of its waters is bare.
And her sway is swept from the swan.

The cuckoo was calling all day,
Hid in the branches above,
How my stóirín is fled away,
'Tis my grief that I gave her my love.

Three things through love I see—
Sorrow and sin and death
And my mind reminding me
That this doom I breathe with my breath.

Composer Eric William Barnum wrote this about his work: “We all have experienced loss, which many times is unexplainable. Sometimes the object or idea that is lost was so very beautiful one wishes it had never been experienced in the first place. How blessed this ignorance would be, to never know the intensity of something this dear! Though [poet] Thomas MacDonagh was married in 1912, his lament poem “The Stars Stand Up in the Air” makes it obvious that at one time or another he experienced great loss. One can see it in the gritty nature of the text as he speaks not only of grief, but also of beauty. One also recognizes his love of the Irish language and its Gaelic roots as in his use of the word stóirín, which means ‘beloved’ or ‘dear one.’ This masterful poem paints an eternal element to our human condition. I dare to ask what more beauty this poet could have added to the art had he not been executed by firing squad in 1916 for his involvement in the Irish Easter Rising.”

Only in Sleep

Only in sleep I see their faces,
Children I played with when I was a child,
Louise comes back with her brown hair braided,
Annie with ringlets warm and wild.

Only in sleep Time is forgotten—
What may have come to them, who can know?
Yet we played last night as long ago,
And the doll-house stood at the turn of the stair.

The years had not sharpened their smooth round faces,
I met their eyes and found them mild—
Do they, too, dream of me, I wonder,
And for them am I too a child?

Sarah Teasdale

Anne O'Byrne, soprano
Mary Beth Bennett, percussion
Erīks Ešenvalds is one of the most sought-after composers working today, with a busy commission schedule and performances of his music heard on every continent. Born in Priekule, Latvia in 1977, he studied at the Latvian Baptist Theological Seminary (1995–1997) before obtaining his Masters degree in composition (2004) from the Latvian Academy of Music under the tutelage of Selga Mence. He took master-classes with Michael Finnissy, Klaus Huber, Philippe Manoury and Jonathan Harvey, amongst others. From 2002–2011 he was a member of the State Choir Latvija. In 2011 he was awarded the two-year position of Fellow Commoner in Creative Arts at Trinity College, University of Cambridge. He is married with four children and gives students his expertise as composition teacher at the Latvian Academy of Music. Ešenvalds will be in residence at the University Richmond in April 2018 for the premiere of a major work commissioned from him for the UR Choirs and ensemble-in-residence Eighth Blackbird.

**Homeward Bound**

In the quiet misty morning when the moon has gone to bed,
When the sparrows stop their singing and the sky is clear and red,
When the summer’s ceased its gleaming, when the corn is past its prime,
When adventure’s lost its meaning, I’ll be homeward bound in time.
Bind me not to the pasture; chain me not to the plow.
Set me free to find my calling and I’ll return to you somehow.

If you find it’s me you’re missing, if you’re hoping I’ll return,
To your thoughts I’ll soon be list’ning, in the road I’ll stop and turn.
Then the wind will set me racing as my journey nears its end,
And the path I’ll be retracing when I’m homeward bound again.
Bind me not to the pasture; chain me not to the plow.
Set me free to find my calling and I’ll return to you somehow.

*Marta Keen*

Las Vegas-based lyricist and songwriter Marta Keen wrote the following on the Facebook page dedicated to her song “Homeward Bound”: “I wrote this song for a loved one who was embarking upon a new phase of life’s journey, to express the soul’s yearning to grow and change.” The folk-like melody first sung by the men and later accompanied by the women comes back later in the piece with the full choir. Mack Wilberg’s arrangement, originally made for full orchestra and Irish flute, captures the Celtic quality of the tune and projects an air of melancholy and nostalgia.

**Nelly Bly**

Refrain
Hi, Nelly! Ho Nelly!
Listen, love, to me,
I’ll sing for you, play for you
a dulcet melody.

Nelly Bly, Nelly Bly, bring the broom along.
We’ll sweep the kitchen clean, my dear, and have a little song.
Poke the wood, my lady love, and make the fire burn;  
And while I take the banjo down, just give the mush a turn! R.

Nelly Bly has a voice like a turtle dove,  
I hear it in the meadow and I hear it in the grove.

Nelly Bly has a heart warm as a cup of tea;  
And bigger than a sweet potato down in Tennessee. R.

Nelly Bly, Nelly Bly, never, never sigh;  
Never bring a tear drop to the corner of your eye. R.  

Stephen Foster, alt.

Stephen Foster is primarily known for his parlor and minstrel music. Though he never lived in the southern United States, many of his songs have Southern folk themes. “Nelly Bly,” arranged by Jack Halloran, is a minstrel song about a servant who poked her head out of a cellar door in order to hear Stephen Foster serenade some of his friends. Through the work, Halloran uses the tenor voices to try to win over Nelly Bly as the rest of the choir fervently supports their efforts.

PAUSE
(five minutes)
WOMEN’S CHORALE

Gloria in D, RV 589

Gloria in excelsis

Gloria in excelsis Deo.

Et in terra pax

Et in terra pax hominibus bonae voluntatis.

Laudamus te

Laudamus te, Benedictimus te, Adoramus te, Glorificamus te.

Glory to God in the highest.

And on earth peace to men of good will.

We praise you, We bless you, We adore you, We glorify you.

Antonio Vivaldi’s famous setting of the traditional Gloria in excelsis Deo text was composed around 1715 for the choir of the Ospedale della Pietà, an orphanage for girls renowned for the quality of its music education. Vivaldi, a priest, virtuoso violinist, and music teacher, composed many sacred works for the choir and instrumental concertos for the school’s orchestra. In his celebrated Gloria, the text from the Ordinary of the Latin Mass is set in twelve contrasting movements, from which the first three are presented here. The piece was lost for about two hundred years until a manuscript of the music was discovered in the 1920s.

Moravian Duets, op. 32

A já ti uplynul

A já ti uplynul preč po Dunajičku!
A já chovám doma takovú udičku, co na ní ulovím kdejakú rybičku.
A já se udělám divokým holubem, a já budu litat pod vysokým nebem.
A já chovám doma takové havrany, co mně vychytajú kdejaké holuby!

A já se udělám tý velikých vranů, a já ti uletím na uherských stranu.
A já chovám doma takovú kušu, co ona vystřelí všechném vranám dušu.
A já se udělám hvězdářku na nebi, a já budu lidem svítiti na zemi.
A sú u nás doma takoví hvězdári, co vypočítajú hvězdáky na nebi.

A ty preč budeš má, lebo mi tě, Pán Bůh hádá!

From you I must now go, borne fast by Danube’s flow! Have you never seen how I fulfill my wishes, casting my rod and catching unwary fish? When I long for freedom I’ll change into a pigeon and soar up, letting heaven be my upper range. But I have some swift flying falcons swooping at me; not even the fastest pigeon could evade them.

Then let me tell you, I’ll be a broad winged crow From my country fleeing and never seeing you again. I have a trusty crossbow that soon I’ll need; Straight to the heart of the crow I’ll send a speeding arrow. I’ll become a starlet in the sky and for mortals I’ll be shining. Men often count the stars and soon will discover you. Do you truly think you can escape your lover?

I know I’ll make you mine:
Heaven declares that it is God’s design.
Dyby byla kosa nabróšená

Dyby byla kosa nabróšená,
dyby byla votava,
co by vona drobnó jetelinku,
co by vona šupala!

A šupaj šupaj drobná jetelinko,
co je mné po tobé,
má zlatá panenko,
co je mné po tobé,
dys ty se mné provdala!

If my scythe is sharp and keen
When the harvest time arrives,
I’ll swiftly cut the crimson clover,
And throw out a divine scent.

Finest, finest blooms I will not spare you,
False, blue-eyed maiden,
should I scorn you?
What are you to me now
That you have wed another?

V dobrým sme se sešli

V dobrým sme se sešli,
v dobrým se rozejdem,
takeli, můj synečku, můj
na sebe zapomenem?
Já na tě zpomenu,
to nejednō v roce,
ja na tě má panenko,
ja na tě v každém kroce.

We were friends on meeting,
Friends we will be when parting:
I will miss you, you will miss me
So why part in sadness?
I will think of you
more than once a year.
With every step I take
my heart will feel you are near.

Slavíkovský polečko maly

Slavíkovský polečko maly,
nebudeme, synečku, svoji,
nebudeme, nění to možná,
aní nám to, můj synečku,
tvá máma nedá.

Co pak je nám po naše mamé,
naša máma, nama neviádné.
Jenom ty mě, má panenko, jenom ty
měchcej. Jenom ty mač na debró noe
ručenky podej.

Blithely toward this field we sped,
Yet we can never wed, my dear boy;
Never can we taste sweet contentment in each
other’s arms, for my mother will never give us
her consent.

Why do we care about a mother’s opinion,
must we always be our parents’ minion?
You are my heart’s delight, my love; give your
small hands to me as I wish you ‘Good Night’.

With the support and encouragement of a wealthy patron, Dvořák composed twenty-one duets for female voices between 1875 and 1877. The source material for the pieces was a large collection of folk songs from Moravia, a region in the southeast of modern-day Czech Republic. Instead of simply writing new accompaniments for the existing music as originally planned, Dvořák dramatically altered the pieces, entirely rewriting the music in some cases. Johannes Brahms was familiar with the folk songs and enthusiastically encouraged his own publisher to publish a German version in order to facilitate a wider distribution of the music. The four movements on this program will be sung in the Moravian dialect.
As the Rain Hides the Stars

As the rain hides the stars, as the autumn mist hides the hills, as the clouds veil the blue of the sky, so the dark happenings of my lot hide the shining of thy face from me.

Yet, if I may hold your hand in the darkness, it is enough. Though I may stumble in my going, You do not fall.

A traditional Gaelic prayer supplies the text for this evocative piece, which begins with a dissonant and uncertain piano motif calling to mind a dark, rainy setting. The voices enter in a stark, minor mode and gradually find hope and assurance as the music becomes brighter and more confident. Elaine Hagenberg is a music educator and choral composer in Des Moines, Iowa.

Go Where I Send Thee

Children, go where I send thee, How shall I send thee? I’m gonna send thee one by one One for the little bitty baby, The baby boy, born in Bethlehem.

Six for the days that the world got fixed, Five for the bread they did divide, Four for the Gospel writers, Three for the Hebrew children, Two for Paul and Silas, One for the little bitty baby...

Children, go where I send thee, How shall I send thee? I’m gonna send thee two by two Two for Paul and Silas One for the little bitty baby The baby boy, born in Bethlehem.

Twelve for the twelve disciples, Eleven of‘em singin’ in heaven, Ten for the ten commandments, Nine for the angel choirs divine, Eight for the eight the flood couldn’t take, Seven for the day God laid down his head...

Go Where I Send Thee is a traditional spiritual arranged in a gospel style by Paul Caldwell and Sean Ivory. Features of this style include rapid modulations and the inclusion of numerous one-line scriptural references to remind the listener about important biblical stories. Some of the references are a bit obscure, so the arrangers explain them as follows:

"Eleven refers to the opinion that Judas Iscariot might not fare so well on judgement day. Nine is the number which traditionally represents the nine choirs of angels. Eight recalls the number of people instructed to board Noah’s ark. Five refers to the loaves of bread that ultimately fed five thousand people. The three Hebrew children Shadrach, Meschach, and Abednego were thrown into a fiery furnace by King Nebuchadnezzar."

Notes by David Pedersen
SCHOLA CANTORUM

Setting the standard for choral excellence on campus since 1971, Schola Cantorum is comprised of University of Richmond undergraduates who represent more than 30 different academic majors across the university’s School of Arts & Sciences, Jepson School of Leadership Studies, and Robins School of Business. Schola Cantorum has made two recordings with Jeffrey Riehl and was the centerpiece of the 2007 PRI broadcast Christmas from Jamestowne. Praised for its expressive and incisive singing, Schola has performed with Maestro Joseph Flummerfelt, Peter Phillips and the Tallis Scholars, Joseph Jennings and Chanticleer, New York Polyphony, Eighth Blackbird, composer Nico Muhly, and jazz bassist Matt Ulery. Schola has made six international concert tours under Dr. Riehl’s leadership.

Sopranos
Lilly Alemayehu
Emily Marie Breaux
Alexa Fasulo
Erika Gaebel
Nora Geer
Lucy McSweeney
Emma Riggs
Jacqueline Schimpf
Aliya Sultan
Emily Turkington
Elaine Wissucheck

Altos
Carlie Blessing
Elise Favia
Lauren Guzman
Olivia Haynes
Camellia Liu
Abby Miller
Nancy Myers
Lauren O’Brien

Tenors
Andrew Aguilera
Jack Boo
Nathan Burns
Jack DeAngelis
Jack Dunne
Blake Normandin
Michael Olano

Bass
Ben Cook
Pierre Galloway
Brandon Johnson
Jacob Litt
Patrick Ndukwe
Jake Schindler Morgan
Simmonds
Wesley Su
Duncan Trawick

WOMEN’S CHORALE

The University Women’s Chorale is an auditioned ensemble comprised of students from many different majors across the University of Richmond campus, and a few faculty and staff members. The Chorale has made two international concert tours under Mr. Pedersen’s leadership.

Sopranos
Emma Alvarez
Olivia Coffey
Claire Comey
Mallory Haskins
Sarah Kelly
Sarah Kwon
Kathryn Lynch
Rose McKenna*
Sally Watanabe
Allison Zhao

Altos
Qwyen Austin
Adriana Barranco
Anna Creech**
Leslie Gaines
Shanna Gerlach
Abigail Kaiser
Miranda Ricart
Smaragda Spyrou
Ruiyi Tang
Xinyue Wu
Qingqing Xi

*Bcommunity singer
** UR faculty
MARY BETH BENNETT is a recognized performer, improviser and composer living in historic Richmond. She serves on the adjunct music faculty of the University of Richmond, and is Organist-Choirmaster of Seventh Street Christian Church. The winner of numerous awards in performance and composition, she has served as a judge for the International Year of the Organ Competition and the National Competition in Organ Improvisation of the American Guild of Organists. Having held positions in Washington, DC, at the Basilica of the National Shrine of the Immaculate Conception, and as Ceremonial Organ for the U.S. Government, she earned her degrees from the Eastman School of Music, the University of Southern California, Stetson University, and the Staatliche Hochschule für Musik (Cologne, Germany). As a conductor, she has led a number of distinguished choirs including the professional choir of the Basilica of the National Shrine and the 120-voice West Los Angeles Chorale, and has served as accompanist for the American Repertory Singers, James River Singers, the Georgetown Chorale and others. Dr. Bennett's recordings have garnered critical acclaim, and her performances and compositions have been broadcast on National Public Radio's Pipedreams with Michael Barone. Her compositions are published by Augsburg, Concordia, National, World Library, G.I.A., Hope and Oxford University Press publishing companies.

ANNE O'BYRNE, Adjunct Voice Instructor at the University of Richmond, was born and studied in Dublin, Ireland. As a member of the Irish Radio Choir, she broadcast every week on national radio before gaining scholarships to study at the Royal Northern College of Music in Manchester, England. This led to a career in opera and recital that has taken her all over the world. Anne has worked with many leading conductors and producers – Sir Simon Rattle; Sir Andrew Davis; Jonathan Miller C.B.E; and Trevor Nunn C.B.E; singing over twenty major roles – Mozart in Milan and the US (Pamina in The Magic Flute), Verdi in France (Gilda in Rigoletto), Puccini in England (Mimi in La bohème), Bizet in Ireland (Leila in The Pearlfishers), and Handel in Melbourne Australia – to name but a few. She also has recorded for Irish television, the BBC, and NPR. She will sing the National Anthem for former President Barack Obama in Richmond on November 18, and will be a guest soloist with the Richmond Symphony at St Mary's Catholic Church on December 6.

DAVID PEDERSEN has conducted the University of Richmond Women’s Chorale since 2008. Additionally, he serves as director of music at St. Joseph Catholic Church in Richmond, where he conducts adult and youth choirs. Mr. Pedersen is the artistic director and conductor of the James River Singers, a semi-professional chamber choir in Richmond, founded by Thomas Colohan and Jeffrey Riehl. He frequently serves as clinician and adjudicator at choral festivals. Previously, he directed the music programs at Our Lady of Mount Carmel Catholic Church in Newport News, Virginia, and Risen Christ Catholic Community in Boise, Idaho. He founded and directed the Honor Choir, Women's Chorale, and Classical Guitar Ensemble at Bishop Kelly High School in Boise, Idaho from 2003 to 2006. Ensembles under his direction have earned top ratings at festivals and competitions, and have performed on concert tours of the United States as well as Austria, Czech Republic, Slovak Republic and Hungary. In 2006 his high school choirs were invited to perform in Austria and Czech Republic for the celebration of the 250th anniversary of Mozart's birth. Recently Mr. Pedersen conducted premiere performances of commissioned works by Chen Yi and Benjamin Broening. He holds Bachelor of Music and Master of Music degrees from Northern Arizona University in Flagstaff, Arizona and he is a member of the American Choral Directors’ Association and the Church Music Association of America. He lives with his wife and two sons in Chesterfield, Virginia.

JEFFREY RIEHL is Associate Professor and Chair of the Music Department at the University of Richmond where he has taught since 1995. He conducts Schola Cantorum and teaches voice, conducting, and other courses for both music majors and general students. His choirs have performed in distinguished venues throughout the United States and Europe, and are widely admired for their musicality, vitality, and expressive sound. An accomplished solo and professional ensemble singer, Riehl performed with Robert Shaw, Helmuth Rilling, Peter Schreier, Joseph Flummerfelt, the early music consort Affetti Musicali, the Eastman Collegium Musicum and lutenist Paul O’Dette, the Williamsburg Choral Guild, and at the Spoleto Festival USA, among others. He is an active guest conductor, clinician, and adjudicator and has recorded for Chesky Records as a member of the Westminster Choir and for the Milken Foundation Archive of American Jewish Music. Riehl is Director of Music at historic Second Presbyterian Church in downtown Richmond and former Artistic Director and Conductor of the James River Singers, one of Richmond's leading chamber choirs. Dr. Riehl earned degrees at the Eastman School of Music, where he was a conducting Fellow and received the Walter Hagan Conducting Award, and at Westminster Choir College; additional studies in religion and theology at Lutheran Theological Seminary, Gettysburg and in trumpet performance.
THE 2017 DEPARTMENT OF MUSIC CONCERT SERIES
FREE No Ticket Required (unless otherwise noted)

Global Sounds
Andrew McGraw, director
Sunday, November 12, 2017 | 3 pm
Camp Concert Hall
Booker Hall of Music

UR Jazz Ensembles
Mike Davison, director
Wednesday, November 15, 2017 | 7:30 pm
Camp Concert Hall
Booker Hall of Music

UR Wind Ensemble
David Niethamer, conductor
Sunday, November 19, 2017 | 7:30 pm
Camp Concert Hall
Booker Hall of Music

UR Symphony Orchestra
Alexander Kordzaia, conductor
Wednesday, November 29, 2017 | 7:30 pm
Camp Concert Hall
Booker Hall of Music

UR Chamber Ensembles
Monday, December 4, 2017 | 7:30 pm
Camp Concert Hall
Booker Hall of Music

UR Jazz and Contemporary Combos
Tuesday, December 5, 2017 | 7:30 pm
Perkinson Recital Hall
North Court

44th Annual Festival of Lessons & Carols
Sunday, December 10, 2017 | 5 pm & 8 pm
Cannon Memorial Chapel