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Schola Cantorum and Women's Chorale with Washington and Lee University Singers and Eighth Blackbird

Department of Music, University of Richmond

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SCHOLA CANTORUM
WOMEN’S CHORALE
WASHINGTON AND LEE UNIVERSITY SINGERS
WITH
EIGHTH BLACKBIRD

FEATURING COMPOSER ĖRIKS EŠENVALDS

CAMP CONCERT HALL
SUNDAY • 15 APRIL 2018 • 3:00 PM

DEPARTMENT OF MUSIC
Will the Circle Be Unbroken

Will the circle be unbroken,  
By and by, Lord, by and by.  
There’s a better home a-waitin’  
If we try, Lord, if we try.

I was singing with my sisters,  
I was singing with my friends.  
And we all can sing together,  
‘Cause the circle never ends.

Traditional Appalachian; arr. J. David Moore

I was born down in the valley  
Where the sun refused to shine.  
But I’m climbing up to the highland  
Gonna make that mountain mine!

Will the circle be unbroken,  
By and by, Lord, by and by.  
There’s a better home a-waitin’  
In the sky, Lord, in the sky.

Arise My Love

Arise my love, arise my fair one, come away.  
The winter is passed, the rains are all over and gone;  
And the flowers appear on the earth,  
And the time for our singing has come,  
And a band of many colors is riding the sky.

And we’ll gather at the river, that beautiful river;  
And there’s just one river of Love.

Joan Szymko  
(b. 1957)

An die Musik

Du holde Kunst, in wieviel grauen Stunden  
Wo mich des Lebens wilder Kreis umstrickt,  
Hast du mein Herz zu warmer Lieb entzünden,  
Hast mich in eine bess’re Welt entrückt,  
In eine bess’re Welt entrückt

Oft hat ein Seufzer, deiner Harf* entflossen,  
Ein süßer heiliger Akkord von dir  
Den Himmel bess’rer Zeiten mir erschlossen,  
Du holde Kunst, ich danke dir dafür,  
Du holde Kunst, ich danke dir!

Franz von Schober

You, beloved Art, in so many gray hours,  
When life’s mad tumult wraps around me,  
Have kindled warm love in my heart  
And transported me into a better world,  
Transported into a better world!

How often a flowing sigh from your harp,  
A sweet, divine harmony from you  
Unlocked the heaven of better times to me.  
You, beloved Art, I thank you for it!  
You, beloved Art, I thank you!  

Translation by publisher

Franz Schubert; arr. Craig Courtney

Omnia Sol

Somewhere far from nowhere, I grew both strong and tall  
Longing to become, but knowing not the path at all.  
But the footprints of the winter melted to fields of spring;  
One last embrace before I cross the threshold:  
To life we sing!

Z. Randall Stroope  
(b. 1953)
O stay your soul and leave my heart its song,  
O stay your hand; the journey may be long,  
And when we part, and sorrow can't be sway'd,  
Remember when, and let your heart be staid.

Omnia sol temperat, (The sun warms everything)  
Absens in remota. (Even when I am far away)  
Ama me fideliter, (Love me faithfully)  
Fidem meam nota. (And know that I am faithful.)

Weave the dance and raise the chorus, grieve no more.  
Through the strength of Orion find refuge from the shore.  
Let courage be your oar, let passion be your sail.  
Wisdom and truth will guide your deep heart's yearning,  
Through all travail!

Ride On, King Jesus  

Ride on King Jesus,  
Ride on, the conquering King!  
Oh Ride on, King Jesus,  
No man can a-hinder thee.

I was but young when I begun,  
No man can a hinder thee.  
But now my race is almost run  
No man can a hinder thee.

King Jesus rides a milk white horse,  
No man can a hinder thee.  
The river of Jordan he did cross.  
No man can a hinder thee.

Jesus is the first, and he's the last,  
Jesus is the Lord, Lord of Lords,  
Jesus is the Prince, Prince of Peace,  
No man can a hinder thee.

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Singet dem Herrn ein neues Lied, BWV 225  
J. S. Bach (1685-1750)

III. Lobet den Herrn  

Lobet den Herrn in seinen Taten,  
lobet ihn in seiner großen Herrlichkeit.  
Alles was Odem hat, lobe den Herrn,  
Halleluja!  

Praise the Lord in His works,  
praise Him in His great glory.  
Everything that has breath, praise the Lord,  
Hallelujah!  

Psalm 150: 2, 6

Sitivit Anima Mea  
Richard Burchard (b. 1960)

Sitivit anima mea ad Deum fortcm vivum:  
Quando veniam et apparebo ante faciem Dei mei?  
Quis dabit mihi pennas sicut columbae  
Et volabo et requiescam?  

My soul hath thirsted after God, who is great and living:  
When shall I come and appear before the face of my God?  
Who will give me wings as of a dove  
And I shall fly and find my rest?  

Psalm 41:3, 55:7
A Soldier’s Mother’s Lullaby

What passing-bells for these who die as cattle?
— Only the monstrous anger of the guns.
Only the stuttering rifles’ rapid rattle
Can patter out their hasty orisons.
No mockeries now for them; no prayers nor bells;
Nor any voice of mourning save the choirs,—
The shrill, demented choirs of wailing shells;
And bugles calling for them from sad shires.

What candles may be held to speed them all?
Not in the hands of boys, but in their eyes
Shall shine the holy glimmers of goodbyes.
The pallor of girls’ brows shall be their pall;
Their flowers the tenderness of patient minds,
And each slow dusk a drawing-down of blinds.

Wilfred Owen

Now at twilight she’s dreaming of the days long ago,
Mid’st the fireside gleaming and the dim candles glow;
While she’s humming a lullaby tender and so sweet,
As she did when she fondled his baby feet;
And as the wind, the wind blows oh how the cradle will rock,
She softly hums while he goes “O’er the Top”.
She’s softly sighing, May heaven guide him!
That’s a soldier’s mother’s lullaby.

Jack Whalen

Psalm 50

II. Offer Unto God the Sacrifice of Thanksgiving

III. Whoso Offereth Praise

Offer unto God the sacrifice of thanksgiving
and pay the vows unto the Lord.
And call upon me in the day of thy trouble,
I will deliver thee, and thou shalt glorify me.

Psalm 50: 14-15

Whoso offereth praise glorifieth God,
Who called the earth from the rising of the sun.
Praise God from whom all blessings flow,
Praise God all creatures here below!
Praise God above, ye heavenly hosts!
Praise Father, Son, and Holy Ghost!

Psalm 50: 23; The Common Doxology

PAUSE
(ten minutes)
III

SCHOLA CANTORUM
JEFFREY RIEHL, CONDUCTOR
MARY BETH BENNETT, ACCOMPANIST

I Am Loved from Poems of Sara Teasdale (2016)  Christopher Harris

I am wild, I will sing to the trees,
I will sing to the stars in the sky,
I love, I am loved, he is mine,
Now at last I can die!

I am sandaled with wind and with flame,
I have heart-fire and singing to give,
I can tread on the grass or the stars,
Now at last I can live!

Sarah Teasdale


(b. 1971)

Night with the eyes of a horse that trembles in the night,
night with eyes of water in the field asleep
is in your eyes, a horse that trembles,
is in your eyes of secret water.

Eyes of shadow-water,
eyes of well-water,
eyes of dream-water.

Silence and solitude,
two little animals moon-led,
drink in your eyes,
drink in those waters.

If you open your eyes,
night opens, doors of musk,
the secret kingdom of the water opens
flowing from the center of night.

And if you close your eyes,
a river, a silent and beautiful current,
fills you from within,
flows forward, darkens you,
night brings its wetness to beaches
in your soul.

Octavio Paz
Adapted by Eric Whitacre
Translation by Muriel Rukeyser
Only in Sleep (2010)  

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

Victoria Provost, soprano

Nyon Nyon (2006)  

Nyon Nyon is an exploration of the effects the human voice can produce. Runestad created original words to achieve varieties of colors and mixed and matched them within the ensemble to produce a diverse sonic landscape. Incorporating effects similar to a flanger, wah-wah pedal, drum and bass, and synthesizers he turns the choir into a full-fledged vocal orchestra.

IV  
COMBINED CHOIRS  
EIGHTH BLACKBIRD  
JEFFREY RIEHL, CONDUCTOR

The Woman and Her Bear (2018)  

Commissioned by the University of Richmond Choirs, Jeffrey Riehl, conductor, for performance with Eighth Blackbird through the generous support of the University of Richmond Department of Music, Modlin Center for the Arts, and the Cultural Affairs Committee.

Long ago in the far north, there lived a people on the icy shore of the Arctic. A widow there lived alone. She had no husband, nor sons to hunt or fish for her. She often walked along the shore, praying that the gods might send her a son.

One cold winter day the woman was walking by the sea when she found a tiny little white polar bear on the ice. At once she felt the kinship t’ward him, for he looked as lonely as she. "His mother must have been killed," the old woman thought, and she walked onto the ice, picked up the cub and looked in his eyes. She said, "You will be my son." On the way home she named him Kunik.

From that day on she shared her food with him; and those living near brought her food for the cub. And when he wished to ask her for food, he would sniff. And the strong bond grew between the two.
The village children loved Kunik, too. But then the old woman would say: "Little bear, remember to sheathe your claws when you play with them." "Little bear, come out and play with us!" Spring and summer, dark winter passed. By springtime he was strong and fast. She was so proud of her little bear who went hunting and fishing for her.

Before long the men became envious. "That bear brings home the finest seals and biggest salmon! He's grown far too big and he puts us to shame. He's a danger to our families and must be stopped!" "The bear will make a fine feast for the village. His white fur will keep us warm!" A boy overheard the men talking and he ran to the old woman's house. Ah! Run away, Kunik! Run away!

Long ago in the far north, there lived a widow on the icy shores of the Arctic. The woman there lived alone. From time to time she left the hut and went far out on the ice gazing into the distance. Then she called . . .

*an Inuit legend*
ABOUT ĖRIKS EŠENVALDS

Ēriks 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 (1995–97) before obtaining his Master's 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 2002–11 he was a member of the State Choir Latvia. 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.

Ēriks has won multiple awards for his work, including the Latvian Grand Music Award three times (2005, 2007, and 2015). The International Rostrum of Composers awarded him first prize in 2006 for his work *The Legend of the Walled-in Woman*. He was The Year's New-Composer Discovery of the Philadelphia Inquirer in 2010. Ešenvalds' compositions have been premiered by ensembles including Boston Symphony, City of Birmingham Symphony Orchestra, Utah Symphony, the Britten Sinfonia, The King's Singers, Latvian Voices, the Choir of Trinity College Cambridge, the Holst Singers, Imogen Heap, Polyphony, the Choir of Merton College Oxford, the Latvian Radio Choir, the State Choir Latvia, the Kamēr... Youth Choir, Sinfonietta Riga, the Bavarian Radio Choir, the Latvian National Symphony Orchestra, Latvian National Opera and Ballet, the Liepaja Symphony Orchestra, Ora Singers, National Youth Choirs of Great Britain, the Netherlands National Children's Choir, Shenzhen Lily Choir, New Zealand Youth Choir, the Swedish Art Vocal Ensemble, the Choir of Trinity College Melbourne, Salt Lake Vocal Artists, Temple University Concert Choir, The Crossing, Chor Leoni, Golden Gate Men's Chorus, and countless university choirs. He composed the score for the Crystal Bear-awarded film *Mellow Mud*.

Ešenvalds’ music has been performed at numerous international festivals including Klangspuren in Austria, the Schleswig-Holstein Musik Festival in Germany, Tenso Days in France, the Haarlem Choir Biennale in the Netherlands, the Latvian Song and Dance Festival, International Sacred Music Festival in Latvia, the World Choir Games, IFCM World Symposium on Choral Music, the Cheltenham Music Festival and Voices Now in the UK, the ACDA National and Regional Conferences and Spoleto Festival in the US, and The Singing Network in Canada. Ėriks Ešenvalds is a popular public speaker, which he often combines with leading workshops on his music. At the 2014 World Choir Games held in Riga, he composed the Games anthem, gave a major presentation on his work, acted on competition juries, and had a large-scale production premiered by the Latvian Voices and The King's Singers. The 2015 ACDA National Conference in Salt Lake City premiered his *Whispers on the Prairie Wind*, where he also gave a presentation on his music, and took part in a composer roundtable forum. He was a speaker at the 2017 IFCM World Symposium on Choral Music in Barcelona, Choral Connect 2017 in Auckland, and the Singing Network International Symposium 2015 in St John’s, Canada. He served as a jury member at the 2017 Musica Sacra Nova International Composers Competition at the Pontifical Institute of Sacred Music in Rome, the Cantat International Choral Festival and Symposium 2017 in Manado, Indonesia, and the 2016 Rimini International Choral Competition.

Ēriks Ešenvalds’ compositions appear on many recordings released by labels such as Hyperion, Decca Classics, Deutsche Grammophon, Delphian Records, Pentatone, Ondine, and Naxos. To date, seven recordings are devoted exclusively to his work: *Northern Lights* from Trinity College Choir Cambridge (*Gramophone* Award Shortlist, *Gramophone* Critics’ Choice, ICI Radio-Canada Best Albums Selection), *Passion and Resurrection* with the Britten Sinfonia and Polyphony, *St. Luke Passion* by the Latvian Radio Choir and Sinfonietta Riga (*Gramophone* Editor’s Choice, *Opera News* Critics’ Choice), *The Doors of Heaven* from Portland State Chamber Choir (*Gramophone* Editor’s Choice), *From the dim and distant past* and *At the Foot of the Sky* by State Choir Latvia (Best Latvian Classical Album of the Year), and *O Salutaris* by the Kamēr... Youth Choir (Best Latvian Classical Album of the Year). Ėriks Ešenvalds' premieres this season include works commissioned and performed by the Gewandhaus, Leipzig, Germany; Grant Park Music Festival, Chicago; South Dakota Chorale; and the Cathedral Choral Society in the US, as well as a set of songs for Independent Opera in the UK, for premiere in Wigmore Hall, London. As part of a Canada tour, he will attend the performance of his multimedia symphony, *Nordic Light*, as well as a screening of the documentary film *Nordic Light: A Composer's Diary*, which follows the composer on his expeditions to the Arctic region. Later this year he will be back in Canada to speak at the national 2018 Podium Choral Conference and Festival in St John’s, Newfoundland. His second major opera, *The Immured*, which was premiered at the Latvian National Opera and Ballet in 2016, will be on stage this season. 2018 also sees the premiere of his next multimedia symphony based on the natural phenomenon of volcanoes.
Eighth Blackbird is "one of the smartest, most dynamic contemporary classical ensembles on the planet" (Chicago Tribune). Launched by six entrepreneurial Oberlin Conservatory undergraduates in 1996, this Chicago-based supergroup has earned its status as "a brand-name...defined by adventure, vibrancy and quality....known for performing from memory, employing choreography and collaborations with theater artists, lighting designers and even puppetry artists" (Detroit Free Press).

Eighth Blackbird first gained wide recognition in 1998 as winners of the Concert Artists Guild Competition. Over the course of two decades, the group has commissioned and premiered hundreds of works by composers such as David Lang, Steven Mackey, Missy Mazzoli, and Steve Reich, whose Double Sextet went on to win the 2009 Pulitzer Prize. A long-term relationship with Chicago’s Cedille Records has produced eight acclaimed recordings and four Grammy Awards for Best Small Ensemble/Chamber Music Performance, most recently in 2016 for Filament. They were named Musical America’s 2017 Ensemble of the Year, and in 2016 were the inaugural recipients of Chamber Music America’s Visionary Award and the prestigious MacArthur Award for Creative and Effective Institutions.

Eighth Blackbird’s 2017-18 season marks debuts in Turin, Milan, Budapest, with the Philadelphia Orchestra and Cincinnati Ballet, tours through 11 states, and the release of Olagón, a new album featuring music by Dan Trueman, poetry by Paul Muldoon, and sean nós singer Iarla Ó Lionáird. Eighth Blackbird celebrated its 20th anniversary in 2016 with tours of music from Filament and Hand Eye, as well as keystone performances celebrating Steve Reich’s 80th birthday, a fresh round of raucous shows with “Appalachian post-punk solipsist” (The Wanderer) Will Oldham (Bonnie Prince Billy), and world premieres by Holly Harrison, Pulitzer Prize-winner David Lang, and Ned McGowan. Eighth Blackbird’s mission—moving music forward through innovative performance, advocating for new music by living composers, and creating a legacy of guiding an emerging generation of musicians—extends beyond recording and touring to curation and education. The ensemble served as Music Director of the 2009 Ojai Music Festival, has held residencies at the Curtis Institute of Music and at the University of Chicago, and holds an ongoing Ensemble-in-Residence position at the University of Richmond.
UR Schola Cantorum
DR. JEFFREY RIEHL, CONDUCTOR
DR. MARY BETH BENNETT, ACCOMPANIST

Sopranos
Emily Marie Breaux
Erika Gaebel
Nora Geer
Lillie Izo
Lucy McSweeney
Sarah Quaglariello
Emma Riggs
Susie Shepardson
Aliya Sultan
Emily Turkington
Elaine Wissscheek

Altos
Carlie Blessing
Elise Favia
Shanna Gerlach
Lauren Guzman
Olivia Haynes
Camellia Liu
Abby Miller
Cynthia Mustafa
Nancy Myers
Chiara Solitario

Tenors
Andrew Aguilera
Jack Boo
Nathan Burns
Jack DeAngelis
Blake Normandin
Michael Otano

Basses
Christian Berardo
Ben Cook
Pierre Galloway
Brandon Johnson
Jacob Litt
Sam McPeak
Patrick Nidukwe
Jacob Plott
Jake Schindler
Morgan Simmonds
Wesley Su
Duncan Trawick

WASHINGTON AND LEE UNIVERSITY SINGERS
DR. SHANE LYNCH, CONDUCTOR

Sopranos
Alice Chambers
Kate Dalia
Hannah Dewing
Erin Fykes
Camilla Higgins
Claire Hoffert
Kathryn Huntley
Margaret Kallus
Madeleine Lucas
Hannah Palmatary
Elizabeth Thompson
Elizabeth Underwood
Amberly Wang

Altos
Rachel Baer
Kathryn Gerbo
Hailey Glick
Jordan Goldstein
Lauren Hoffman
Katherine Ingrain
Maren Lundgren
JoAnn Michel
Anna Milewski
Jackie Moruzzi
Mary Helen Powell
Megan Steel
Alice Tran

Tenors
Andrew Baca
Allan Bienman
Michael Colavita
Ryan Curto
Dana Gary
Ben Gee
Jim Grant
Levi Lebsack
Henry Luzzatto
Nick Mauer
Caleb Peña
Luke Powell

Basses
Spencer Barwick
Michael Bracey
Nathan Brewer
Christofer Chang
Jesse Chang
Robert Dee
Alex Farley
Austin Jennings
Nguyen Kieu
Ruinan Liu
Henry Moore
Wald Robinson
Aidan Valente
Ben Whedon

MARY BETH BENNETT is a recognized performer, improviser and composer. She serves on the adjunct music faculty of the University of Richmond and is Organist at Second Baptist Church in Richmond, Virginia. She holds degrees from the Eastman School of Music, the University of Southern California, Stetson University, and the Staatliche Hochschule für Musik (Cologne, Germany).

SHANE LYNCH, a noted conductor, composer, and music educator, became Director of Choral Activities at Washington and Lee University in the Fall of 2009. Quite interested in musical scholarship, some of his recent research includes trends of Neo-Impressionism in modern American choral music and eurhythmic movements in the choral rehearsal and performance setting. Lynch earned degrees in music and physics at Concordia College (Moorhead, Minnesota), received the Master of Music degree in Conducting from the University of Northern Colorado, and completed his Doctor of Musical Arts degree in Choral Conducting at the University of Washington.

VICTORIA PROVOST, soprano, is a 2017 graduate of the University of Richmond who currently lives and works in Pennsylvania. While at UR, she was a member of Schola Cantorum, Choeur de Roi, studied voice with Dr. Jennifer Cable, and completed majors in Music and French.
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, Virginia and is the artistic director and conductor of the James River Singers, a semi-professional chamber choir in Richmond. He holds Bachelor of Music and Master of Music degrees from Northern Arizona University and 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. Dr. Riehl earned degrees at the Eastman School of Music, Westminster Choir College, and Lebanon Valley College; additional studies in theology at Lutheran Theological Seminary, Gettysburg. Dr. Riehl’s scholarship focuses on the sacred works of Mozart, the choral music of Slovenia, and the application of Feldenkrais somatic modalities to conducting and vocal pedagogy. Dr. Riehl was a founding conductor of the James River Singers, which he led from 2000-2011, and currently serves as Director of Music at historic Second Presbyterian Church in downtown Richmond.