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Youth, Old Age, Night, and Day: University Choir and Schola Cantorum

Department of Music, University of Richmond

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UNIVERSITY OF RICHMOND

THE DEPARTMENT OF MUSIC

presents

Youth
Old Age
Night
and Day

UNIVERSITY CHOIR
SCHOLA CANTORUM

Jeffrey Riehl, Conductor

MONDAY, NOVEMBER 24, 1997
MODLIN CENTER FOR THE ARTS

8:00 PM

CAMP CONCERT HALL
BOOKER HALL OF MUSIC

YOUTH . . .

Cantate Domino, KV 89a II

--Psalm 96:1

W. A. Mozart
1756-1791

Sing to the Lord all the earth.

God Is Our Refuge, KV 20.

--Psalm 46:1

God is our refuge and strength, a very present help in trouble.

Misericordias Domini, KV 222

The mercies of the Lord I shall praise for ever and ever.

SCHOLA CANTORUM

OLD AGE . . .

The Last Words of David

--II Samuel 23:3-4

Randall Thompson
1899-1984

He that ruleth over men must be just, ruling in the fear of God. And he shall be as the light of the morning, when the sun riseth, even a morning without clouds; as the tender grass springing out of the earth by clear shining after rain. Alleluia, Amen.

Dreama Lovitt, Piano

The Glory of the Father

--adapted from John 1:1-14

Egil Hovland
b. 1924

The word was made flesh and dwelt among us, We beheld the glory of the Father, full of grace and truth. In the beginning was the word. The word was with God. In him was life; and the life was the light of men. He came to his own, and his own received him not.

Magnificat

--Luke 1:46-55

Arvo Pärt

b. 1935

My soul magnifies the Lord, and my spirit rejoices in God my savior. For he has regarded the low estate of his handmaiden: for behold, henceforth all generations shall call me blessed. For he who is mighty has done great things for me; and holy is his name. And his mercy is on them who fear him from generation to generation. He has shown strength with his arm; he has scattered the proud, even the arrogant of heart. He has deposed the mighty from their seats, and exalted the humble. The hungry he has filled with good things, and the rich he has sent away empty. He has helped his servant Israel, in remembrance of his mercy. As it was spoken in the beginning, is now, and ever shall be, world without end, Amen.

Laura Nazimek, Soprano
UNIVERSITY CHOIR

NIGHT . . .

Watchman, Tell Us of the Night

--text by John Bowring

Alan Hovhaness

b. 1911

Benjamin Keller, Bass
Seth Brookman, Bass

Jennifer Magee, Oboe
Dreama Lovitt, Piano

UNIVERSITY CHOIR

Sicut cervus desiderat

--Psalm 42:1-3

Giovanni Pierluigi da Palestrina

1525-1594

As the deer pants for streams of water, so my soul pants for you, O God.
My soul thirsts for God, for the living God.
When can I go and meet with God?

My tears have been my food, day and night,
While they say to me all day long,
"Where is your God?"

SCHOLA CANTORUM

DAY . . .

Bon jour, mon coeur

--text by Pierre de Ronsard

Orlando di Lasso
1532-1595

Good day my heart, good day my sweet life,
Good day my eye, good day my beloved friend.
Ah, good day my most beautiful one,
My darling, good day, my delights, my love.

My sweet springtime, my sweet new flower,
My sweet pleasure, my sweet dove,
My sparrow, my gentle turtle dove,
Good day my sweet rebellious one.

Dirait-on

--text by Rainer Maria Rilke

Morten Lauridsen
b. 1943

Abandon surrounding abandon,
tenderness touching tenderness . . .
Your oneness endlessly
caresses itself, so they say;

self-caressing
through its own clear reflection.
Thus you invent the theme
of Narcissus fulfilled.

Susan Pierce, Piano

Sing to the Lord

--text by Isaac Watts

arr. Alice Parker
b. 1925

Sing, My Soul, His Wondrous Love

--text anonymous, 1800

Ned Rorem
b. 1923

The Old Ship of Zion

arr. K. Lee Scott

Mary Richerson, Soprano
Anthony Aloise, Tenor
SCHOLA CANTORUM

Ride the Chariot

arr. William Henry Smith
1897-1973

Courtney Smith, Soprano
UNIVERSITY CHOIR

NOTES

Mozart's precocity is legendary: keyboard minuets mastered at the age of four, clavier works written at the age of five, concerts at the Viennese court at the age of six, and the first symphony at the age of eight. His earliest surviving vocal piece is the curious English motet, *God Is Our Refuge*, written in July 1765 while the Mozarts were visiting in London. The work begins with a fugal exposition moving in the circle of fifths--the nine-year-old is not yet familiar with the tonal answer. But with a security that seems quite touching, he restores the tonal balance by a return to the home key with an answer placed on the raised fifth. This work is his only known setting of an English text.

Written when he was nineteen, *Misericordias Domini* demonstrates Mozart's developing contrapuntal dexterity practiced during his studies with the great Italian teacher Padre Martini. Mozart deals with the pattern of responses in this offertory text by alternating eleven times between homophony (*Misericordias Domini*) and polyphony (*Cantabo in aeternum*). The young composer's ability to avoid repetition and project the emotional content of the text make this work a masterpiece of counterpoint.

The life of Estonian-born composer Arvo Pärt has alternated between periods of withdrawal in the search for a style and periods of considerable creative output. Until the end of the 1960's, he earned his living as a recording director at the Estonian Radio in Tallin where he also wrote more than fifty film scores. Following a silent period in the mid seventies, Pärt began a production of liturgical works that continues to this day.

Arvo Pärt's Orthodox religiosity gives rise to a humbleness in his artistic aims; he attempts to fathom what is secret and unknowable, aware that this will be revealed to him in untranslatable musical forms, if at all. His sacred music is uncluttered, built with the most basic musical tool: the triad. His *Magnificat* is a curious union of historical master-craftsmanship and modern gesture. It is music that could have been written several hundred years ago and yet could only be composed today. It is music that is both timely and timeless. The *stylus mixtus* of Arvo Pärt's music speaks directly to the struggle between immediacy and eternity that rages within each of us.

American Alan Hovhaness attained a considerable reputation in the 1950's as he traveled widely and

began incorporating international tendencies in his music. *Watchman, Tell Us of the Night* is built with simple musical procedures like canon, stretto, and tone clusters, and has a decidedly Eastern flavor created by its modal properties--E Aeolian--and scoring.

While the works of Palestrina and di Lasso show certain technical similarities, they differ greatly in overall expressive effect. Palestrina's works are elegant, controlled, and superbly crafted, displaying perfect equilibrium in every phase of composition. They possess a gentility and restraint akin to the dance style of Fred Astaire.

If Palestrina is Astaire, then di Lasso is Gene Kelly: strong, athletic, and compact with a great variety of style. *Bon jour, mon coeur* is a fine example of di Lasso's facility with rhetorical organization and affective power.

USC faculty member Morten Lauridsen was particularly captivated by the French poetry of Rainer Maria Rilke, and found in the poems on roses an inspiring lyricism and elegance. *Dirait-on*, the last work in Lauridsen's set *Les Chansons des Roses*, is written as a folksong that weaves together melodic material heard only as fragments in the preceding pieces of the group. The cycle was written for Choral Cross-Ties, a Portland-based professional chamber choir.

The theme for this concert is borrowed from a poem by Walt Whitman: *Youth, Day, Old Age, and Night*.

Youth, large, lusty, loving youth full of grace, force, fascination,

Do you know that Old Age may come after you with equal grace, force, fascination?

Day full-blown and splendid day of immense sun, action, ambition, laughter,

The Night follows close with millions of suns, and sleep and restoring darkness.

The first section features works from Mozart's youth which, while neither large nor lusty, are most certainly imbued with force and fascination. In the second group, the *Magnificat* text recalls God's promise to Abraham that Sarah, old in age, will bear a child. In the third section, the tract *Sicut cervus*--sung during the night at Easter vigil--calls the listener to seek the pure waters which restore the heart. Finally, we encounter texts of action, ambition, and splendor.

(JSR)

THE UNIVERSITY CHOIR

Jeffrey Riehl, Conductor

Dreama Lovitt, Accompanist

SOPRANO

Joanna Brown *Plano, TX*
Kathryn Caputo *Wayne, PA*
Amy DeLuca *Berwyn, PA*
Ashley Diefendorf *Laurel Hollow, NY*
Jodie Eicher *Downingtown, PA*
Norah-Anne Ellis *Barrington, RI*
Amanda Errickson *Robbinsville, NJ*
Gretchen Foust *Sugar Grove, PA*
Haidee Henderson *Dallas, TX*
Amanda Herold *Ellicott City, MD*
Amanda Howland *Belmont, MA*
Jacquelyn Humenik *Babylon, NY*
Janelle Kringel *Dover, DE*
Christine Lewandowski *Barrington, IL*
Dreama Lovitt *Pilot, VA*
Jennifer Magee *Cherry Hill, NJ*
Michelle Marinelli *Manchester, CT*
Lauren McGovern *Westfield, NJ*
Laura Nazimek *Lansdale, PA*
Princy Quadros *Collingswood, NJ*
Jennifer Reidy *Freeland, MD*
Jennifer Rutkoski *West Lawn, PA*
Catherine Scott *Bedford, NY*
Lisa Senatore *Mount Laurel, NJ*
Kristen Shelton *Chesapeake, VA*
Courtney Smith *Alexandria, VA*
Kathleen Smith *Chesapeake, VA*
Natasha Smith *Richmond, VA*
Erin Stults *Princeton Junction, NJ*
Gina Todaro *Hauppauge, NY*
Andrea Tomforde *East Northport, NY*
Rachel Young *Nashville, TN*

ALTO

Marcella Bertin *Brookeville, MD*
Danielle Clement *Lafayette, NJ*
Laura Cummins *Centreville, VA*
Lisa Greenbaum *Wilmette, IL*

Jill Jackson *Warren, PA*
Jennifer Koach *Shaker Heights, OH*
Sarah Latshaw *Lebanon, PA*
Dana Loy *Richmond, VA*
Allison Marsh *Hanover, PA*
Melissa McMurray *Durham, NC*
Tracey Mueller *East Setauket, NY*
Rebecca Musser *Mount Joy, PA*
Kate Norris *Roanoke, VA*
Susan Pierce *York, PA*
Kianna Price *Roanoke, VA*
Jennifer Roberts *Chicago, IL*
Emily Sproul *Staunton, VA*
Barbara Summers *Wilmington, DE*
Sarah Trimble *Hampton, VA*
Jackie Weichert *Ambler, PA*
Azur Wilson *Parkdale, OR*
Elizabeth Wurster *Salisbury, NC*
Heather Yoxall *Las Vegas, NV*

TENOR

William Appel *Richmond, VA*
Richard Crouch *Virginia Beach, VA*
Michael Culp *Ayer, MA*
David Eades *Hurt, VA*
Jonathan Kipp *Jackson, MS*
Kai Kuramoto *Champaign, IL*
Sean Linfors *Charlotte, NC*
Jeffrey Roudabush *Ashburn, VA*
Daniel Stackhouse *Ellicott City, MD*

BASS

Matthew Avitable *West Islip, NY*
Seth Brookman *Yardley, PA*
Benjamin Brown *Cockeysville, MD*
Brian Chin *Calhoun, LA*
Mark Graves *Gretna, VA*
Garrett Griffin *South Burlington, VT*
Benjamin Keller *Murfreesboro, TN*
Timothy Riley *Camillus, NY*
Christopher Wright *Camillus, NY*

UNIVERSITY CHOIR OFFICERS

Benjamin Keller	President
David Eades	Vice President/Treasurer
Jodie Eicher	Secretary
Lisa Greenbaum	Robes



SCHOLA CANTORUM

Jeffrey Riehl, Conductor
Susan Pierce, Accompanist

SOPRANO

Tanya Burnell	<i>Mansfield, OH</i>
Sarah Graham	<i>Bristol, CT</i>
Kelley Kazor	<i>Westerville, OH</i>
Blake Rainie	<i>Canton, MA</i>
Mary Richerson	<i>Richmond, VA</i>

ALTO

Andrea Johnson	<i>Webster, NY</i>
Kate Norris	<i>Roanoke, VA</i>
Caitlin Thompson	<i>Carlisle, PA</i>
Elizabeth Thompson	<i>Carlisle, PA</i>

TENOR

Anthony Aloise	<i>Greensburg, PA</i>
Jeffrey Caldwell	<i>Skaneateles, NY</i>
Brock Warren Gustafson	<i>Worthington, OH</i>
Vincent R. Olivieri, Jr.	<i>Virginia Beach, VA</i>

BASS

Devin Evert	<i>McLean, VA</i>
Kyle Kahuda	<i>Woodstock, CT</i>
Hall T. McGee, IV	<i>Knoxville, TN</i>
Matthew Worth	<i>West Hartford, CT</i>

INSTRUMENTALISTS

VIOLIN

Jane Hoffman	<i>Wilmington, DE</i>
Chung-In Park	<i>Seoul, Korea</i>

CELLO

James Tripp	<i>Lakeland, FL</i>
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PIANO

Dreama Lovitt	<i>Pilot VA</i>
Susan Pierce	<i>York, PA</i>

TRANSLATIONS

Dr. Strother Sharp
Barbara and Erica Muhl
Ron Jeffers © 1988 by earthsongs
Jeffrey Riehl

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Bill Luhrs, *Modlin Center Technical Director*
Mary Jennings, *Music Department Secretary*
Bonlyn Hall, *Music Librarian*
James Wilson, *Shanghai Quartet Member*

UPCOMING EVENTS

Free admission unless otherwise indicated.

Circa 1914: The Gothic Architecture of Ralph Adams Cram
through January 31, 1998
Marsh Art Gallery

American architect and educator, Ralph Adams Cram, passionately promoted the Gothic style throughout the United States. His 1911 master plan for the University of Richmond is a major focus of the exhibit.

Robert Motherwell on Paper: Gesture, Variation, and Continuity
through December 13, 1997
Marsh Art Gallery

The Abstract Expressionist artist Robert Motherwell was best known as a painter, but he also created a remarkable body of works on paper. The drawings, prints, and collages in this exhibition show a more intimate side of his visual sensibility, and reveal the very personal "handwriting" of the artist.

Ondekoza Demon Drummers
Tuesday, November 25, 1997, 8pm
Jepson Theater

Over the past twenty-four years, Ondekoza has offered thrilling performances of traditional Japanese festival drum routines and folk music. This concert is presented to celebrate the establishment of the Asia concentration within UR's International Studies major.

A UR Faculty Schubertiade
Monday, December 1, 1997, 8pm
Perkinson Recital Hall

Voice faculty members Jennifer Cable, Suzanne Stevens, Jeffrey Riehl, and James Smith will be joined by pianist Charles Staples and the Shanghai Quartet in an evening of music by Franz Schubert.

Student Theater Production #2
December 4, 5, and 6, 1997, 8pm
Cousins Studio Theater

An evening of student-produced theater sponsored by the University Players.