

10-28-2018

## Schola Cantorum and Women's Chorale

Department of Music, University of Richmond

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# SCHOLA CANTORUM

JEFFREY RIEHL, CONDUCTOR

# WOMEN'S CHORALE

DAVID PEDERSEN, CONDUCTOR

MARY BETH BENNETT, ACCOMPANIST

CAMP CONCERT HALL

SUNDAY • 28 OCTOBER 2018 • 3:00 PM

DEPARTMENT OF MUSIC



**RICHMOND**  
School of Arts & Sciences

I  
WOMEN'S CHORALE

Sound the Trumpet

Henry Purcell  
(1659-1695)

Sound the trumpet 'till around  
You make the listening shores rebound.  
On the brightly hautboy play.

All the instruments of joy  
That skillful numbers can employ  
To celebrate the glory of this day.

“Sound the Trumpet” is a movement from a larger work called *Come, Ye Sons of Art*, which Purcell composed in 1694 as a musical ode in honor of Queen Mary II’s birthday. The work consists of nine movements, variously scored for orchestra, chorus and soloists. The third movement, “Sound the Trumpet,” was originally written as a duet for countertenors. Henry Purcell served as organist at both Westminster Abbey and the Chapel Royal for many years. Although he died in his mid-thirties, Purcell produced an immense output of music including operas, choral anthems, odes, and other works for solo voice along with many instrumental pieces.

Das grosse Halleluja

Franz Schubert  
(1797-1828)

*Ehre sei dem Hoherhab'nen,  
dem Ersten, dem Vater der Schöpfung,  
dem uns're Psalmen stammeln,  
obgleich der wunderbare Er  
unaussprechlich und undenkbar ist!*

*Eine Flamme von dem Altar  
an dem Thron ist in uns're Seele geströmt.  
Wir freu'n uns Himmelsfreuden,  
dass wir sind und über ihn  
erstaunen können!*

*Ehre sei ihm auch von uns  
an den Gräbern hier,  
obwohl an seines Thrones letzten Stufen  
des Erzengels niedergeworfne Krone  
und seines Preisgesangs Wonne tönt!*

*Ehre sei und Dank und Preis  
dem Hoherhab'nen,  
dem Ersten, der nicht begann,  
und nicht hören wird,  
der sogar des Staub's  
Bewohnern gab, nicht aufzuhören!*

*Ehre dir,  
Ehre, Ehre dir,  
Hoherhab'ner! Erster,  
Vater der Schöpfung,  
Unaussprechlicher, Undenkbarer!*

Glory be to the most sublime,  
the first, the father of creation,  
to whom our psalms stammer;  
although He is wonderful,  
He is also inexpressible and unfathomable.

A flame from the altar  
on the throne has flowed into our souls.  
We rejoice with the joys of heaven,  
that we are and can always be  
astonished by Him!

Glory be to Him also from us  
here at the graves,  
even here, at the last steps of his throne,  
the archangel has thrown down his crown  
and sings his praise songs with bliss!

Glory be to Him and thanks and praise  
to the most sublime;  
the first, who had no beginning,  
and never will end,  
even to the dustys inhabitants  
He granted unending life!

Glory be to Him,  
Glory be, glory be to Him,  
the most sublime! the first,  
the father of creation,  
inexpressible, unfathomable!

Although Schubert is most noted for his vast output of secular art songs and symphonies, he also wrote beautiful sacred music. “Das grosse Halleluja,” or “The Great Alleluia,” was written in 1816 when the composer was only 19 years old. The running staccato eighth notes in the left hand of the piano part call to mind the earlier style of semi-improvised *basso continuo* accompaniment. The manuscript only provides the piano part and the text, so Ben May arranged the piece for treble voices based on the chords found in the piano part.

### Let Evening Come

Gwyneth Walker  
(b. 1947)

Let the light of late afternoon  
shine through chinks in the barn, moving  
up the bales as the sun moves down.

Let the cricket take up chafing  
as a woman takes up her needles  
and her yarn. Let evening come.

Let dew collect on the hoe abandoned  
in long grass. Let the stars appear  
and the moon disclose her silver horn.

Let the fox go back to its sandy den.  
Let the wind die down. Let the shed  
go black inside. Let evening come.

To the bottle in the ditch, to the scoop  
in the oats, to air in the lung  
let evening come.

Let it come, as it will, and don't  
be afraid. God does not leave us  
comfortless, so let evening come.

*Jane Kenyon*

Lillie Mucha, alto

Jane Kenyon was a native of Michigan who moved to New Hampshire after she married the poet Donald Hall in 1972. From her new home, she published four books of poetry. In 1990 Kenyon published *Let Evening Come*, her third collection, which includes the poem used for this piece. She was named poet laureate of New Hampshire in 1995, but sadly died later that year from complications of leukemia. Gwyneth Walker is a well-known choral composer who lived on a dairy farm in Vermont for almost 30 years.

### Heart, We Will Forget Him (from *Three Emily Dickinson Songs*)

Michael Hennagin  
(1936-1993)

Heart, we will forget him!  
You and I, tonight!  
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;  
Hast! lest while you're lagging,  
I may remember him!

*Emily Dickinson*

Emily Dickinson wrote nearly 1,800 poems, but only ten were published in her lifetime. Traumatized by the deaths of close friends and family members, Dickinson lived as a recluse for most of her adult life. After she died, her younger sister discovered dozens of meticulously bound folios of Dickinson's poetry, and collections of her work began to appear around 1890. A complete collection of her work was not published until 1955.

Michael Hennagin was a well-known American composer of choral music as well as music for film and television. His poignant setting of "Heart, We Will Forget Him" beautifully communicates the anguish of a lost love.

### **This Little Light of Mine**

Harry Dixon Loes  
(1862-1965)  
arr. Robert Gibson

This little light of mine, I'm gonna let it shine . . .  
Everywhere I go, I'm gonna let it shine . . .  
All day and all night, I'm gonna let it shine . . .  
My God gave it to me, I'm gonna let it shine . . .

#### *Traditional Gospel*

This traditional gospel song was written by Harry Dixon Loes in 1920. The text alludes to the words of Jesus in the Gospel of Matthew when he says "You are the light of the world. A city that is set on an hill cannot be hid. Neither do men light a candle and put it under a bushel, but on a candlestick; and it giveth light unto all that are in the house. Let your light shine before men, that they may see your fine works and give glory to your Father who is in the heaven."

### **Psalm 100**

René Clausen  
(b. 1953)

Make a joyful noise to the Lord, Serve the Lord with gladness,  
Come into His presence with singing, Alleluia.

Know that the Lord is God, It is He who made us, not we ourselves.  
We are His people, the sheep of His pasture, and we are His.

Enter His gates with thanksgiving And His courts with praise.  
Give thanks to Him, and praise His holy name.

For the Lord is good, His mercy endures forever,  
And his faithfulness endures from generation to generation,  
From age to age, Amen.

#### *Psalm 100*

Clausen's setting of Psalm 100 is an invigorating, rhythmic song of praise for treble voices. The constantly changing time signatures create a festive, dancelike setting bursting with joy. René Clausen has served as conductor of The Concordia Choir of Concordia College in Moorhead, Minnesota since 1986 and his Concordia Christmas Concerts are frequently featured by PBS stations nationwide.

Notes by David Pedersen

**PAUSE**  
(five minutes)

## II SCHOLA CANTORUM

### All That Hath Life and Breath

René Clausen  
(b. 1953)

All that hath life and breath praise ye the Lord,  
shout to the Lord, Alleluia.  
Praise the Lord with joyful song,  
Sing to the Lord with thanksgiving, Alleluia, praise Him!  
Praise the Lord with joyful song, Alleluia.

Unto Thee, O Lord, have I made supplication,  
and cried unto the rock of my salvation;  
but Thou hast heard my voice, and renewed my weary spirit.

Praise to the Lord the Almighty the King of creation,  
O my soul praise Him for He is thy health and salvation.

*Text adapted from Psalms 96 and 22 by the composer*

Emma Riggs, soprano

“All That Hath Life and Breath” has become a standard work in the choral repertoire since it was published in 1981. The text is drawn from two sources, the Book of Psalms and the Protestant hymn “Praise to the Lord, the Almighty,” which Clausen sets in an ABA sonata-like form and begins without introduction. In the final portion of the B section, Clausen uses aleatoric technique in the soprano part, dividing the melodic material into three cells that the sopranos may individually sing in any order. This technique creates an atmosphere of joyful abandon.

### The Seal Lullaby

Eric Whitacre  
(b. 1971)

Oh! Hush thee, my baby, the night is behind us,  
And black are the waters that sparkled so green.  
The moon, o'er the combers, looks downward to find us  
At rest in the hollows that rustle between.

Where billow meets billow, then soft by thy pillow;  
Ah, weary wee flipperling, curl at thy ease!  
The storm shall not wake thee, nor shark overtake thee,  
Asleep in the arms of the slow-swinging seas.

*Rudyard Kipling*

Composer Eric Whitacre wrote the following about Kipling’s “The Seal Lullaby”: “[It] is a beautiful story, classic Kipling, dark and rich and not at all condescending to kids. Best of all, Kipling begins his tale with the mother seal singing softly to her young pup, *Oh! Hush thee, my baby . . .*” In the octavo notes, Whitacre goes on to write:

I was struck so deeply by those first beautiful words, and a simple, sweet Disney-esque song just came gushing out of me. I wrote it down as quickly as I could . . . and then dropped it off at the film studio [that had contacted me about scoring an animated film].

I didn't hear anything from them for weeks and weeks, and I began to despair . . . Finally, I called them, begging to know the reason that they had rejected my tender little song. "Oh," said the exec, "we decided to make *Kung Fu Panda* instead."

So, I didn't do anything with it . . . [until] a few years later the Towne Singers graciously commissioned this arrangement of it. I'm grateful to them for giving it a new life, and I'm especially grateful to Stephen Schwarz, to whom the piece is dedicated.

Eric Whitacre is one of the most sought-after choral composers and conductors of his generation; he is equally at home in instrumental music. The range of Whitacre's work crosses conventional boundaries, which has resulted in his remarkable global appeal.

### Ain't That Good News

Traditional Spiritual  
arr. Moses Hogan  
(1957-2003)

#### *Refrain*

*I got news, I got news,  
I got news, O Lord, I got good news.*

I got a crown up in a that kingdom, ain't a that good news.  
I got a crown up in a that kingdom, ain't a that good news.  
I'm a gonna lay down this world, gonna shoulder up a my cross,  
Gonna take it home a to Jesus, ain't a that good news. *Refrain*

I got a robe up in a that kingdom, ain't a that good news.  
I got a robe up in a that kingdom, ain't a that good news.  
I'm a gonna lay down this world, gonna shoulder up a my cross,  
Gonna take it home a to Jesus, ain't a that good news. *Refrain*

I got a harp up in a that kingdom, ain't a that good news.  
I got a harp up in a that kingdom, ain't a that good news.  
I'm a gonna lay down this world, gonna shoulder up a my cross,  
Gonna take it home a to Jesus, ain't a that good news. *Refrain*

I got a song up in a that kingdom, ain't a that good news.  
I got a song up in a that kingdom, ain't a that good news.  
I'm a gonna lay down this world, gonna shoulder up a my cross,  
Gonna sing my song a for my Jesus,  
I'm gonna play my harp a for my Jesus,  
I'm gonna put on my robe a for my Jesus,  
I'm gonna wear my crown a for my Jesus, ain't a that good news.

*Traditional Spiritual*

Emily Marie Breaux, soprano  
Jean Patrick Gonzales, baritone

## The Fruit of Silence

Pēteris Vasks  
(b. 1946)

The fruit of silence is prayer  
The fruit of prayer of faith  
The fruit of faith is love  
The fruit of love is service  
The fruit of service is peace.

*Based on a text by Mother Teresa*

“The Fruit of Silence” (2013) was written in response to a request from the Schleswig-Holstein Music Festival. Its first version for a *cappella* choir was premiered at the Festival in 2013. Vasks subsequently made the version for choir and piano heard today, as well as a version for choir and string orchestra. The composer characterizes this work as a very quiet meditation on the image of a path: “This path has five signposts – prayer, faith, love, service and peace. I want this composition to serve as a reminder that such a path exists.”

Pēteris Vasks, whose mission always has been to talk about higher values – humanity, conscience, God, nature, eternity, the Latvian spirit – has put his name on the map of musical world as one of the most recognized Latvian composers. His music provides sanctuary from the contemporary cycle of capitalism and confirms the existence of the vertical spiritual axis that defies materialism. Vasks’ music preaches, it serves the divine and brings light and solace. Born from suffering, his music expresses the heavy burden of Baltic history but always grows to prevail, to celebrate and to bring the light of hope.

Note by Lauma Malnace, rev. J. Riehl

## Sure on This Shining Night (from *Nocturnes*)

Morten Lauridsen  
(b. 1943)

Sure on this shining night  
Of star made shadows round,  
Kindness must watch for me  
This side the ground.  
The late year lies down the north.  
All is healed, all is health.  
High summer holds the earth.  
Hearts all whole.  
Sure on this shining night  
I weep for wonder wand’ring far alone  
Of shadows on the stars.

*James Agee*

Morten Lauridsen is a native of the Northwest, where he spent his formative years in Portland, Oregon before migrating to California for his collegiate training at the University of Southern California. He joined the faculty of USC in 1967, later serving as Chair of the Department of Composition from 1990- 2002, and also served as Composer-in-Residence of the Los Angeles Master Chorale from 1994-2001. He is one of the best-selling choral composers on record and his music has been championed by some of the choral field’s greatest names.

For this work, Lauridsen uses a poem by the Pulitzer-Prize-winning James Agee that comes from Agee’s book *Permit Me Voyage*. Some poetry scholars suggest that Agee’s poem explores the resolution of sorrow



through the kindness and hope for humankind found in the exquisiteness of both the earth's natural beauty and heaven's celestial splendor. Lauridsen's quiet expression of joy in the opening phrases is accentuated by soaring lines from the women. All voices eventually blend together in the composer's trademark harmonies infused with seconds and ninths to elevate the listener to a plane of hushed wonder where ". . . all is healed, all is health, hearts all whole."

**Daniel, Daniel, Servant of the Lord**

Traditional Spiritual  
arr. Undine Smith Moore  
(1904-1989)

*Refrain*

*Oh, the king cried, "Oh, Daniel, Daniel, oh!  
A-that-a Hebrew Daniel, Servant of the Lord!"*

Among the Hebrew nation,  
One Hebrew, Daniel, was found.  
They put him in a-the lion's den.  
He stayed there all night long. *Refrain*

Now the King in his sleep was troubled,  
And early in the morning he rose,  
To find God sent His angels down  
To Lock the Lion's jaws! *Refrain*

Nathan Burns, tenor  
Nate Rich, baritone

Program notes by J. Riehl, unless otherwise noted

## WOMEN'S CHORALE

Mr. David Pedersen, conductor

Dr. Mary Beth Bennett, accompanist

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  
Christy Chadwick  
Layla Cobrinik  
Ashley Frazier  
Megan Geher  
Marissa Goodall  
Ruofan Jiang  
Sarah Kwon  
Chen Yi Li  
Emma Meade  
Yang Yang

### Altos

Maggie Dong  
Nayiveth Guevara  
Jingyao Li  
Nicole Liu  
Rose McKenna\*  
Lillie Mucha  
Smaragda Spyrou  
Emy Wang  
Yu Zhang

\*community singer

## SCHOLA CANTORUM

Dr. Jeffrey Riehl, conductor

Dr. Mary Beth Bennett, accompanist

Setting the standard for choral excellence on campus since 1971, Schola Cantorum is comprised of University of Richmond undergraduates who represent many different academic majors across the University's School of Arts & Sciences, 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 and will travel to Croatia, Slovenia, and Italy in March.

### Sopranos

Lilly Alemayehu  
Emily Marie Breaux  
Olivia du Bois  
Nora Geer  
Lillie Izo  
Lucy McSweeney  
Sarah Quagliariello  
Susie Shepardson  
Emma Riggs  
Emily Turkington

### Altos

Shira Greer  
Camellia Liu  
Ifetayo Maloney  
Abby Miller  
Faith Pinckney  
Ruyui Tang  
Anna Tartline

### Tenors

Jack Boo  
Nathan Burns  
Jack DeAngelis  
Jack Dunne  
Joshua Higdon  
Blake Normandin  
Kinme Reeves

### Bass

Jack Anderson  
Ray Barr  
Jean Patrick Gonzales  
Ryan Kern  
Sam McPeak  
Nate Rich  
Jake Schindler  
Wesley Su  
Jacob Uzzell

**MARY BETH BENNETT** is an internationally recognized performer, composer and improviser. She serves on the adjunct music faculty of the University of Richmond and is Organist of Second Baptist Church. Before coming to the University of Richmond, she taught piano at Virginia Commonwealth University and Hampton University. She also held various positions in Washington, DC, including at the Basilica of the National Shrine of the Immaculate Conception and as Ceremonial Organist for the United States Government. She holds degrees from the Eastman School of Music, Stetson University, the Staatliche Hochschule für Musik (Cologne, Germany), and the University of Southern California. The winner of nine national and regional awards in performance and composition, this year, she won the AGO/ECS National Publishing Award in Choral Composition. She also maintains a studio of improvisation students and has served as a judge for the AGO National Competition in Organ Improvisation, and presented improvisation seminars for major conventions of the AGO and NPM as well as the Smithsonian Institution. As a conductor, she has directed the Basilica of the National Shrine's professional choir in Washington, DC, as well as the 120-voice West Los Angeles Chorale, among others. She has served as a judge for the national women's composition competition of AAM and the AGO International Year of the Organ composition competition. As a performing member of the Liturgical Organists Consortium, she recorded three compact discs which have garnered critical acclaim, including a "Golden Ear Award" for best organ CD of the year from *Absolute Sound Magazine*. Her most recent CD, *Bennett Plays Bennett*, was recorded in 2015. Her performances and compositions have been featured multiple times on APM's *Pipedreams* with host, Michael Barone, and her compositions are published by EC Schirmer, Augsburg-Fortress, Concordia, Selah, G.I.A., World Library, National, Hope, and Oxford University Press.

**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, and he is a member of the American Choral Directors' Association and the Church Music Association of America. He lives with his wife and three 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 in conducting at the Eastman School of Music and at Westminster Choir College.

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