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SCHOLA CANTORUM

JEFFREY RIEHL, CONDUCTOR
MARY BETH BENNETT, ACCOMPANIST

RIVER ROAD CHURCH, BAPTIST
RICHMOND, VIRGINIA
SUNDAY • 10 APRIL 2022 • 3:00 PM



DEPARTMENT OF MUSIC

I

The Cloud

Ēriks Ešenvalds (b. 1977)

I am a cloud in the heaven's height,
The stars are lit for my delight,
Tireless and changeful, swift and free,
I cast my shadow on hill and sea--
But why do the pines on the mountain's crest
Call to me always, "Rest, rest?"

I throw my mantle over the moon
And I blind the sun on his throne at noon,
Nothing can tame me, nothing can bind,
I am a child of the heartless wind--
But oh the pines on the mountain's crest
Whispering always, "Rest, rest."

Sara Teasdale

The Water Is Wide

Traditional Folk Song
arr. René Clausen (b. 1953)

The water is wide, I cannot get o'er,
and neither have I wings to fly.
Give me a boat that can carry two,
And both shall row, my love and I.

I leaned my back up against an oak.
I thought it was a trusty tree,
but first it swayed, and then it broke,
and so my false love did unto me.

Down in the meadow the other day,
a-gathering flow'rs both bright and gay.
A-gathering flow'rs both red and blue
I little thought what love can do.

O love is warm, when it is new,
and love is sweet when it is true,
but love grows old and waxes cold,
and fades away like morning dew.

David Garcia, oboe
Amy Roberts, French horn
Christopher Kim, cello
Mary Beth Bennett, piano

Entreat Me Not to Leave You

Dan Forrest (b. 1978)

Entreat me not to leave you, nor turn back from following after you.
For where you go, I will go; and where you live, I will live.
Your people shall be my people, and your God, my God.
Where you die, I will die, and there will I be buried.
The Lord do so to me, and more also, if ought but death parts you and me.

adapted from Ruth 1:16-17 by the composer

II

Requiem for the Living

Forrest

Introit - Kyrie

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Exaudi orationem meam,
ad te omnis caro veniet.
Kyrie eleison. Christe eleison. Kyrie eleison.*

Grant to them eternal rest, O Lord,
and let perpetual light shine on them.
Hear my prayer, for to you all flesh will come.
Lord have mercy. Christ have mercy. Lord have mercy.

Vanitas Vanitatum

*Vanitas vanitatum, omnia vanitas!
Pie Jesu Domine, dona eis requiem.
Lacrimosa, et locutus est, pereat dies
in qua natus sum.*

Vanity of vanities, all is vanity!
Merciful Lord Jesus, grant them rest.
Full of tears, he said, "Let the day perish
wherein I was born." (from Job 3:2-3)

Agnus Dei

Soprano solo
*Agnus Dei, qui tollis peccata mundi,
miserere nobis, dona eis requiem.*

Lamb of God, who takes away the sins of the world, have mercy on us; grant them rest.

Choir and soprano solo
*Agnus Dei, qui tollis peccata mundi,
dona nobis pacem, miserere nobis,
dona eis requiem.*

Lamb of God, who takes away the sins of the world, grant us peace; have mercy on us; grant them rest.

Marissa Goodall and Christine Gyure, sopranos

Sanctus

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.*

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of Your glory.
Hosanna in the highest.

Lux aeterna

Soprano solo and choir
*Lux aeterna luceat eis, Domine:
Cum sanctis tuis in aeternum: quia pius es.
Et lux perpetua luceat eis.*

May eternal light shine on them, O Lord,
in the company of Your saints forever:
for You are merciful. Let perpetual light shine on them.

Tenor solo

Come unto me, all ye who labor and are heavy laden, and I will give you rest.

Choir and soprano solo

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

Dona nobis pacem.

Grant to them eternal rest, O Lord,
and let perpetual light shine on them.
Grant us peace.

Pearce Burlington, soprano

Yamir Chapman, tenor

Marcella Leonard, flute

David Garcia, oboe

Micah Hunter-Chang, violin

Christopher Kim, cello

Amy Roberts, French horn

Elizabeth Johnson, harp

Ray Breakall, percussion

Mary Beth Bennett, organ

NOTES

René Clausen is an American composer and conductor whose music has been described as ‘eloquent,’ ‘subtle and thought-provoking.’ Clausen’s music is known for its dramatic, emotional sweep and highly sensitive approach to text setting. Clausen’s catalogue includes dozens of commissioned works for chorus, orchestra, chorus with orchestra, wind band and the stage. Notable large format works include the 9/11 tribute MEMORIAL and the evening-length oratorio *The Passion of Jesus Christ*. Notable a cappella works include Mass for double choir (featured on the Kansas City Chorale’s Grammy-winning *Life and Breath: Choral Works by René Clausen*), and the choral cantata *A New Creation*, which includes ‘Set Me as a Seal,’ performed widely by choirs of all ability levels of across the country.

Clausen is conductor emeritus of the Concordia College Choir and Professor of Music in Moorhead, Minnesota, where he led the internationally renowned Concordia Choir. Clausen is the artistic director of the award-winning Concordia Christmas Concerts, which are frequently featured by PBS stations throughout the nation. Prior to his appointment as conductor of The Concordia Choir, Clausen was director of choral activities at West Texas State University and assistant professor of choral music at Wichita (Kan.) State University. He also served as senior editor of Mark Foster Music Company and as interim conductor of the National Lutheran Choir of Minneapolis.

-note from www.reneclausen.com

Ēriks Ešņvalds is one of the most sought-after composers working today, with a busy commission schedule and performances of his music heard on every continent. The University of Richmond Department of Music commissioned "The Woman and Her Bear" from Ešņvalds in 2018 for performance with the UR choirs and new-music ensemble Eighth Blackbird. After study at the Latvian Baptist Theological Seminary and the Latvian Academy of Music, he became 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. Since then Ēriks has won multiple awards for his work and undertakes many international residencies working on his music and lecturing.

Recent large-scale premieres include *Lakes Awake at Dawn* for the Boston Symphony Orchestra and City of Birmingham Symphony Orchestra, *The Pleiades* for the Grant Park Music Festival Chicago, *A Shadow* for the BBC Proms, *Dreams Under Your Feet* for the Gewandhaus Leipzig, *Whispers on the Prairie Wind* for the Utah

Symphony and Salt Lake Vocal Artists, *St Luke Passion* for the Latvian Radio Choir and Sinfonietta Riga, *Visions of Arctic: Sea* for the Liepāja Symphony Orchestra, and the major multimedia symphonies *Nordic Light* and the *Volcano Symphony*, both premiered in Latvia with further performances around the world. His full-scale opera *The Immured* was premiered at the Latvian National Opera in 2016 to great acclaim.

-note from www.eriksesenvalds.com

According to composer Dan Forrest, his Requiem for the Living is ". . . a prayer for rest (Requiem) for the living as much as for the deceased." The entire work is tied together motivically by the opening three notes of the piece, which form the basis of all development in the first movement, the pitch material of the accompaniment figure in the second movement (alluding to the traditional Dies Irae plainchant), the opening of the fourth movement where the descent goes one note farther as if to find a "restful" destination, the recapitulated moments throughout the fifth movement, and then, in one last gesture, the final three notes of the entire work, presented in ascending form as if reaching the heavens.

The first movement pours out the grief of the Requiem and Kyrie prayers; it faces grief head-on and grapples with the sorrow that is common to all human existence after loss. The second movement portrays the bitter reality of pain with which everyone wrestles during life and that often prompts crises of faith. The movement focuses on the "vanity of vanities, all is vanity" refrain from the book of Ecclesiastes with the middle section quoting Job, who is a striking biblical example of one who endures intense pain and suffering. This movement contains octatonicism, unexpected rhythmic figures, and large tone clusters for the organ pedals.

The Agnus Dei movement is out of order from its typical position in the missa pro defunctis because at that point in the work the composer felt the listener needed to encounter the Lamb of God, whose death and resurrection redeemed the world from its vanity, pain, sorrow, and destructive behaviors. According to Forrest, it is only after recognizing the Lamb of God that humanity can turn to the celebratory Sanctus, which functions as a response to the Agnus Dei rather than a prelude to it. Forrest writes, "I see the phrase 'heaven and earth are full of Thy glory' not merely as a worship moment, but rather as a part of the Divine answer to the problem of pain."

Looking to Job again, the composer quotes Job 38:4,7 in the score under the title of the Sanctus movement - "Where were you when I laid the foundations of the earth . . . when the stars sang together for joy?" - to tell the performer that this movement depicts the wonder of the heavens and earth (*pleni sunt caeli et terra gloria tua*) as a Divine answer to the problem of pain. Forrest's setting of the Sanctus depicts the wondrous glory of creation from three different perspectives: the vastness of the universe as seen in the Ultra Deep Field picture from the Hubble Telescope; the earth as viewed from the orbiting International Space Station; and most directly from humankind on earth, which is the pinnacle of God's creative power. The movement is cast in three sections, each of which, according to the composer, is inspired by these three perspectives: "an ethereal section for the Hubble image, a warmer section that starts to 'come down to earth' with more motion that eventually grows very majestic, and then a bustling energetic final section, coming right down into the middle of a city, teeming with the life and energy of a metropolis full of these image-bearers who are an even more wondrous part of creation than the heavens themselves."

Forrest writes, "The final movement, *Lux aeterna*, is simply an arrival at rest and peace, not just in the realization of the 'eternal light' that God offers to those who seek him, but even here and now, for us, the living on earth: our Requiem - our Rest - is found in Christ." The composer quotes from the Gospel of Matthew, "Come unto me all ye who labor and are heavy laden, and I will give you rest" because it is the answer to the Introit's prayer for rest. The answer to that prayer is given in Matthew's words: Christ is our rest. Forrest lines up the word "rest" with the return of the word "Requiem" to reinforce this point.

-note by Dan Forrest found at www.danforrest.com;
adaptation by Jeffrey Riehl

SCHOLA CANTORUM

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 four domestic and six international concert tours since 1995, and has commissioned from and premiered new choral works by James Erb (1998), Benjamin Broening (2009), Chen Yi (2010), Nico Muhly (2012), Dominick DiOrio (2014), Matthew Ulery (2016), Ēriks Ešēnvalds (2018), Reena Esmail (2019), and Mary Beth Bennett (2020).

SOPRANOS

Pearce Burlington, '25
Layla Cobrinik, '22
Marissa Goodall, '22
Christine Gyure, '25
Catherine Leeder, '24
Anna Phillips, '25
Jisu Song, '22
Angelique Steenhagen '25

ALTOS

Kate Bae, '25
Shira Greer, '22
Maddie Hitching, '25
Anna Tartline, '22
Kayla Woods, '22
Ashlyn York, '25

TENORS

John Callahan, '23
Yamir Chapman, '25
Clayvon Grimes, '25
Foster Lyman, '24
Eamon Moore, '23
Wesley Tsai, '23

BASSES

Ray Barr, '22
Will Harford, '23
Will Hoffman, '25
Kinme Reeves, '22
Spence von Summer, '25

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, D. C., 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.

JEFFREY RIEHL is Associate Professor and Director of Choirs at the University of Richmond, where he has taught since 1995 and chaired the department for seven years. 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

Spoletto 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. Dr. Riehl earned degrees in conducting at the Eastman School of Music and Westminster Choir College; additional studies at The Lutheran Theological Seminary at Gettysburg.

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