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SCHOLA CANTORUM

JEFFREY RIEHL, CONDUCTOR

WOMEN'S CHORALE

SHERRI MATTHEWS, CONDUCTOR

MARY BETH BENNETT, ACCOMPANIST

CAMP CONCERT HALL

SUNDAY • 30 OCTOBER 2022 • 3:00 PM



DEPARTMENT OF MUSIC

I
WOMEN'S CHORALE

Heart, We Will Forget Him

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;
Haste! lest while you're lagging,
I may remember him!

Emily Dickinson (1830 – 1886)

“*Heart, We Will Forget Him*” is one movement from Michael Hennagin's “*Three Emily Dickinson Songs*.” The imagery of Dickinson's poem comes to life through Hennagin's thoughtful writing. The piano truly acts as its own voice, supporting and responding to the vocal writing.

Bring Me Little Water, Silvie

Huddie Ledbetter; arr. Greg Gilpin

Bring me little water, Sylvie,
Bring me little water now;
Bring me little water, Sylvie,
Every little once in a while.

Don't you hear me callin',
Don't you hear me now?
Don't you hear me callin',
Every little once in a while?

Don't you see me comin',
Don't you see me now?
Don't you see me comin',
Every little once in a while?

Huddie Ledbetter

Huddie William Ledbetter (1888-1949) was an African-American folk-blues composer and musician who played several instruments – most notably the 12-string guitar – and had a distinctive, strong rhythmic vocal style that greatly influenced other performers of the genre. Among the titles attributed to him are “Good Night, Irene,” “The House of the Rising Sun,” “Ain’t Gonna Study War No More,” and many more. Better known as “Lead Belly,” he is honored in the Blues, Rock and Roll, Songwriter, and Country Halls of Fame. In this arrangement, Gilpin captures the strong rhythmic pulse and harmonic energy typical of the Lead Belly style.

Salmo 150

Ernani Aguiar
(b. 1950)

Laudate Dominum in sanctis eius. Laudate eum in firmamento virtutis eius.

Praise ye the Lord in his holy places: praise ye him in the firmament of his power.

Laudate eum in virtutibus eius. Laudate eum secundum multitudinem magnitudinis eius.

Praise ye him for his mighty acts: praise ye him according to the multitude of his greatness.

Laudate eum in sono tubae. Laudate eum in psalterio et cithara.

Praise him with sound of trumpet: praise him with psaltery and harp.

Laudate eum in timpano et choro. Laudate eum in chordis et organo.

Praise him with timbrel and choir: praise him with strings and organs.

Laudate eum in cymbalis bene sonantibus. Laudate eum in cymbalis jubilationis.

Praise him on high sounding cymbals: praise him on cymbals of joy:

Omnis spiritus laudet Dominum.

let every spirit praise the Lord.

Brazilian composer Ernani Aguiar is held in high regard as one of the most important and influential names of the Brazilian musical scene. Although he is best known as a composer, Aguiar’s contributions to music extend well beyond his own works, as he remains active as a conductor, professor, and musicologist. He is a noted authority on eighteenth-century Brazilian music and has discovered and edited much of this repertory. Aguiar has garnered impressive success in Brazil and abroad with performances, recordings, and broadcasts of his works. Significant examples of his wide-ranging output are pieces for a *cappella* choir, especially *Salmo 150*, which has been performed by hundreds of choirs across Brazil and the United States. In fact, the composer’s catalogue describes this work as likely being the most frequently performed Brazilian choral composition in the United States.

Down in the River to Pray

Traditional American Song; arr. Matthew Culloton

Refrain

*As I went down in the river to pray
Studying about that good old way
And who shall wear the starry crown
Good Lord, show me the way!*

O fathers, let's go down,
Let's go down, come on down,
O fathers, let's go down,
Down in the river to pray. R.

O sisters, let's go down,
Let's go down, come on down,
O sisters, let's go down,
Down in the river to pray. R

O mothers, let's go down,
Let's go down; come on down,
O mothers, let's go down,
Down in the river to pray.

O brothers, let's go down,
Let's go down, come on down,
O brothers, let's go down,
Down in the river to pray. R.

O Lord, show me the way.

Anonymous

Marissa Burton and Amy Ogle, soloists

Matthew Culloton (b. 1976) arranged this well-known American folk tune for the University of Minnesota's Women's Chorus. Like many songs from the 1800s, the composer is not known. As it was passed from generation to generation, the words varied depending on what group of people was singing the piece. The earliest known published version was printed in *Slave Songs of the United States*. The lyrics of this version use the words "in the river" instead of "to the river," directing the listener to go *in* the river instead of *to* the river. This slight textual difference is important as *in* was sung by slaves instructing fellow slaves get *in* the river to cover their scent so the hounds belonging to the bounty hunters would not be able to track them.

II SCHOLA CANTORUM

The Music of Stillness (2017)

Elaine Hagenberg
(b. 1980)

There will be rest, and sure stars shining
Over rooftops crowned with snow,
Rest, serene forgetting,
The music of stillness, holy and low.

I will make this world of my devising,
I will make this world
Out of a dream in my lonely mind.
I shall find the crystal of peace,
Stars I shall find above me,
The music of stillness, holy and low.

Sara Teasdale (1884-1933)

Sara Teasdale's poem *There Will Be Rest* frames this affecting piece for mixed divisi choirs. Soaring choral phrases conjure up images of "stars shining, rooftops covered with snow, crystal peace . . . finding the music of stillness." Following a serene opening, the piece rises and falls through expressive climaxes as well as passages of great tranquility, ending with the same sense of stillness with which it began. Inspired by a cold and starry winter's evening, this composition captures a singular moment of peace and serenity with breathtaking clarity.

Elaine Hagenberg's music "soars with eloquence and ingenuity" (ACDA Choral Journal). Her award-winning compositions are performed worldwide and frequently featured at American Choral Directors Association conferences, All-State festivals, Carnegie Hall, and other distinguished international concert halls from Australia to South America and throughout Europe. In addition to composing full-time, Elaine actively engages in bringing her music to life as the guest artist and featured clinician for professional conferences and festivals both in the U.S. and abroad as a composer, conductor, and accompanist of her work.

To sit and dream.
To sit and read.
To sit and learn about the world.

Outside our world of here and now,
Outside our problem world.

To dream of vast horizons of the soul,
Through dreams made whole.
Unfettered, free.
Help me, help me.
All you who are dreamers too.
Help me make our world anew.

I reach out my hand to you.

Langston Hughes (1901-1967)

Setting the poetry of the same title by Langston Hughes, this piece addresses “our problem world” with the hope that those who dare to dream can “make our world anew.” The composer sought to capture the jazz influences that were a large part of Hughes’ world and the Harlem renaissance. Powell utilizes harmonic colors that are both “dark” (representing “our problem world”) and “bright” (“our world anew”) depending on the listener’s perspective. The composer imagined Hughes in his apartment, in solitude, reading the paper, overwhelmed by the realities of America’s present state, yet daring to dream of a better day. Almost in a state of trance, he makes his way to the busy streets of New York, reaching out his hand to passersby, to those of like mind who will join him in being a catalyst for positive change. In this *dream*, many respond positively and joyfully to his invitation and begin to reach out to others. This idea is represented in the last section of the piece as parts enter successively singing, “I reach out my hand to you,” then join in one voice. For a few moments, everyone reaches out to everyone else in love and peace. In the final “to sit and dream” phrase of the work, it is as if Hughes awakens from his dream—the newspaper headlines still before him—and resolves that he may never see such a day, except when he sits and dreams.

Rosephanye Powell has been hailed as one of America’s premier women composers of solo vocal and choral music. She has an impressive catalogue of works published by some of the nation’s leading publishers. Dr. Powell’s works have been conducted and premiered by nationally- and internationally-renowned conductors, and have been premiered at distinguished halls around the country, including Carnegie Hall, the Lincoln Center, and Spivey Hall. Dr. Powell’s works have been commissioned by professional choral ensembles, including Cantus and the Grammy award-winning men’s vocal ensemble Chanticleer. Dr. Powell serves as Professor of Voice at Auburn University. She holds degrees from The Florida State University, Westminster Choir College and Alabama State University. An accomplished singer and voice professor, Dr. Powell’s research focuses on the art of the African-American spiritual and voice care concerns for voice professionals (specifically, music educators, choral directors, and choral singers).

Over My Head (2019)

African American Spiritual
arr. William Bradley Roberts (b. 1947)

Over my head I hear music in the air;
Over my head I hear music in the air;
Over my head I hear music in the air;
There must be a God somewhere.

African American Spiritual

Zara Hertafeld and Christine Gyure, sopranos
Will Hoffman, baritone

A rhythmic, instrumental-like bass ostinato undergirds this compelling arrangement of a traditional Spiritual Song. Utilizing the AAAB form typical of many Spirituals, “Over My Head” links the expression of music with the presence of God, affirming the significance of music in African American worship, and its power to engage, exhilarate, and even challenge those who surrender to its power.

Mississippi-born composer, cleric, conductor, and educator William Bradley Roberts is Professor Emeritus of Church Music at Virginia Theological Seminary (Episcopal), Alexandria. Previously he was Director of Music at St. John’s, Lafayette Square, in Washington, D.C., “the Church of the Presidents.” He has held similar positions in Tucson, Ariz., Newport Beach, Calif., Louisville, Ky. and Houston, Tex. While in Southern California, Roberts sang with the Los Angeles Master Chorale. Active in the work of the national Episcopal Church, he has served as Chair of the Standing Commission on Church Music, and Chair of the Leadership Program for Musicians (LPM) for which he authored the curriculum Voice Training for Choirs. He is a long-time member of the board of Alice Parker’s Melodious Accord. Dr. Roberts’ many works are published by Augsburg-Fortress, Church Publishing, Hope, MorningStar, Paraclete, St. James Music Press, and Selah. He authored the book *Music and Vital Congregations* (New York: Church Publishing) and produced a DVD, *Creating Worship that Works: Clergy and Musicians as Partners in Ministry*. A CD of his choral compositions was released on the Gothic label as the first in a National Cathedral series of recordings of American composers. Bill and his partner David make their home in Richmond, Virginia where Bill conducts Vox Humana, a semi-professional chamber choir he founded last year. (Adapted from ECS Publishing biography.)

Sure On This Shining Night (1938)

Samuel Barber
(1910-1981)

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
Wandering far alone
Of shadows on the stars.

James Agee (1909-1955)

Samuel Barber and James Agee were contemporaries, born in 1910 and 1909 respectively. Both grew up near large American cities (Barber near Philadelphia and Agee near Knoxville) and the neighborhoods of their youth were similar in size, demographic, and economic standing. The family similarities were exciting for Barber, who wrote in a letter to his uncle, “[Knoxville] reminded me so much of summer evenings in West Chester [Pennsylvania], now very far away, and all of you are in it!” Both studied at private American institutions - Agee at Harvard College and Barber at the Curtis Institute of Music. And both men were deeply drawn to the other’s medium. Barber had a strong affinity for text, writing “I have always had a sense of the written word, and have sometimes thought that I'd rather write words than music.” Similarly, Agee had a strong passion for music, writing “Often, I feel I'd give anything to have forgotten everything but music, because I want so to compose. I really think I could have done it—possibly better than writing.” Barber and Agee were kindred spirits.

"Sure on this Shining Night" is the third song in Barber's collection entitled *Four Songs*, op. 13, which was published by G. Schirmer in 1940 and arranged nearly thirty years later for choir. The song text was based on an untitled lyric from Agee's first published collection of poems, *Permit Me Voyage* (1934). Barber and Agee eventually met and formed a lasting friendship, but that was not until after Barber had set Agee’s *Knoxville, Summer of 1915* in 1948.

Barber’s compositional style has been called “neo-Romantic” because of its lyricism and expressiveness. In many ways, Barber’s music recalls the harmonic language of Brahms, whom he studied in great detail. One of his distinguishing trademarks is canonic imitation, a technique which utilizes the same theme for both the melody and “accompaniment,” producing a cohesive structural unity. Barber’s genius lies in his ability to fuse romantic-style melodies, homophony and polyphony, and complex musical textures into a coherent, yet expressive work.

Agee's poem speaks from the perspective of an older man walking outside on a summer night and reflecting on his life. The speaker recognizes that even through the darkest times in life there still is kindness in the world. The vastness of the universe may cause one to feel alone, but it also can be a source of comfort.

We Can Mend the Sky (2014)

Jake Runestad
(b. 1986)

In my dream I saw a world free of violence
hunger
suffering
a world filled with love

Now awake in this world
I beg, let my dream come true.

Naftu orod bay kugu aamintaa.
(To save your life, run with all of your might.)

If we come together, we can mend a crack in the sky.

text by Warda Mohamed
from Let My Dream Come True

Alexandra Overby, mezzo-soprano
Ray Breakall, percussion

About the Work (adapted from the composer's program note and bio)

[Jake Runestad's] sister was an English teacher at the Minnesota International Middle School in Minneapolis, which provides a safe and inclusive environment for East African immigrant students to learn (many of whom are Somali). Most of these students came to America to escape the violent civil war that has plagued Somalia since 1991. Seeking a better life for their children, these students' parents risked their lives to come to the United States - a valiant act of love. [Runestad] wanted to tell their story through music, so he asked his sister to have her students write poems about their experiences leaving their homes and coming to the U.S. He received over one hundred poems that contained passion, pride, emotion, and vivid stories of the sights and sounds these young people had experienced. [Runestad] sifted through these texts and found the powerful words of fourteen-year-old Warda Mohamed that became the backbone of the composition. Using Warda's poem and two Somali proverbs, *We Can Mend the Sky* depicts an immigrant's journey to freedom and safety and affirms the hope that comes when we embrace and celebrate the diversity around us.

Jake Runestad is an award-winning and frequently-performed composer of "highly imaginative" (Baltimore Sun) and "stirring and uplifting" (Miami Herald) musical works. He has received commissions and performances from leading ensembles and organizations such as Washington National Opera, VOCES8, the Swedish Radio Symphony, the Netherlands Radio Choir, the Dallas Symphony Orchestra, the Santa Fe Desert Chorale, Seraphic Fire, the Philippine Madrigal Singers, and more. "Earth Symphony," Runestad's ground-breaking choral symphony, garnered a 2022 EMMY® award for musical composition, and "The Hope of Loving," the first album dedicated to Jake's music, recorded by Craig Hella Johnson and Conspirare, received a 2020 GRAMMY® award nomination. Jake's visceral music and charismatic personality have fostered a busy schedule of guest conducting appearances, commissions, residencies, workshops, and speaking engagements, enabling him to be one of the youngest full-time composers in the world. A native of Rockford, Illinois, Mr. Runestad is currently based in Minneapolis, Minnesota.

WOMEN'S CHORALE

Ms. Sherri Matthews, conductor

Dr. Mary Beth Bennett, accompanist

The University Women's Chorale is comprised of students from many different majors across the University of Richmond campus who simply love to sing. The Chorale has made two international concert tours. The Department of Music is pleased to welcome Sherri Matthews as the Chorale's new conductor. Ms. Matthews is Choral Director and Department Chair at Glen Allen High School where she leads a dynamic program of seven ensembles and is musical director for the school's musical theater productions. She also has served as interim director of choral activities at Randolph-Macon College in Ashland, Virginia and for twenty-three years was Choral Director at Mills E. Godwin High School in Henrico County. Ms. Matthews earned degrees in Music Education at VCU and is completing the DMA degree in Music Education at Boston University.

Gina Bao	Emily Lekas
Marissa Burton	Vivian Lin
Jiayi Chen	Amy Ogle
Jess Laforet	Yiyang Pu
Melanie Sanchez	Heidi Yuan
Leticia de Almeida Sbrocca	Elena Zerkin

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 Schools of Arts & Sciences, Leadership Studies, and 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 seven international concert tours under Dr. Riehl's leadership.

Sopranos	Altos	Tenors	Bass
Chloe Fortune	Kate Bae	John Callahan	Foster Lyman
Christine Gyure	Shira Greer	Clayvon Grimes	Will Hoffman
Zara Hertafeld	Maddie Hitching	Will Iboshi	Zack Ruighaver
Anna Phillips	Alexandra Overby	Will Quackenbush	Spence von Summer
Lyla van Hoven	Ashlyn York	Benjamin Stalder	
Evelyn Zelmer		Wesley Tsai	

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, recently 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 of Music at UR, 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 Westminster Choir College.

Program notes for Women's Chorale by Sherri Matthews.

Program notes for Schola Cantorum compiled by Jeffrey Riehl unless otherwise noted.

Please join Schola and Women's Chorale for the

49th Annual Candlelight Festival of Lessons and Carols

Sunday 4 December at 5:00 & 8:00 p.m.

Cannon Memorial Chapel

Festive prelude music begins fifteen minutes before each service.

Tickets are not required.