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WOMEN'S CHORALE

TIMOTHY DRUMMOND, CONDUCTOR

SCHOLA CANTORUM

JEFFREY RIEHL, CONDUCTOR

MARY BETH BENNETT, ACCOMPANIST

CAMP CONCERT HALL • BOOKER HALL OF MUSIC

SUNDAY • 16 APRIL 2023 • 3:00 PM



DEPARTMENT OF MUSIC

I

WOMEN'S CHORALE

For the Beauty of the Earth

John Rutter
(b. 1945)

For the beauty of the earth
For the beauty of the skies
For the love, which from our birth,
Over and around us lies:
Lord of all, to thee we raise
This, our joyful hymn of praise.

For the beauty of each hour,
Of the day and of the night
Hill and vale, and tree and flower,
Sun and moon and stars of night:
Lord of all, to thee we raise
This, our joyful hymn of praise.

For the joy of human love,
Brother, sister, parent, child;
Friends on earth, and friends above,
For all gentle thoughts and mild:
Lord of all, to thee we raise
This, our joyful hymn of praise.

For each perfect gift of thine,
To our race so freely given,
Graces human and divine,
Flowers of earth and buds of heaven:
Lord of all, to thee we raise
This, our joyful hymn of praise.

F. S. Pierpont

Two Settings of William Blake Texts

Elaine Hagenberg
(b. 1980)

The Lamb

Little Lamb, who made thee?
Dost thou know who made thee?
Gave thee life and bid thee feed.
By the stream and o'er the mead;
Gave thee clothing of delight,
Softest clothing wooly bright;
Gave thee such a tender voice,
Making all the vales rejoice!
Little Lamb, who made thee?
Dost thou know who made thee?

Little Lamb, I'll tell thee!
Little Lamb, I'll tell thee!
He is called by thy name,
For he calls himself a Lamb.
He is meek and he is mild,
He became a little child;
I a child and thou a lamb,
We are called by his name.
Little Lamb, God bless thee!
Little Lamb, God bless thee!

Tyger

Tyger, Tyger, burning bright,
In the forests of the night,
What immortal hand or eye,
Could frame thy fearful symmetry?

In what distant deeps or skies,
Burnt the fire of thine eyes?
On what wings dare he aspire?
O what the hand dare seize the fire?

What the hammer? What the chain?
In what furnace was thy brain?

What the anvil? What dread grasp,
Dare its deadly terrors clasp?

When the stars threw down their spears
And watered heaven with their tears:
Did he smile his work to see?
Did he who made the Lamb make thee?

Tyger, Tyger, burning bright,
In the forests of the night;
What immortal hand or eye
Dare frame thy fearful symmetry?

In Time of Silver Rain

Sarah Quartel
(b. 1982)

In time of silver rain the earth puts forth new life again,
Green grasses grow, and flowers lift their heads,
And over all the plain the wonder spreads of life, of life, of life!
In time of silver rain.

In time of silver rain the butterflies lift silken wings to catch a rainbow cry,
And trees put forth new leaves to sing, in joy beneath the sky
As down the roadway passing boys and girls go singing, too.
In time of silver rain, when spring and life are new.

Langston Hughes

Seasons

Ola Gjeilo
(b. 1978)

Bright the sun in bluest shining;
Summer spreads in valleys greenly.
Lovers sing their new-found pining;
Time itself slows down to greet me.

Autumn air comes crisp and blowing;
Leaves from green to golden turning.
Hearts all full and eyes all glowing;
Gather round the hearthfire burning.

Night grows longer, darkness deeper;
Cold winds howl when comes the Winter.
White of snow by moonlight tempered,
Bearing hope for Spring to enter.

Flowers bloom with showers falling;
All the world reveals its yearning;
Nature sings, I hear her calling:
Round and round the seasons turning.

Charles Anthony Silvestri

Danza Alabanza

James Ballard
(b. 1987)

Aleluya! Alabad a Dios en tu santuario
Alabadle en su majestuoso firmamento.
Alabadle por sus hechos poderosos
Alabadle segun la excelencia de su grandeza.

Alabadle! Con sonida de trompeta.
Alabadle! Con arpa y lira.
Alabadle! Con pandero y danza.
Alabadle! Con instrumentos de cuerda y flauta.

Alabadle! Con cimbalos sonoros.
Alabadle! Con cimbalos resonantes.

Todo lo que respira alabe al SENOR.
Aleluya!

Alleluia! Praise God in his sanctuary
Praise him in his mighty heavens.
Praise him for his acts of power;
Praise him for his excellence and his greatness.

Praise him with the sound of the trumpet,
Praise him with harp and lyre.
Praise him with timbrel and dancing,
Praise him with stringed instruments and pipes.

Praise him with the clash of cymbals,
Praise him with resounding cymbals.

Let everything that has breath praise the LORD!
Alleluia!

Psalm 150
adapted James Ballard

II SCHOLA CANTORUM

FROM INNOCENCE TO MATURITY

My Spirit Sang All Day (1937)

Gerald Finzi
(1901-1956)

My spirit sang all day
O my joy.
Nothing my tongue could say,
Only My joy!
My heart an echo caught
O my joy
And spake,
Tell me thy thought,
Hide not thy joy.
My eyes gan peer around,
O my joy
What beauty hast thou found?
Shew us thy joy.

My jealous ears grew whist;
O my joy
Music from heaven is't,
Sent for our joy?
She also came and heard;
O my joy,
What, said she, is this word?
What is thy joy?
And I replied,
O see, O my joy,
'Tis thee, I cried, 'tis thee:
Thou art my joy.
Robert Seymour Bridges

Sure On this Shining Night (from *Nocturnes*, 2005)

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
Wandering far alone
Of shadows on the stars.

James Agee

My Shepherd Will Supply My Need (1995)

arr. Mack Wilberg

My Shepherd will supply my
need; Jehovah is his name;
in pastures fresh he makes me
feed, beside the living stream.
He brings my wand'ring spirit
back when I forsake his ways,
and leads me for his mercy's
sake, in paths of truth and
grace.

When I walk through the
shades of death, thy presence
is my stay; one word of thy
supporting breath drives all
my fears away. Thy hand, in
sight of all my foes, does still
my table spread; my cup with
blessings overflows, thine oil
anoints my head.

The sure provisions of my
God attend me all my days;
O may thy house be mine
abode and all my work be
praise! There would I find a
settled rest, while others go
and come; no more a stranger,
nor a guest, but like a child at
home.

Psalms 23; paraphrase by Isaac Watts

Ellie Swanson *flute*
Bryant Keeling *oboe*
Mary Beth Bennett *piano*

Fern Hill (1961)

John Corigliano
(b. 1938)

Now as I was young and easy under the apple boughs
About the lilting house and happy as the grass was green,
 The night above the dingle starry,
 Time let me hail and climb
 Golden in the heydays of his eyes,
And honoured among wagons I was prince of the apple towns
And once below a time I lordly had the trees and leaves
 Trail with daisies and barley
 Down the rivers of the windfall light.

And as I was green and carefree, famous among the barns
About the happy yard and singing as the farm was home,
 In the sun that is young once only,
 Time let me play and be
 Golden in the mercy of his means,
And green and golden I was huntsman and herdsman, the calves
Sang to my horn, the foxes on the hills barked clear and cold,
 And the sabbath rang slowly
 In the pebbles of the holy streams.

All the sun long it was running, it was lovely, the hay
Fields high as the house, the tunes from the chimneys, it was air
 And playing, lovely and watery
 And fire green as grass.
 And nightly under the simple stars
As I rode to sleep the owls were bearing the farm away,
All the moon long I heard, blessed among stables, the nightjars
 Flying with the ricks, and the horses
 Flashing into the dark.

And then to awake, and the farm, like a wanderer white
With the dew, come back, the cock on his shoulder: it was all
 Shining, it was Adam and maiden,
 The sky gathered again
 And the sun grew round that very day.
So it must have been after the birth of the simple light
In the first, spinning place, the spellbound horses walking warm
 Out of the whinnying green stable
 On to the fields of praise.

And honoured among foxes and pheasants by the gay house
Under the new made clouds and happy as the heart was long,
 In the sun born over and over,
 I ran my heedless ways,
 My wishes raced through the house high hay
And nothing I cared, at my sky blue trades, that time allows
In all his tuneful turning so few and such morning songs
 Before the children green and golden
 Follow him out of grace,

Nothing I cared, in the lamb white days, that time would take me
 Up to the swallow thronged loft by the shadow of my hand,
 In the moon that is always rising,
 Nor that riding to sleep
 I should hear him fly with the high fields
 And wake to the farm forever fled from the childless land.
 Oh as I was young and easy in the mercy of his means,
 Time held me green and dying
 Though I sang in my chains like the sea.

Dylan Thomas

Margaret Taylor Woods soprano
 Ellie Swanson flute
 Bryant Keeling oboe
 David Niethamer clarinet
 Amy Roberts *French horn*
 Anastasia Jellison *harp*
 Mary Beth Bennett *piano*

Take Care of this House (from *1600 Pennsylvania Avenue*)

Leonard Bernstein
 (1918-1990)

Take care of this house
 Keep it from harm
 If bandits break in,
 sound the alarm
 Care for this house
 Shine it by hand
 And keep it so clean
 The glow can be seen
 All over the land.
 Be careful at night,

Check all the doors,
 If someone makes off with a dream
 That dream will be yours.
 Take care of this house
 Be always on call
 For this house is the home of us all.
 Take care of this house
 Be always on call
 Care for this house
 It's the home of us all.

Alan Jay Lerner

***Why a Caged Bird Sings* (2020)**

Rollo Dilworth

A free bird leaps
 on the back of the wind
 and floats downstream
 till the current ends
 and dips his wing
 in the orange sun rays
 and dares to claim the sky.

But a bird that stalks
 down his narrow cage
 can seldom see through
 his bars of rage
 his wings are clipped and
 his feet are tied

so he opens his throat to sing.
 The caged bird sings
 with a fearful trill
 of things unknown
 but longed for still
 and his tune is heard
 on the distant hill
 for the caged bird
 sings of freedom.

The free bird thinks of another breeze
 and the trade winds soft through the sighing trees
 and the fat worms waiting on a dawn bright lawn
 and he names the sky his own.

But a caged bird stands on the grave of
dreams
his shadow shouts on a nightmare scream
his wings are clipped and his feet are tied
so he opens his throat to sing.

The caged bird sings

with a fearful trill
of things unknown
but longed for still
and his tune is heard
on the distant hill
for the caged bird
sings of freedom.

Maya Angelou

Uncclouded Day (from *Heavenly Home: Three American Songs*)

Josiah K. Alwood
arr. Shawn Kirchner

Oh, they tell me of a home far beyond the skies
they tell me of a home far away
Oh, they tell me of a home where no storm clouds rise
Oh, they tell me of an unclouded day

Oh, the land of cloudless day
Oh, the land of an unclouded sky
Oh, they tell me of a home where no storm clouds rise
Oh, they tell me of an unclouded day

Oh, they tell me of a home where my friends have gone
Oh, they tell me of that land far away
Where the tree of life in eternal bloom
Sheds its fragrance through the unclouded day

Oh, the land of cloudless day
Oh, the land of an unclouded sky
Oh, they tell me of a home where no storm clouds rise
Oh, they tell me of an unclouded day

Oh, they tell me of a King in His beauty there
And they tell me that mine eyes shall behold
Where He sits on the throne that is whiter than snow
In the city that is made of gold

Oh, the land of cloudless day
Oh, the land of an unclouded sky
Oh, they tell me of a home where no storm clouds rise
Oh, they tell me of an unclouded day

J. K. Alwood

NOTES

WOMEN'S CHORALE

Community, Renewal, and Celebration. These things are inherent to the human experience. With the onset of the pandemic, we lost all of them overnight.

The path back started with hesitant steps toward community. We met one another outdoors, or masked, or over the internet. We eventually went back into classrooms that didn't resemble our old classrooms, and tried to figure out how to make it work. Over time, we realized that, despite everything, we are still mostly who we have always been, and we started to take hold of the idea of "getting back to normal."

"Normal" has become a word without definition, as we've discovered. Life is emphatically *not* what it was pre-COVID, but it also kind of is? As we continue to wrestle with that, we've been blessed with the opportunity to make music together once again, and figure things out together along the way.

The choir in front of you is made up of students, teachers, salespeople, parents, friends - a random assortment, other than the fact that we have all chosen to make music together. And that choice has made all the difference.

The program we are presenting today represents Community, Renewal, and Celebration. Our opening song is a reflection of gratitude for the many blessings we have in life, ultimately centering on human connection. The next two pieces stand in amazement at the Creator of that world. The following two pieces focus on the incredible renewal that Nature brings us each year, and the end...well, the end is pure celebration!

We hope you enjoy our performance, and that you leave feeling renewed. We're back.

SCHOLA CANTORUM

Dylan Thomas published *Fern Hill* in the October 1945 issue of *Horizon Magazine*, also including it as the last poem in his 1946 anthology, *Deaths and Entrances*. Fern Hill is a real place, the dairy farm of his Aunt Ann Jones, set on top of a hill in Wales. The poem recounts Thomas' memories of his summers on the farm, looking back at his carefree child's life from the perspective of an adult caught in the inexorable process of aging. The poem explores the meanings of life from innocence to maturity. Thomas is known for the musicality of his poetry, including a true appreciation for the sounds and cadences of words, the use of particular words that evoke vibrant images, and the deft juxtaposition of words to create unusual effects. He commented that he liked to use familiar words in different contexts, such as using the exact adjective to describe an item, or creating a new one. He would use parts of speech in unusual contexts, such as the "whinnying green stables". He also would create complex sentences and phrases, leaving it up to the reader/listener to determine the subject, verb, etc. to make sense of the sentence.

John Corigliano discovered *Fern Hill* in 1959 during his last year of undergraduate studies at Columbia University. He was struck by the beauty of the poem and in 1961 set it to music as a gift for his high school music teacher, Mrs. Bella Tillis, who conducted the first performance. *Fern Hill* is the first composition in Corigliano's *Dylan Thomas Trilogy*, a setting of Thomas poems that also includes *Poem in October* and *Poem on His Birthday*. *Fern Hill* is divided into six stanzas of nine lines each. Each stanza has at least two major ideas, and sometimes more. Corigliano groups the stanzas into three pairs: Stanzas 1 and 2 for chorus; Stanzas 3 and the first half of Stanza 4 for soloist, with the chorus completing Stanza 4; and Stanzas 5 and 6 again for chorus. Each of the stanzas is separated by an instrumental interlude of varying length.

Stanza one begins with an instrumental interlude. The sopranos start the narration, and the other voices enter, line by line in relatively quiet, legato passages, reflecting on the beauty of the scene. Time is allowing the narrator to remember wonderful times during his youth. Halfway through the stanza, the music and mood change, as the tempo increases. Now the young boy remembers a more active adventure, when he pretended to be a person of station and might. Corigliano makes the music quietly martial on the phrase “and honored among wagons”, creating a vision of a young boy playing at lords and ladies in the spring among the trees of the orchard and the wagons in the farmyard. The stanza ends quietly and softly in reminiscence.

Stanza two is preceded by a variation on the melody that preceded Stanza 1, set slightly higher in pitch than Stanza one. Sopranos begin the section and the other voices enter. Time allows the lad to remember the wonderful experiences he had playing in the farmyard. As in Stanza one, the mood and tempo change halfway through when the boy remembers summertime playing farmer and hunter. Corigliano sets the phrases as more frenetic, tumbling over each other: the calves sing to the hunter’s horn, so Corigliano sets the passage with hornlike sound; the foxes bark on the hill, so Corigliano uses repeated notes on the same pitch to suggest the barking. This stanza has a third section in which a semi-chorus restores calm to the memory with a few, clear voices in long, spare, sustained notes that describe the Sabbath.

The mezzo soloist sings Stanza three as an aria with a different melody, key, and mood. The passionate melodic lines describe the beauty and intensity of the boy’s joy in autumn daytime; high haystacks and quiet nights in which he can hear the night birds and the animals in the barn. Corigliano creates a short, intense interlude before the soloist sings the first half of Stanza four. Here, the boy remembers a quiet winter morning, but by increasing the tempo and dynamics, Corigliano expresses the boy’s excited thought that this must be what the world was like on the first day. The chorus enters, commenting as a Greek chorus, confirming quietly at first the boy’s imaginings, and then rising to an intense climax in the realization of the awesomeness of seeing that first day.

Corigliano places a somewhat frenetic interlude between Stanzas four and five, suggesting both chaos and exaltation as the universe began; it resolves in a tentative calm. Stanza five begins in the same key and manner as Stanza two, but there is an underlying anxiety in the accompaniment. The sopranos start with a measured unison sound, joined by the rest of the chorus. Corigliano changes the mood at the phrase “My wishes raced...”, making the music playful as the narrator observes that the innocence and joy of youth exist for such a short time. The chorus stops for a moment while the accompaniment continues, almost as if in a march; time does not stop. The chorus enters in unison, sadly commenting on the loss of that brief memory of sunshine and happiness as the narrator follows Time down the inevitable path.

Stanza six returns us to the key in which the work began. It is preceded by an instrumental passage that repeats the soprano melody first used in Stanza one. Corigliano uses a unison and pensive semi-chorus to suggest the adult voice that begins the final reminiscence. Underneath, the instruments play the melody with which the work opens. They sing quietly of the innocence of youth when they did not realize it was Time allowing that short period of freedom. The full chorus enters on the phrase “In the moon that is always rising...” as the sopranos represent the wings of Time flying by; the rest of the chorus sings rocking phrases, as if a cradle were moving. All come together in harsh and bitter chords as the narrator realizes adulthood and mortality have appeared and the happiness of childhood is gone: time and death were there from the beginning. The semi-chorus sings “Time held me green and dying...” in cradle-like rhythm, perhaps to recall the warmth and comfort of youth. There is a grand pause. The chorus enters a cappella, one voice to a word, on the last phrase, “Though I sang in my chains like the sea,” in a crescendo of protest, but resolving to a quiet chord as the instruments enter with the beginning melody.

The song “Unclouded Day” was written by the itinerant preacher Josiah K. Alwood after a late-night horse ride under a striking vision of a sky: he saw a rainbow against a dark cloud which covered half the sky, while the other half was perfectly clear. He awoke in the morning with the song’s chorus in his head, and spent a day and a half working out the verses.

Arranger Shawn Kirchner learned this tune from a banjo-playing friend when he was in his early 20's, noting that "Unclouded Day" is a great banjo tune because it seldom strays from G major – the key to which the open strings of the banjo are tuned. He wrote this arrangement fifteen years later when a church colleague mentioned that the choir needed some American folk music to take on its concert tour to Hungary.

Hailed as a "Stand-out voice," Margaret Woods has quickly established a diverse career of opera, new music, concert & crossover work. Her performances have brought her praise for her expressive and clear sound as well as her honest dramatic interpretations.

Margaret is based in Richmond, Virginia, and has a passion for performing in local venues and performance spaces. Performance highlights from the 2022/2023 season include a Richmond Symphony debut as the featured soloist for Commonwealth Catholic Charities' 31st annual *Holiday Festival of Music* at the Sacred Heart Cathedral, singing with Tonality and the Kronos Quartet for the University of Richmond Modlin Center's production and recording of Michael Abels' *At War With Ourselves*, performances with **Vox Humana**, a new chamber ensemble in Richmond and soprano soloist for Hadyn's *Die sieben letzten Worte unseres Erlösers am Kreuze* (*Seven Last Words*) with Ginter Park Presbyterian Church & orchestra. In the 2021/2022 season Margaret was the soprano soloist for Vivaldi's *Gloria* with the Richmond Ballet for the 2022 Gubernatorial Inauguration Celebration of the Arts and she debuted the role of Marie-Thérèse for RVA Baroque's world premiere of a new opera by Niccolo and Raphael Seligmann, *Julie Monster: A Queer Baroque Opera* at the Firehouse Theater.

As an active recitalist, Margaret enjoys a passion for both art song and chamber music. Last year, she won third place in Sparks & Wiry Cries SongSlam 2022 Competition, performing Michael Wisnosky's *A Certain Slant of Light*. She has also been featured in numerous recitals and concerts including Penn Square Music Festival's virtual production of *Jingle All the Cabaret*, Williamsburg Music Club, Libby Larsen's *The Birth Project and other Songs of Life* at the Richmond Public Library's Gellman Room, and as the headlining artist for Encore Choral Institute at the Chautauqua Amphitheater. Other recital and concert highlights include an interview about Lili Boulanger's *Clairières dans le ciel* for Concerts at Trinity on VPM Radio with Mike Goldberg, soprano soloist for Bach's *Magnificat in D* at Market Square Presbyterian Church in Harrisburg, PA, with the Harrisburg Camerata, and soprano soloist for *Messiah & More* and John Rutter's *Mass of the Children* with Garden State Philharmonic. Margaret was a Colburn Foundation Fellow at SongFest in Los Angeles, where she was a featured performer on the New Voices in Song recital, singing John Corigliano's *Mr. Tambourine Man: Seven Poems of Bob Dylan*. She was selected twice to sing in Westminster Choir College's Lindsey Christiansen Art Song Festival and has performed masterclasses with Tom Cipullo, Libby Larsen, Graham Johnson, Jake Heggie, Richard Pearson Thomas, Grant Gershon, Susan Graham, Kathleen Kelly and Jeanine De Bique. Margaret has a variety of operatic credits to her name, such as Madame Goldentrill (*Impresario*) with VCU Opera Theater, Blanche (*Dialogues des Carmélites*) with Westminster Opera Theater, Countess (*Le Nozze di Figaro*) with Jeunesses Musicales in Grožnjan, Croatia, Gretel (*Hansel and Gretel*) with Painted Sky Opera, Zerlina (*Don Giovanni*), Pamina (*Die Zauberflöte*) and other various roles performed through young artist and training programs such as Classic Lyric Arts: La Lingua Della Lirica, Crittenden Opera Workshop, and Capitol Opera of Richmond.

Margaret values the transformative power of music across all ages and abilities. In addition to her singing career, Margaret is passionate about teaching voice and vocal pedagogy. She serves as adjunct voice faculty at Virginia Commonwealth University, Berkshire Choral International, Encore Choral Institute and has been a guest lecturer at Peabody Conservatory, University of Richmond, Georgia College and State University as well as her alma mater, Lebanon Valley College. Students in her private voice studio have won numerous competitions and have been accepted to some of the most prestigious music programs in the country. Margaret holds degrees from Lebanon Valley College in Music Education (B.S.) and Music (B.A.) and an M.M. in Voice Performance and Pedagogy from Westminster Choir.

WOMEN'S CHORALE

Mr. Timothy Drummond, 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. Tim Drummond teaches choral music at George H. Moody Middle School in Henrico County. A James Madison University alumnus, Tim also has taught in a range of high school settings, from a small rural school to an elite Governor's School. His research on legal and ethical issues within music education has been published in *Music Educators Journal*, and he has presented at conferences for VMEA, WVMEA, ACDA, as well as in professional development settings for public school divisions. Tim frequently serves as an assessment adjudicator and honor choir director around the state, and his students have been featured performers at the VA Music Educators Association conference.

Tim is most excited about empowering young people to musical independence through literacy, and helping them better understand themselves and engage with their world along the way. Tim seeks inspiration from wandering at night, excellent books, New Zealand All Blacks, cast iron cookware, Bach, The Shipping Forecast, a well-made cup of black coffee, and Liverpool Football Club.

Jennifer Joyce*	Sarah Berry*
Jordyn Satterfield*	Chloe Ngo
Erica Cullison*	Yiyang Pu
Leticia de Almeida Sbrocca	Melanie Sanchez
Sarah Howard*	Allison Kornacki
Madison Rowzee*	*community member

SCHOLA CANTORUM

Dr. Jeffrey Riehl, conductor

Dr. Mary Beth Bennett, accompanist

Setting the standard on campus for choral excellence 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
Pearce Burlington	Isabella Aldeguer	Yamir Chapman	John Callahan
Chloe Fortune	Kate Bae	Will Iboshi	Will Hoffman
Christine Gyure	Shira Greer	Will Quackenbush	Foster Lyman
Evelyn Zelmer	Maddie Hitching	Benjamin Stalder	Zach Perry
	Marianne Packer	Wesley Tsai	Zachary Ruighaver
	Ashlyn York		Spence von Summer

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 Tim Drummond.
Program notes for Schola Cantorum compiled by Jeffrey Riehl.