

University of Richmond

UR Scholarship Repository

Music Department Concert Programs

Music

3-2012

2012 Concert Tour: Schola Cantorum, University Jazz Ensemble

Department of Music, University of Richmond

Follow this and additional works at: <https://scholarship.richmond.edu/all-music-programs>



Part of the [Music Performance Commons](#)

Recommended Citation

Department of Music, University of Richmond, "2012 Concert Tour: Schola Cantorum, University Jazz Ensemble" (2012). *Music Department Concert Programs*. 1587.

<https://scholarship.richmond.edu/all-music-programs/1587>

This Program is brought to you for free and open access by the Music at UR Scholarship Repository. It has been accepted for inclusion in Music Department Concert Programs by an authorized administrator of UR Scholarship Repository. For more information, please contact scholarshiprepository@richmond.edu.



RICHMOND
School of Arts & Sciences™

Department of Music
2012 Concert Tour

Schola Cantorum
Dr. Jeffrey Riehl, conductor
Dr. Mary Beth Bennett, accompanist

University Jazz Ensemble
Dr. Mike Davison, conductor

Spring 2012 Performances

Sunday, March 4
Teatro Mira de Amescu
Guadix, Spain

Monday, March 5
Circulo de Amistad Liceo Artístico y Literario
Cordoba, Spain

Tuesday, March 6
CICUS—University of Seville
Seville, Spain

Wednesday, March 7
Iglesia de Santo Angel
Seville, Spain

Friday, March 9
Lisbon, Portugal

Saturday, March 10
Se de Lisboa
Lisbon, Portugal

Friday, April 6
Schola Cantorum and Women's Chorale
Camp Concert Hall—Modlin Center for the Arts
University of Richmond
Richmond, VA USA

Monday, April 9
UR Jazz Ensemble and Combos
Camp Concert Hall—Modlin Center for the Arts
University of Richmond
Richmond, VA USA

Tour arrangements made by ACFEA Tour Consultants

Tour support from

School of Arts and Sciences—University of Richmond
Dr. Kathleen Roberts Skerrett, Dean

Department of Music—University of Richmond
Dr. Gene Anderson, Professor and Chair

Schola Cantorum

Selected from the following:

Lord, for Thy Tender Mercy's Sake

John Hilton
(d1609)

Lord, for thy tender mercy's sake, lay not our sins to our charge, but forgive that is past, and give us grace to amend our sinful lives: to decline from sin and incline to virtue, that we may walk in a perfect heart before thee now and evermore. Amen.

Call to Remembrance

Richard Farrant
(d1581)

Call to remembrance, O Lord, thy tender mercy and thy lovingkindness which hath been ever of old. O remember not the sins and offences of my youth: but according to thy mercy think thou on me, O Lord, for thy goodness. (Psalm 25:5-6)

Miserere mei

William Byrd
(1542/3-1623)

Miserere mei, Deus: secundum magnam misericordiam tuam. Et secundum multitudinem miserationum tuarum, dele iniquitatem meam. (Psalm 51:1)

Have mercy upon me, O God, after Thy great goodness According to the multitude of Thy mercies do away mine offences.

Hide Not Thou Thy Face

Farrant

Hide not thou thy face from us, O Lord, and cast not off thy servants in thy displeasure; for we confess our sins unto thee, and hide no our unrighteousness. For thy mercy's sake deliver us from all our sins. (Psalm 27:10)

Give Almes of Thy Goods

Christopher Tye
(c1500-1573)

Give almes of thy goods, and turn never thy face from any poor man: and then the face of the Lord shall not be turned away from thee. (from Tobit 4)

Hymne à la Vierge

poetry by Roland Bouhéret

Pierre Villette
(1926-1998)

*O toute belle Vierge Marie
Votre âme trouve en Dieu
Le parfait amour.
Il vous revêt du manteau de la Grâce
Comme une fiancée
Parée de ses joyaux.
Alléluia, alléluia,
Je vais chanter ta louange, Seigneur,
Car tu as pris soin de moi,
Car tu m'as enveloppée
du voile de l'innocence.

Vous êtes née avant les collines,
O sagesse de Dieu,
Porte du Salut;
Heureux celui qui marche dans vos traces*

O fairest Virgin Mary,
your soul finds in God
the perfect love.
He clothes you with the mantle of Grace
like a bride
adorned with all her jewels.

*Qui apprête son cœur
A la voix de vos conseils.
Alléluia, alléluia,
Je vais chanter ta louange, Seigneur,
Car tu m'as faite, avant le jour,
Car tu m'as fait précéder le
jaillissement des sources.*

*Avant les astres Vous étiez présente,
Mère du Créateur
Au profond du ciel;
Quand Dieu fixait les limites du monde
Vous partagiez son cœur
Etant à l'œuvre avec lui . . .*

O toute belle Vierge Marie.

Alleluia, alleluia,
I will sing your praise, Lord,
for you have cared for me,
you have wrapped me
in the veil of purity.

You were born before the hills were made,
O wisdom of God,
Gate of salvation.
Happy are they who follow in your footsteps,
who make their hearts
ready to hear the voice of your counsels.
Alleluia, alleluia,
I will sing your praise, Lord,
for you created me before the day,
for you made me before

the bubbling of the streams.

Before the stars were made you were there,
Mother of the Creator,
in the heights of heaven;
when God decreed the boundaries of the world,
you were there in his heart
and with him in his handiwork.

O fairest Virgin Mary.

Amor de mi alma

poetry by Garcilaso de la Vega; tr. Stroope

Z. Randall Stroope

*Yo no nací sino para quereros;
Mi alma os ha cortado a su medida;
Por hábito del alma misma os quero.*

*Escrito esté en mi alma vuestro gesto;
Yo lo leo tan solo que aun de vos
Me guardo en esto.*

*Quanto tengo confieso yo deveros;
Por vos nací, por vos tengo la vida,
Y por vos e de morir y por vos
Muero.*

I was born to love only you;
My soul has formed you to its measure;
I want you as a garment for my soul.

Your very image is written on my soul;
Such indescribable intimacy
I hide even from you.

All that I have, I owe to you;
For you I was born, for you I live,
For you I must die, and for you
I give my last breath.

from *The Unicorn, The Gorgon and The Manticore*

Gian Carlo Menotti
(1911-2007)

Introduction

There once lived a Man in a Castle, and a strange man was he.
He shunned the Countess' parties; he yawned at town meetings;
he would not let the doctor take his pulse; he did not go to church on Sundays.
Oh what a strange man is the Man in the Castle!

First Madrigal

Ev'ry Sunday afternoon, soft winds fanning the fading sun,
all the respectable folk went out walking slowly on the pink promenade by the sea.
Proud husbands velvety-plump, with embroider'd silk-pale ladies.
At four o'clock they all greeted each other; They spoke ill of each other at six:

Women

"How d'you do?" "Very well, thank you."
"Have you heard?" "Pray, do tell me."
"Tcha tcha tcha tcha tcha ra tcha ra tcha..."
"How funny, how amusing, how odd! Ha ha ha ha ha ha ha!"
"How well you look!" "How pretty your dress!"
"Thank you." "Thank you." "Good-bye." "Good-bye."
"Isn't she a gossip!" "Isn't she a fright!"

Men

"How d'you do?" "Very well, thank you."
"What do you think of this and that?"
"In my humble opinion: Bla bla bla bla bla la la la bla..."
"How profound, how clever, how true! Only you could understand me."
"Thank you." "Thank you." "Good-bye." "Good-bye."
"Oh, what a pompous ass!" "Oh, what a fool!"

Second Madrigal

One Sunday afternoon the proud Man in the Castle joined the crowd in the promenade by the sea.
He walked slowly down the quai leading by a silver chain a captive unicorn.
The townsfolk stopped to stare at the ill-assorted pair.
Thinking the man insane some laughed with pity, some laughed with scorn:
"What a scandalous sight to see a grown-up man
promenade a unicorn in plain daylight all through the city"

"If one can stroke the cat and kick the dog;
if one can pluck the peacock and flee the bee;
if one can ride the horse and hook the hog;
if one can tempt the mouse and swat the fly,
Why, why would a man both rich and well-born raise a unicorn?"
"If one can strike the boar with the spear and pierce the lark with an arrow;
if one can hunt the fox and the deer,
and net the butterfly and eat the sparrow;
if one can bid the falcon fly and let the robin die;
Why, why would a man both rich and well-born raise a unicorn?"
"If one can skin the mole and crush the snake;
if one can tame the swan on the lake and harpoon the dolphin in the sea;
if one can chain the bear and train the flea;
if one can sport with the monkey and chatter with the magpie,
Why, why would a man both rich and well-born raise a unicorn?"

Seventh Madrigal

Count

"Why are you sad, my darling?
Gone is the swallow from your limpid eyes,
Gone is the silver from your clarion voice."

Countess

"Ah, my Unicorn.
Whether he grazed on mandrake or hellebore or only caught a chill
I very much fear, my Unicorn is done for, he is so very ill."

Count

"Do not grieve, my dear,
once he's dead and gone we shall buy a younger one."

Countess

"Ah, my Unicorn, no younger one can take his place.
Besides they have grown too commonplace.
The Mayor's wife has one, so does the doctor's wife.
Now that my Unicorn is gone I want a Gorgon."

Count

"A Gorgon! Ha, God forbid!"

Countess

"Ah, you no longer love me. You must love another.
Ah me, that's clear: I must go back to mother."

Count

"Bon voyage, my dear."

Countess

"Ah, abandoned and betrayed, I shall take the veil and die a nun."

Count

"Why not an abbess? I couldn't care less."

Countess

"Think of our son who has done no wrong."

Count

"The little monster, take him along."

Countess, crying

"Ho, ho, Oh! No! Not that, I pray, not that, I pray!"

Count

"Calm yourself, my dear. I shall find a Gorgon this very day."

Eighth Madrigal

Do not caress the lonely Manticore. Do not unless your hand is gloved.
Feeling betrayed, feeling unloved, so lost he is in cabalistic dreams
he often bites the hand he really meant to kiss.
Although he's almost blind and very, very shy and says he loves mankind.
His glist'ning back whenever tapped will quickly raise its piercing quills.
How often as if in jest inadvertently he kills the people he loves best.
Afraid of love he hides in secret lairs and feeds on herbs more bitter than the aloe.
Fleeing the envious, the curious and the shallow, he keeps under his pillow
a parchment he thinks contains Solomon's seal and will restore his sight.
And late at night he battles with the Sphinx.

Twelfth Madrigal

Oh foolish people who feign to feel what other men have suffered.
You, not I, are the indifferent killers of the poet's dreams.
How could I destroy the pain wrought children of my fancy?
What would my life have been without their faithful and harmonious company?
Unicorn, My youthful foolish Unicorn, please do not hide, come close to me.
And you, my Gorgon, behind whose splendor I hid the doubts of my midday, you, too, stand by.
And here is my shy and lonely Manticore, who gracefully leads me to my grave.
Farewell. Equally well I loved you all.
Although the world may not suspect it,
all remains intact within the Poet's heart.
Farewell. Not even death I fear as in your arms I die.
Farewell.

Deep River

Deep River,
My home is over Jordan.
Deep River, Lord,
I want to cross over into campground.

African American Spiritual arr. Jeffrey Riehl

Oh, don't you want to go,
To the Gospel feast;
That Promised Land,
Where all is peace?

Shenandoah

O Shenando', I long to see you,
And hear your rolling river,
O Shenando', I long to see you,
'Way, we're bound away,
Across the wide Missouri.

I long to see your smiling valley,
And hear your rolling river,
I long to see your smiling valley,
'Way, we're bound away,
Across the wide Missouri.

American Folksong arr. James B. Erb

'Tis sev'n long years since last I see you,
And hear your rolling river,
'Tis sev'n long years since last I see you,
'Way, we're bound away,
Across the wide Missouri.

Hark, I Hear the Harps Eternal

Hark, I hear the harps eternal
Ringing on the farther shore,
As I near those swollen waters,
With their deep and solemn roar.

Refrain
Hallelujah, hallelujah, praise the Lamb,
Hallelujah, hallelujah, glory to the great I AM.

Traditional Hymn arr. Alice Parker

And my soul though stained with sorrow,
Fading as the light of day,
Passes swiftly o'er those waters
To the city far away. *Refrain*

Souls have crossed before me, saintly,
To that land of perfect rest;
And I hear them singing faintly
In the mansions of the blest. *Refrain*

The Jazz Ensemble

selected from the following tunes:

Afro Blue/Footprints
Almost Like Being in Love
April in Paris
Blue Skies
Can't Help Lovin' Dat Man
Clocks
Don't Be That Way
Girl from Ipanema
Guantanamera

Night and Day
On Broadway
Oye Coma Va
Summertime
So What
Sway
Take 5
Watermelon Man
When You Wish Upon a Star

SCHOLA CANTORUM

SOPRANOS

Nancy Angelica, senior art history major from Glen Rock, New Jersey
Mariah Gruner, junior anthropology major from Richmond, Virginia
Christine Godinez, sophomore international studies major from Belle Mead, New Jersey
Hannah Jacobsen, freshman from Seattle, Washington
Aubrey James, sophomore leadership studies major from Orlando, Florida
Carolina Malavé, sophomore liberal arts major from Newark, New Jersey
Frances Sisson, junior history major from New Canaan, Connecticut
Jennimarie Swegan, freshman from Wexford, Pennsylvania
Torrie Williams, junior psychology major from Morristown, New Jersey

ALTOS

Farren Billue, senior biochemistry major from Radford, Virginia
Ellen Broen, senior music major from Richmond, Virginia
Elizabeth Homan, senior political science major from Basking Ridge, New Jersey
Taylyn Hulse, junior psychology major from Lebanon, Pennsylvania
Michelle Nye, junior biology major from East Glastonbury, Connecticut
Gwendolyn Setterberg, freshman from Edina, Minnesota

TENORS

Chase Brightwell, freshman from Atlanta, Georgia
Alfred Califano, freshman from Spring Lake, New Jersey
Christopher Dolci, senior leadership studies major from Kinnelon, New Jersey
Robert Emmerich, senior accounting major from Madison, New Jersey
Kelly Kurz, sophomore liberal arts major from Wenatchee, Washington
Patrick Murphy, sophomore leadership studies major from Redding, Connecticut
Ryan Papera, junior business and Chinese major from Verona, New Jersey
Nathaniel Riehl, senior biology major from Richmond, Virginia

BASSES

Samuel Abrahams, sophomore mathematical economics major from Arlington, Virginia
William Buckley, sophomore music major from Rockville Centre, New York
Nunzio Cicone, freshman from Perry Hall, Maryland
Jared Feinman, sophomore business major from Newtown Square, Pennsylvania
Joseph Gribb, junior Latin major from New Cumberland, Pennsylvania
Patrick Jones, senior theatre arts major from Charlotte, North Carolina
Samuel Raab, sophomore leadership studies major from Summit, New Jersey
Evan Raborn, senior international studies major from Richmond, Virginia
Jackson Taylor, sophomore leadership studies from Nashville, Tennessee
Timothy Wiles, senior history major from Richmond, Virginia

THE UNIVERSITY JAZZ ENSEMBLE

SAXOPHONES

Thomas King, senior business administration major from Lafayette, California
Alex Shafran, senior computer science major from Amissville, Virginia
Kati Miller, sophomore Latin American and Iberian studies major from Concord, Massachusetts
William Ferrin, freshman from Silver Spring, Maryland
Owen Hutchinson, junior music major from Tully, New York

TRUMPETS

Christopher Tomasevich, freshman from Madison, Connecticut
Patrick Walsh, sophomore computer science major from Newport News, Virginia
Bruce Lee, junior physics major from Temple City, California

TROMBONES/TUBA

Kyle Pearce, senior international studies major from Mantua, Ohio
Charles Durkin, freshman from Chester, New Jersey
Robert "Robby" Schranze, sophomore psychology major from Germantown, Tennessee

RHYTHM

Tyler Tillage, junior music major from Hayes, Virginia
Parker Hawkins, senior international studies major from Nashville, Tennessee
Patrick Burns, senior music major from Knoxville, Tennessee
Andrew Robie, sophomore international studies major from Columbus, Ohio
Ellis Mays, sophomore liberal arts major from London, United Kingdom

VOCALS

Hannah Jacobsen, freshman from Seattle, Washington
Margaret Vallejo, freshman international studies major from Park City, Utah

THE CONDUCTORS

Jeffrey Riehl is Associate Professor of Music at the University of Richmond where he has taught since 1995. At UR, 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 has 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 Second Presbyterian Church in downtown Richmond and Artistic Director and Conductor of the James River Singers, one of Richmond's leading chamber choirs. Before coming to UR, he held faculty appointments at Nazareth College of Rochester, Westminster Choir College, and Lebanon Valley College of Pennsylvania. Dr. Riehl earned degrees at the Eastman School of Music, where he was a conducting Fellow and received the Walter Hagan Conducting Award, and Westminster Choir College; additional studies in religion and theology a Lutheran Theological Seminary, Gettysburg. His conducting studies have been with Joseph Flummerfelt, Frauke Haasemann, Don Neuen, and William Weinert, and in masterclass with Helmuth Rilling, Robert Shaw, Leonard Slatkin, Kenneth Jennings, Michael Morgan, and David Effron; voice studies with Thomas Houser, Oren Brown, Marvin Keenze, Philip Morgan, and Carol Webber.

Mike Davison is Professor of Music at the University of Richmond where he teaches trumpet and directs the jazz program. As a jazz musician, Davison has performed with the late tenor saxophonist and eleven-time Grammy winner Michael Brecker, popular jazz trombonist Curtis Fuller, and legendary Latin jazz saxophonist and composer Justo Almario. Davison has published two transcription books on famed trumpeter Randy Brecker: *Randy Brecker: Artist Transcriptions/Trumpet* (Hal Leonard Publishing Company) and *The Music of Randy Brecker: Solo Transcriptions and Performing Artist Master Class CD* (Warner Bros.). Additionally, he has published jazz and Afro-Cuban compositions with Walrus Music. A scholar on Cuban musical styles, he has taught courses on jazz and Cuban music and was awarded the University of Richmond's prestigious Educator of the Year award.

Davison also serves as trumpet instructor and head of the brass area at the Interlochen International Arts Camp in Interlochen, Michigan, and is an Edwards Instrument Performing Artist. In 2007, Davison and producer Ed Tillett completed the documentary film *Cuba: Rhythm in Motion*, which traces the musical genealogy between Cuban rhythms and American jazz. Davison is presently writing a book on Cuban folk music. An active recitalist, he has performed on public radio with the University of Maryland Jazz Ensemble and as soloist with the Richmond Symphony. Davison has written numerous articles for *DownBeat*, *G.I.A. Quarterly*, and *Fanfare* magazines. He has published numerous jazz combo charts with Advance Music Company and is a clinician for the Selmer/Bach Company.

THE ACCOMPANIST

Mary Beth Bennett is a recognized performer, composer and improviser living in historic Richmond, Virginia. She serves on the adjunct music faculty of the University of Richmond where she is staff accompanist and teaches music courses when needed. As well, she is the Organist/Choirmaster of Seventh Street Christian Church. The winner of numerous awards in performance and composition, she recently served as a judge for the national women's composition competition of the Association of Anglican Musicians, as judge for the American Guild of Organists International Year of the organ competition, as well as judge for the AGO Region III organ performance competition. Having held positions in Washington at the Basilica of the National Shrine of the Immaculate Conception, at St. Patrick's-in-the-City, and as Ceremonial Organist for the U.S. Government in Washington, D.C., she holds degrees from the Eastman School of Music, Stetson University, the Staatliche Hochschule für Musik (Cologne, Germany), and the University of Southern California. Her teachers have included David Craighead, Paul Jenkins, Paul Manz, Michael Schneider, Ladd Thomas and Cherry Rhodes. Her primary composition teacher has been James F. Hopkins.

Dr. Bennett's albums have garnered critical acclaim, and her performances and compositions have been featured on NPR's Pipe Dreams with Michael Barone. Her compositions are published by Augsburg-Fortress, Concordia, Broadman, National, and World Library of Sacred Music publishing Companies.