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SCHOLA CANTORUM

JEFFREY RIEHL, CONDUCTOR

MARY BETH BENNETT, ACCOMPANIST

CAMP CONCERT HALL

BOOKER HALL OF MUSIC

SUNDAY • 27 OCTOBER 2024 • 3:00 PM



DEPARTMENT OF MUSIC

PROGRAM

Cantique de Jean Racine, Op. 11

Gabriel Fauré
(1845-1924)

*Verbe égal au Très-Haut, notre unique espérance,
Jour éternel de la terre et des cieux,
De la paisible nuit nous rompons le silence:
Divin Sauveur, jette sur nous les yeux.*

*Répands sur nous le feu de Ta grâce puissante;
Que tout l'enfer fuie au son de Ta voix;
Dissipe le sommeil d'une âme languissante
Qui la conduit à l'oubli de Tes lois!*

*Ô Christ! sois favorable à ce peuple fidèle,
Pour Te bénir maintenant rassemblé;
Reçois les chants qu'il offre à Ta gloire immortelle,
Et de Tes dons qu'il retourne comblé.*

--Jean Racine

Word of the Highest, our only hope,
Eternal day of earth and the heavens,
We break the silence of the peaceful night;
Savior Divine, cast your eyes upon us!

Pour on us the fire of your powerful grace,
That all hell may flee at the sound of your voice;
Banish the slumber of a weary soul,
That brings forgetfulness of your laws!

O Christ, look favorably on your faithful people
Now gathered here to praise you;
Receive their hymns to your immortal glory;
May they go forth filled with your gifts.

Requiem, Op. 48

Fauré

I. Introit et Kyrie

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam: ad te omnis caro veniet.*

Kyrie eleison. Christe eleison. Kyrie eleison.

Give them eternal rest, Lord,
and may light perpetual shine upon them.
A hymn becomes you, God, in Zion,
and a vow shall be paid to you in Jerusalem.
Hear my prayer: to you all flesh shall come.

Lord have mercy. Christ have mercy. Lord have mercy.

II. Offertoire -- Zack Ruighaver, baritone

*O Domine Jesu Christe, rex gloriae,
libera animas defunctorum
de poenis inferni et de profundo lacu.
O Domine Jesu Christe, rex gloriae,
libera animas defunctorum de ore leonis,
ne absorbeat Tartarus, ne cadant in obscurum.*

*Hostias et preces tibi, Domine, laudis offerimus:
tu suscipe pro animabus illis
quarum hodie memoriam facimus.
Fac eas, Domine, de morte transire ad vitam
quam olim Abrahae promisisti et semini eius. Amen.*

O Lord Jesus Christ, king of glory, deliver the
souls of the departed from the punishments of
hell and from the deep lake. O Lord Jesus Christ,
king of glory, deliver the souls of the departed
from the mouth of the lion, lest Tartarus swallow
them up, lest they fall into darkness.

We offer prayers and sacrifices of praise to you,
Lord: you receive them on behalf of those souls
whose memory we recall today. Cause them, Lord,
to pass from death to the life which you once
promised to Abraham and his seed. Amen.

III. Sanctus

*Sanctus, sanctus, sanctus Dominus Deus Sabaoth:
pleni sunt caeli 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.

IV. Pie Jesu -- Pearce Burlington, soprano

*Pie Jesu, Domine, dona eis requiem.
Pie Jesu, Domine, dona eis sempiternam requiem.*

Blessed Jesus, Lord, give them rest.
Blessed Jesus, Lord, give them eternal rest.

V. Agnus Dei

*Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis sempiternam requiem.
Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum, quia pius es.*

Lamb of God, who takes away the sins of the
world, give them rest.
Lamb of God, who takes away the sins of the
world, give them eternal rest.
May eternal light shine on them, Lord,
with your saints forever, for you are good.

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

Give them eternal rest, Lord,
and may light perpetual shine upon them.

VI. Libera Me -- Zack Ruighaver, baritone

*Libera me, Domine, de morte aeterna,
in die illa tremenda:
quando caeli movendi sunt et terra;
dum veneris iudicare saeculum per ignem.
Tremens factus sum ego, et timeo,
dum discussio venerit, atque ventura ira.*

Deliver me, Lord, from eternal death,
on that terrible day:
when the heavens and earth will be shaken;
when you will come to judge the age with fire.
I am made to tremble, and I am afraid,
since trial and anger are coming.

*Dies illa, dies irae, calamitatis et miseriae,
Dies illa, dies magna et amara valde.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

That day, a day of anger, disaster and sorrow,
That day, a mighty day, and one exceedingly bitter.
Give them eternal rest, Lord,
and may light perpetual shine upon them

VII. In Paradisum

*In paradisum deducant angeli:
in tuo adventu suscipiant te martyres,
et perducant te in civitatem sanctam Jerusalem.
Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere,
aeternam habeas requiem.*

May the angels lead you into paradise:
may the martyrs receive you as you arrive,
and bring you into the holy city of Jerusalem.
May the choir of angels receive you,
and with Lazarus, once a beggar,
may you have eternal rest.

ABOUT THE PROGRAM

This afternoon's program commemorates the centennial of Gabriel Faure's death by including two of the composer's most beloved works: *Cantique de Jean Racine* and Requiem. *Cantique* is a setting of words by the seventeenth-century dramatist and poet Jean Racine. Written in 1865 while Fauré was in his final year at the École Niedermeyer, it was his first significant composition. He submitted the piece for the École's composition prize and won, though it only was published eleven years later, with a full orchestral version following in 1906. Fauré went on to write two dozen sacred pieces – of which the *Requiem* is the longest – but of the shorter sacred pieces *Cantique* is the one that has captured the affections of choirs and audiences.

When Fauré wrote his *Petit Requiem* in 1887, he surely knew the Requiem settings made by three of the nineteenth century's most illustrious composers: Hector Berlioz (1837), Giuseppe Verdi (1874), and Johannes Brahms (1868). The settings by Berlioz and Verdi are on an enormous scale and pack overwhelming dramatic punch. The kinder and gentler *Ein Deutsches Requiem* by Brahms, composed following the death of his mother, is an outlier, avoiding altogether the Latin liturgical texts with its images of hell and eternal damnation and focusing on the more optimistic notions of release from suffering and eternal life.

Fauré's approach is something of a hybrid, freely excerpting texts from the Requiem Mass and other liturgies according to his own sensibilities. In a 1902 interview, Fauré -- who spent his career as an organist -- said his goal was "to stray from the established path after all those years accompanying funerals! I'd had them up to here. I wanted to do something different."

First performed in Paris's great Madeleine Church for the 1888 funeral of architect Joseph Lesoufaché, the *Petit Requiem* initially used only the tender *Pie Jesu* closing section of the predominantly "fire and brimstone" *Dies irae* sequence. Shortly after completing the first of several versions he would write over a fifteen-year period, Fauré said, "Everything I managed to entertain by way of religious illusion I put into my Requiem, which moreover is dominated from beginning to end by a very human feeling of faith in eternal rest."

Fauré's original version from 1888 was scored for a choir of about forty accompanied by a small orchestra of solo violin, divided violas, divided cellos and basses, harp, timpani and organ. The use of lower strings with no brass was clearly intended to emphasize the gentle, comforting nature of the piece. When Fauré prepared the score for publication in 1893, he made several revisions, adding portions from the liturgical *Offertoire* and the *Libera me*, which he had begun several years earlier as a separate work for baritone solo. He also added parts for two bassoons, four horns and two trumpets.

In the late 1890s, Fauré's publisher convinced the composer to expand the orchestration to include full symphony orchestra. Although it seems to have rubbed against the grain, Fauré agreed and issued a third version, published in 1901, that was popular for much of the twentieth century. In the 1970s and 1980s, however, several Fauré scholars, along with the English composer John Rutter, worked to reconstruct Fauré's original 1893 orchestration. This version, which we will perform this afternoon, is considered by many to be closest to Fauré's original intent, although Fauré himself never renounced the larger version for full orchestra, stating that it was appropriate for certain "concert" situations. (Notes by JSR and from <https://www.lapbil.com/musicdb/pieces/5319/requiem-op-48-1893-version>).

THE MUSICIANS

Instrumentalists

<i>Violin</i>	Jocelyn Vorenberg	<i>String bass</i>	Ben Chase
<i>Violas</i>	HyooJoo Uh Jocelyn Smith Stephen Schmidt Johanna Beaver Kim Ryan	<i>French horns</i>	Amy Roberts Amanda Burton
<i>Cellos</i>	Dana McComb Schuyler Slack Kevin Nguyen Arowyn Almeida	<i>Harp</i>	Anastasia Jellison
		<i>Timpani</i>	Ray Breakall
		<i>Organ</i>	Mary Beth Bennett

Singers

SCHOLA CANTORUM

Formed in 1971, Schola Cantorum is comprised of University of Richmond undergraduates who represent many academic majors across the University's schools. Schola has made two recordings with Jeff 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, most recently in March 2024 to Ireland.

Sopranos

Isabella Aldeguar
Julie Auten
Pearce Burlington
Sarah Deverna
Leah Marchetti
Stephanie Moki
Grace Pawlewicz
Michelle Roh
Maya Tarnoff
Lyla van Hoven
Nora Veigas

Altos

Kate Bac
Ella Colmenares
Mina Ghani
Maddie Hitching
Jessica Khan
Kate Magee
Marianne Packer
Mariana Panariello
Caroline Stansberry
Amanda Stenberg
Piper Turri
Ashlyn York

Tenors

Clayvon Grimes
Joel Marklund*
Benjamin Stalder
Luke Surrusco
Ryan Thompson

*UR Law School

**UR alum

Bass

Torsten Borowski
Jaimon Chaney
Emerson de Leon
Nate Grossman
Will Hoffman
Zion Kim
Mac Patterson
Sam McPeak**
Seth O'Donnell
Mac Patterson
Bastien Pecorini
Zack Ruighaver
Bobby Zeng

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, she won the AGO/ECS National Publishing Award in Choral Composition in 2018. 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 has taught at UR since 1995 and served as Department Chair from 2014-2021. He conducts Schola Cantorum and teaches applied voice, conducting, Music in Film, and Music and Religion. 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, and the Kronos String Quartet 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 was Artistic Director and Conductor of the James River Singers from 2001-2011. Dr. Riehl earned degrees in conducting at the Eastman School of Music and Westminster Choir College. Riehl held faculty appointments at Westminster Choir College and Lebanon Valley College of Pennsylvania before joining the UR faculty.

Acknowledgments

We are grateful to William Tan for use of his Hauptwerk organ.

Many thanks to the Modlin Center staff for their technical support and assistance.

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51st Annual Candlelight Festival of Lessons and Carols

Sunday 8 December, 2024

5:00 and 8:00 p.m.

Cannon Memorial Chapel

Schola Cantorum, The James River Singers, and The Ad Hoc Brass Quintet
lead the 51st annual Candlelight Festival of Lessons and Carols.

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