

10-24-2010

# Homecoming Choral Concert

Department of Music, University of Richmond

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## Recommended Citation

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The Department of Music

presents

A HOMECOMING CHORAL CONCERT

*University Women's Chorale*

*Schola Cantorum*



Sunday, October 24, 2010

3:00 PM

Camp Concert Hall

## PROGRAM

### Selections from *This Day*

**Bob Chilcott**  
(b. 1955)

#### *Bring me the sunset in a cup*

Bring me the sunset in a cup  
Reckon the morning's flagons up  
And say how many dew.

Tell me how far the morning leaps,  
Tell me what time the weaver sleeps  
Who spun the breadth of blue.

*Emily Dickinson*

#### *Awake, my Soul!*

Awake my soul, and with the sun  
Thy daily stage of duty run;  
Shake off dull sloth and joyful rise  
To pay the morning sacrifice.

Redeem thy misspent youth that's past,  
Live this day as it were thy last:  
Improve thy talent with due care;  
For the great Day thyself prepare.

Let all thy converse be sincere,  
Thy conscience as the noonday clear;  
Think how all seeing God thy ways  
And all thy secret thoughts surveys.

By influence of the light divine  
Let thy own light in good works shine.  
Reflect all heaven's propitious ways  
In ardent love and cheerful praise.

Wake, and lift up thyself, my heart,  
And with the Angels bear thy part,  
Who all night long unwearied sing  
High praise to the eternal King.

Awake, awake, ye heav'nly choir,  
May your devotion me inspire,  
That I like you my age may spend,  
Like you may on my God attend. Awake!

*Thomas Ken*

#### *This Day*

This day will you strength us.  
This day will you bless us.  
This day will you lift us.  
Visit us for good.

This day inscribe us for a happy, happy  
life.

This day hear our cry.  
This day accept our prayer in mercy and favor.  
This day support us with your righteous hand.  
Amen.

*Jewish text adapted by Bob Chilcott*

#### *O Lord, support us*

O Lord, support us all the day long,  
Until the shadows lengthen and the  
evening comes,  
And the busy world is hushed and the  
fever of life is over,

And our work is done.

Then in your mercy grant us a safe lodging and a  
holy rest, And peace at the last.

*John Henry Newman*

*This Day* is a multi-movement composition that was written to commemorate the 2007 rebirth of the Crescent City Choral Festival in New Orleans. The annual festival had been cancelled in 2006 because of Hurricane Katrina. The sacred and secular texts reflect on the unfolding stages of a person's life, and the movements are arranged to mark the passage of a single day. The opening movements are youthful, energetic, and filled with curiosity and a desire to do good in the world. The closing movements reflect on consecrating the work of the day and praying for a peaceful night's rest and a perfect end. Chilcott's composition evokes the ancient religious traditions of pausing at various hours during the day and night for prayer and meditation.

***Ich wollt', meine Lieb'***

**Felix Mendelssohn**  
(1809-1847)

Ich wollt, meine Lieb' ergösse  
Sich all in ein einzig Wort,  
Das gäb ich den luft'gen Winden,  
Die trügen es lustig fort.

I wish my love would flow  
Into a single word,  
Which I'd give to the airy winds,  
Who would carry it merrily along.

Sie tragen zu dir, Geliebte,  
Das lieb-erfüllte Wort;  
Du hörst es zu jeder Stunde,  
Du hörst es an jedem Ort.

They would carry it to you, my beloved,  
The love-filled word;  
You hear it always,  
You hear it everywhere.

Und hast du zum nächtlichen Schlum-  
mer Geschlossen die Augen kaum,  
So wird mein Bild dich verfolgen  
Bis in den tiefsten Traum.

And scarcely have you closed your eyes  
To night-time slumbers,  
My image will follow you,  
Into your deepest dream.

*Heinrich Heine; alt. F. M.*

Mendelssohn wrote this passionate love song in 1836 to be performed as a duet for a high voice and low voice, accompanied by the piano, in typical German *lieder* fashion. As an example of Romanticism, the music and text convey an outpouring of emotion for a beloved companion with chromatic melodic lines and swelling phrases.

In Heine's original text, the first line in translation would have read "I wish my pain would flow in a single word". In the middle stanza, Mendelssohn also substituted "love-filled word" for the original "pain-filled word" as well.

***Psalm 100***

**René Clausen**  
(b. 1953)

Make a joyful noise to the Lord, Serve the Lord  
with gladness, Come into His presence with  
singing, Alleluia.

Enter His gates with thanksgiving And His courts  
with praise. Give thanks to Him, and praise His holy  
name.

Know that the Lord is God, It is He who made  
us, not we ourselves. We are His people, the  
sheep of His pasture, and we are His.

For the Lord is good, His mercy endures forever, And  
his faithfulness endures from generation to  
generation, From age to age. Amen. *Psalm 100*

Originally dedicated to the Kansas City Boys Choir, Clausen's setting of Psalm 100 is an invigorating and rhythmic song of praise for treble voices. The constantly changing time signatures create a unique sense of movement and timing. The mood of the piece changes from reflective to exuberant as the composer merges the text with different textures and motifs. Dr. Clausen has served as conductor of The Concordia Choir of Concordia College in Moorhead, Minnesota since 1986 and PBS stations nationwide frequently feature his Concordia Christmas Concerts.

Laura Candler-White, piano II

## *Ubi Caritas*

Ola Gjeilo  
(b. 1978)

Ubi caritas et amor, Deus ibi est.  
Congregavit nos in unum Christi amor.  
Exultemus, et in ipso jucundemur.  
Timeamus, et amemus Deum vivum.  
Et ex corde diligamus nos sincero.

Where charity and love are, God is there.  
Christ's love has gathered us into one.  
Let us rejoice and be pleased in Him.  
Let us fear and let us love the living God.  
And may we love each other with a sincere heart.

The text of *Ubi Caritas* is from the Gregorian chant antiphon sung during the washing of feet on Maundy Thursday. The melody of this setting is evocative of plainchant but it is entirely original. The changing meters and quiet space between sections in the music create an ethereal effect in which the movement of the music is not bound by temporality but looks to the transcendent. This ancient characteristic of plainchant is coupled with distinctive contemporary color chords.

## *Revelation*

Z. Randall Stroope  
(b. 1953)

Seven angels, and seven spirits, and seven trumpets, seven judgments! Revelation!  
The first angel sounded the first trumpet!  
There was hail and fire hurled down on the earth!

And out of the abyss came locusts!

Sun and sky were darkened! The locusts, they looked like horses with a human face And teeth like lion, tail like scorpion! Woe!

The second angel sounded the second trumpet!  
There was something like a huge mountain all ablaze with fire! Like a huge mountain thrown into the sea!  
And the sea turned to blood, and sea creatures died, and ships were destroyed!

And the sixth angel stood and sounded the trumpet, But like a steady beating drum the people refused to listen.

And the third angel trumpet sounded, And the water turned bitter, too fouled to drink, And the moon and the stars turned black at the sound of the fourth trumpet.

Then I saw another mighty angel, robed in white clouds, Play the final trumpet throughout all the kingdom.

And the fifth angel sounded his trumpet. I saw a star open the abyss!

And the heavens opened, and the people cried "Holy"! The seven angels, the seven trumpets, the Revelation!

*Based on Revelation 8-11*

Inspired by the vivid imagery of the biblical vision of the Apocalypse, this powerful setting conveys the terrors and glories of the final book of the Christian Bible in an energetic, rhythmically charged setting for treble chorus. Z. Randall Stroope has chosen to focus on one of the apocalyptic events, the seven angels who blow trumpets in succession that herald catastrophic natural disasters. Only after unimaginable destruction does the seventh angel, "robed in white clouds", blow his trumpet to usher in the final triumph and the establishment of the holy kingdom.

Dr. Stroope's compositions are widely performed and he serves as director of choral and vocal studies at Oklahoma State University where he conducts the Concert Chorale and Chamber Choir.

UNIVERSITY WOMEN'S CHORALE  
Mr. David Pedersen, conductor  
Dr. Mary Beth Bennett, accompanist

PAUSE

## Prelude

Exsultate, jubilate,  
O vos omnes animae beatae,  
Exsultate, jubilate.  
Summa Trinitas revelatur  
et ubique adoratur,  
date gloriam, date illi gloriam.  
Summa Trias adoratur,,  
date illi gloriam.

Tu virginum corona,  
tu nobis pacem dona.  
Tu consolare affectus,  
unde suspirat cor.  
Alleluia.

## Gjeilo

Rejoice, resound with joy.  
O you blessed souls,  
rejoice, resound with joy.  
The Great Trinity is revealed  
and everywhere adored;  
give glory, give it glory,  
the Great Triad is adored,  
give it glory.

You, o crown of virgins,  
grant us peace,  
console our feelings,  
from which our hearts sigh.  
Alleluia.

The music of Manhattan-based Norwegian composer and pianist Ola Gjeilo is situated in the crossroads between classical, jazz and popular music and has been performed and recorded in more than thirty countries worldwide. Gjeilo is adept at writing vocal music, which led to his appointment as composer-in-residence for the Phoenix Chorale and commissions by several notable artists and organizations, such as soprano Barbara Bonney, the St. Olaf College, Luther College, and the ACDA Women's Choir Concertium.

*Prelude* is cast in a simple ABA form. The exuberant outer sections frame a more contemplative middle section. Gjeilo wrote, "Prelude synthesizes ideas from two of my earlier choral works . . . . I reworked my favorite parts from each of those compositions and created a new and what I hope is a strong and moving piece of music."

## *Almighty and Everlasting God*

**Orlando Gibbons**  
(1583-1625)

Almighty and everlasting God,  
mercifully look upon our infirmities,  
and in all our dangers and necessities,  
stretch forth thy right had to help and defend us:  
through Christ our Lord. Amen.

One of the golden ages of church music took place in England during the period covering roughly the 16<sup>th</sup> century and the first quarter of the 17<sup>th</sup> century, an interval often referred to as the Tudor period. *Almighty and Everlasting God* is a typical example of Gibbons' full anthem style; it is based on an English sacred text structured of continuous and overlapping points of imitation, with limited rhythmic variety and almost no passages of homophony. Although Gibbons had little interest in the madrigal, the prevalent type of secular vocal music written during the Renaissance, one sees glimpses of madrigalisms—text painting—in the artful manner in which he crafts the shape and nature of each imitative point to match the imagery of its associated text.

## *Responsorio 2° de S. S. José*

**Ignacio de Jerusalem**  
(1707-1769)

Esuriente terra Aegypti clamavit populus ad  
regem alimenta petens.  
Quibus ille respondit: "Ite ad Joseph  
et quidque vobis dixerit, facite."  
Crescebat quotidie fames in omni terra;  
aperuitque Joseph universa horrea, et vendebat  
Aegyptiis. "Ite ad Joseph et quidque vobis  
dixerit, facite."

So when all of Egypt was famished the people cried  
to Pharoah for bread.  
Then Pharoah said to the Egyptians, "Go to Joseph;  
whatever he says to you, do."  
The famine was over the face of all the earth, and  
Joseph opened all the storehouses and sold to the  
Egyptians. "Go to Joseph; whatever he says to you,  
do."

Born in Italy, Ignacio de Jerusalem was an accomplished violinist and composer who eventually was enticed to move to Mexico City in 1742 where initially he directed the musical activities of the *Coliseo*, one of the major music theaters in the City, and eventually became a composer for the Mexico City Cathedral. Following the 1750's, a decade of professional and personal turmoil, Jerusalem was able to focus on his work: he reformed antiquated notation practices, upgraded the quality of poetic texts that were being set as *villancicos*, which were devotional pieces sung during matins of the feasts on the Catholic calendar, greatly expanded the size and quality of the Cathedral orchestra, and composed at a prolific rate. By the time of his death, Jerusalem had won the respect and admiration of his colleagues.

Note by Craig Russell; rev. J. R.

### *The Flowers of the Forest*

### Scottish Folksong

I've heard the lilting at our yowe-milking,  
Lasses a' lilting before dawn o' day;  
But now they are moaning on ilka green loaning--  
For the Flowers of the Forest are a' wede awa'.

At buchts, in the morning, nae blythe lads are scorning,  
Lasses are lonely and dowie and wae;  
Nae daffin', nae gabbin', but sighing and sabbing,  
Ilk ane lifts her leglin and hies her away.

Dool and wae for the order sent our lads to the Border!  
The English, for ance, by guile wan the day;  
The Flowers of the Forest, that fought aye the foremost,  
The prime of our land, are cauld in the clay.

We'll hear nae mair lilting at the ewe-milking;  
Women and bairns are heartless and wae;  
Sighing and moaning on ilka green loaning—  
The Flowers of the Forest are a' wede away.

*Jane Elliot*

Eric Piasecki, RC' 11, *baritone*

*The Flowers Of The Forest* is one of Scotland's great folk songs. It is a lament for the defeat at Flodden Field in 1513 when Scotland lost thousands of her men, many of her nobles, and her king, James IV, to an invading English army. Rather like the Battle of Culloden over two centuries later, Flodden remains a painful and unresolved issue in the Scottish national psyche. This setting uses pervasive octaves and fifths, flatted sevenths, modal inflections, and a gentle ostinato pattern to accompany the melancholy baritone melody.

At least three versions of the song lyrics exist, of which Jane Elliott's is the latest. Written in Scots, the English equivalents of selected words follows: yowe - ewe; ilka - each, every; loaning - road to a grazing; wede - withered; buchts - cattle pens; dowie - sad; daffin' - having fun/being licentious; leglin - milking pail; hairst - harvest; bandsters - harvesters; lyart - grizzled; fleeching - cajoling/flattering; swankies - young bloods; bogle - hide-and-seek; dule - grief.

### *Shenandoah*

### American Folk Song

arr. James B. Erb

Oh Shenandoah, I long to see you,  
And hear your rolling river,  
Oh Shenandoah, I long to see you,

Away, we're bound away  
Across the wide Missouri.

'Tis seven years since last I've seen you,  
And hear your rolling river,  
'Tis seven years since last I've seen you,  
Away, we're bound away  
Across the wide Missouri.

Oh Shenandoah, I long to see you,  
And hear your rolling river,  
Oh Shenandoah, I long to see you,  
Away, we're bound away  
Across the wide Missouri.

### Joined by Schola Cantorum Alumni

Shenandoah is a traditional American folk song that likely dates to the early nineteenth century. The lyrics have been interpreted in a number of ways: as the story of a roving trader who is romantically inclined toward the daughter of the American Indian Chief Shenandoah; as a tale of a pioneer's nostalgia for the Shenandoah River Valley in Virginia; or as the story of a Union soldier in the American Civil War dreaming of his country home in Shenandoah, Iowa west of the Missouri River. Since its origin, river men, pioneers, and many settlers who went west to settle that portion of the United States added lyrics.

James Erb's setting, made for the University of Richmond Choir in 1975, has become a virtual American choral classic, being performed at the concluding ceremonies of the 1988 Olympics in Seoul, on countless commercial recordings, including a 1991 release by the Mormon Tabernacle Choir, and on the sound tracks of several feature-length films. Dr. Erb was a professor of music at the University of Richmond for forty years before his retirement in 1994. He continues to reside in Richmond, Virginia with his wife Ruth.

### *Soon and Very Soon*

**Andrae Crouch**  
arr. Rollo Dilworth

Soon and very soon we are going to see the king.  
Hallelujah, hallelujah, we're going to see the king.

No more crying there, we are going to see the king.  
Hallelujah, hallelujah, we're going to see the king.

Should there be any rivers we must cross,  
Should there be any mountains we must climb,  
God will supply all the strength that we need,  
Give us strength till we reach the other side.

We have come from every nation;  
God knows each of us by name.  
Jesus took his blood and washed our sins away.  
Yet there are those of us who have laid down our lives,  
but we all shall meet again on the other side.

Soon and very soon we are going to see the king.  
Hallelujah, hallelujah, we're going to see the king.

No more crying there, we are going to see the king.  
Hallelujah, hallelujah, we're going to see the king.

**SCHOLA CANTORUM**  
Dr. Jeffrey Riehl, conductor  
Dr. Mary Beth Bennett, accompanist

*Program notes by David Pedersen and Jeffrey Riehl unless otherwise indicated.*

## UNIVERSITY WOMEN'S CHORALE

### SOPRANOS

Whitney Cavin  
Emily Dowd  
Danielle Hyder  
Aubrey James  
Helen Jordan  
Kathryn Maher  
Emma Materne  
Elizabeth Moore  
Harlean Owens\*  
Natasha Rathlev  
Natalie Salim  
Sharon Scinicariello\*

### ALTOS

Mary Lynn Barner  
Jane Berry\*  
Anna Creech  
Elizabeth Dorton  
Katie Kronlund  
Jessica Pedersen\*  
Heather Schmitz  
Melissa Williamson

*\*faculty/staff/community member*

## SCHOLA CANTORUM

### SOPRANOS

Nancy Angelica  
Christine Godinez  
Colleen Labutta  
Sarah Maude  
Christine Meehan  
Kerrissa Richards  
Maeghan Sevigny  
Frances Sisson  
Caitie Venable  
Torrie Williams

### ALTOS

Emily Kluball  
Ellen Broen  
Austin Carter  
Martha Crockett  
Miranda Dinsmore  
Elizabeth Homan  
Taylyn Hulse  
Amy Nicholas

### TENORS

Robert Emmerich  
Kelly Kurz  
Patrick Murphy  
Ryan Papera  
Nathan Riehl  
Eric Rudofker

### BASSES

Will Buckley  
Jared Feinman  
Joe Gribb  
Pat Jones  
Eric Piasecki  
Evan Raborn  
Tim Wiles