



SIXTH NATIONAL CONFERENCE

November 12-14

Portland, Oregon

Hosted by Portland State University

2015

NCO



NATIONAL COLLEGIATE CHORAL ORGANIZATION

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Mission Statement

The National Collegiate Choral Organization exists to serve the specific needs of university and collegiate choral conductors by providing a national forum for their choruses to perform, by offering lectures and promoting repertoire suitable to their interests, and by aiding in professional development and program growth and maintenance.

www.ncco-usa.org

Executive Board 2014-2015

Mitos Andaya Hart, president, Temple University

Brett Scott, vice-president, University of Cincinnati College-Conservatory of Music

Dominick DiOrio, treasurer, Indiana University

Brian Gorelick, secretary, Wake Forest University

Randi Von Ellefson, president-elect, Oklahoma City University

Sean Burton, chief editor of publications, Briar Cliff University, 2014-2016

Founding Institutional Members

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Honorary Life Members

Dale Warland, 2006

Robert Page, 2008

William Bausano, 2009

Vance George, 2009

William Dehning, 2011

Alice Parker, 2011

Joseph Flummerfelt, 2013

Charlene Archibeque, 2015

Simon Carrington, 2015

National Board Members

Alabama	Ian Loeppky	University of North Alabama
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Minnesota	Matthew Ferrell	St. Cloud State University
Mississippi		
Missouri	Peter Durow	Southeast Missouri State University
Montana	Kirk Aamot	Montana State University
Nebraska	Barron Breland	Creighton University
Nevada	David Weiller	University of Nevada - Las Vegas
New Hampshire	William Kempster	University of New Hampshire
New Jersey	Gabriel Crouch	Princeton University
New Mexico	Jerry Ann Alt	New Mexico State University
New York	Elizabeth Swanson	Nyack College School of Music - NYC
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Oregon	Katherine FitzGibbon	Lewis & Clark College
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Rhode Island	Todd J. Harper	Providence College
South Carolina	Eliezer Yanson	Bob Jones University
South Dakota	Kenneth Tice	Mount Marty College
Tennessee	Korre Foster	Austin Peay State University
Texas	Gary Seighman	Trinity University
Utah	Reed Criddle	Utah Valley University
Vermont	Sherrill Blodget	Castleton State College
Virginia	Dwight Bigler	Virginia Tech University
Washington	Dean Luethi	Washington State University
West Virginia	Dirk Loren Johnson	West Virginia State University
Wisconsin	John C. Hughes	Ripon College
Wyoming	Nicole Lamartine	University of Wyoming

Conference Committees

Choral Performance Selection Committee

Randi Von Ellefson, Oklahoma City University, coordinator
Charlene Archibeque, San Jose State University
Stephen Caldwell, University of Arkansas
Edith Copley, Northern Arizona University
Reed Criddle, Utah Valley University
Timothy Westerhaus, Gonzaga University

NCCO Choral Series Committee

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Matthew Ferrell, St. Cloud State University, coordinator
Drew Collins, Central Connecticut State University
Miguel Felipe, University of Hawai'i at Manoa
John Flanery, New Mexico State University
Jennifer Garrett, Bakersfield College
Adam Luebke, Houghton College
Timothy Takach, Minnesota composer
James Wilson, Wesley College

Poster Session Committee

Sean Burton, Briar Cliff University, Chief Editor of Publications
Elizabeth Swanson, Nyack College, coordinator
Bruce Kotowich, University of Windsor
Anne Lyman, Tacoma Community College
Brett Scott, University of Cincinnati College-Conservatory of Music
Nathan Zullinger, University of North Carolina School of the Arts

Lecture Recital and Literature Session Committee

Brett Scott, University of Cincinnati College-Conservatory, coordinator
Kirk Aamot, Montana State University
Jeffrey Benson, San Jose State University
Cheryl Frazes Hill, Roosevelt University
John Hughes, Ripon College
Dean Luethi, Washington State University

Panel on Teaching Choral Literature at the Graduate Level

Dominick DiOrio, Indiana University, coordinator
Barron Breland, Creighton University
Katherine FitzGibbon, Lewis & Clark College
Arian Khaefi, Towson University

Panel on International Opportunities for Conductors

Dominick DiOrio, Indiana University, coordinator

Matthew Ferrell, St. Cloud State University

Deanna Joseph, Georgia State University

Nicole Lamartine, University of Wyoming

Conducting Masterclass

Mitos Andaya Hart, Temple University

Brett Scott, University of Cincinnati College-Conservatory of Music

Special Thanks to our Sponsors

All-Conference Party

ACFEA Tour Consultants

Major Session Sponsors

Classical Movements—Poster Session Breakfast

Perform International—Grete Pedersen: Norwegian Folk Music

World Cultural Tours and Musical Resources—

Co-Sponsors of Simon Carrington's: "A Conversation with John Eliot Gardiner"
and NCCO Conducting Master Class

Supporting Sponsors

DCINY—Conference Bags and Tags

Incantato Concert Tours—National Board Meeting

KI Concerts—Panel Discussion on International Opportunities for Choral Conductors

MusicFolder.com - Interest Session: "Music to Change the World"

Voices of Ascension - Panel Discussion:

Teaching Choral Literature at the Graduate Level

Walton Music/GIA Publications - Interest Session:

"Improving Choirs by Utilizing Brain - Friendly Strategies"

Special Thanks

Ethan Sperry, Director of Choral Activities, Portland State University

Jason Sabino, Host Site Coordinator, Graduate Student, Portland State University

Dean Robert Buckner, Suzanne Gray and the

Portland State University College of the Arts

Director Bonnie Miksch, Bryan Johanson, Heather Myers, Evan Brown

and the Portland State University School of Music

Cara Rothe and the First Congregational Church

Elizabeth Stevenson and St. Mary's Cathedral of the Immaculate Conception

Liz Temple, Kelly Qualls, Erick Lichte and

The First United Methodist Church

Bruce Browne, Katherine FitzGibbon, Erin and Chase Gilley

Liederkrantz, Alliance Music Publications, Inc., and Contemporary Music Centre, Ireland

The Choral Scholar

Sean Burton, Briar Cliff University, Chief Editor

Andrew Crow, Ball State University, Associate Editor

Peter Durow, Southeast Missouri State University, Associate Editor

Anne Lyman, Tacoma Community College, Associate Editor

Brett Scott, University of Cincinnati College-Conservatory of Music, Associate Editor

Elizabeth Swanson, Nyack College, Associate Editor

NCCO Choral Series

Sean Burton, Briar Cliff University, Chief Editor

Matthew Ferrell, St. Cloud State University, Associate Editor



Biographies



Grete Pedersen

The Norwegian conductor Grete Pedersen is acclaimed for her stylistically assured and musically convincing performances. Through a great number of concerts, recordings for radio and television, and CD recordings, she has become one of the most noted and sought-after conductors from Scandinavia.

She completed her postgraduate studies in conducting at the Norwegian State Academy of Music, and is today professor in conducting at the same Academy. She has also studied chorus conducting with professor Eric Ericson and orchestra conducting with professor Kenneth Kiesler.

Pedersen has been in charge of productions and performances of baroque, classical, romantic and contemporary music as well as folk music, has co-operated with jazz musicians and actors and orchestras. In addition to the premiering of contemporary musical works, her effort has increasingly been directed towards larger productions with choir and orchestra. Her concert programs are known often to be a rather radical mixture.

She has been engaged as guest conductor amongst others with Pro Coro Canada, Nederlands Radio Koor, Nederlands Kamerkoor, the World Youth Choir, the Swedish Radio Choir, Eric Ericson Chamber Choir, the Danish National Vocal Ensemble and Choir.

She has been invited to conduct orchestras like The Norwegian Radio Orchestra, The Norwegian Chamber Orchestra, The Trondheim Soloists, Barokksolistene, Norrköping Symphony Orchestra and new music ensembles such as KammarensembleN (The Swedish Chamber Ensemble).

She is also a sought after teacher, and has given a large number of Masterclasses, on all continents.

Grete Pedersen founded the Oslo Chamber Choir in 1984, and remained in charge until 2004. Since 1990 Grete Pedersen is the conductor of the The Norwegian Soloists Choir. Their CD, with *Grieg: Choir Music* on BIS label has won widespread acclaim, and received both the Choc de Musique from Le Monde de la Musique and the Prix d'Or from Diapason. Their last CD "Refractions" with music by Messiaen, Valen and Webern has also been highly acclaimed.

For 2006-2008 Grete Pedersen received the Norwegian State's Grant for performing artists. In 2010 she was awarded the Music Critic Prize from the Norwegian Critics' Association. In 2012 The Norwegian Society of Composers awarded Grete Pedersen together with The Norwegian Soloists Choir their highly esteemed prize for Musician of the Year



Simon Carrington, Honorary Life Member

Yale University professor emeritus, has enjoyed a long and distinguished career in music, performing as singer, double bass player and conductor, first in the UK where he was born, and latterly in the USA. From 2003 to 2009 he was professor of choral conducting at Yale University and director of the Yale Schola Cantorum, the 24-voice chamber choir which he brought to national and now international prominence, attracting the interest of his successors, Masaaki Suzuki, director of the Bach Collegium Japan and David Hill, conductor of the BBC Singers and the Bach Choir in London. During his Yale tenure he led the introduction of a new graduate voice degree for singers specializing in oratorio, early music and chamber ensemble, and, with his faculty colleagues, he guided two Yale graduate students to their first prize wins in consecutive conducting competitions at American Choral Directors Association National Conventions. From 2001 until his Yale appointment, he was director of choral activities at the New England Conservatory, Boston, where he was selected by the students for the Krasner Teaching Excellence Award and from where he received an Honorary Doctorate in 2014, and from 1994 to 2001 he held a similar position at the University of Kansas.

Prior to coming to the United States, he was a creative force for twenty-five years with the internationally acclaimed British vocal ensemble The King's Singers, which he co-founded at Cambridge University. He gave 3,000 performances at many of the world's most prestigious festivals and concert halls, made more than seventy recordings, and appeared on countless television and radio programs, including nine appearances on the Tonight Show with the late Johnny Carson!

He keeps up an active schedule as a freelance conductor and choral clinician, leading workshops and master classes round the world. He has taught young conductors at the Royal Academy of Music, London, the Liszt Conservatorium, Budapest, Hungary, the University of the Andes, Bogota, Colombia, the World Symposium on Choral Music in Argentina and the Schools of Music at Eastman, Indiana, Michigan, Temple and USC among many others in the US. He has recorded master classes on two commercial DVDs - at Westminster Choir College in the US (GIA) and at the Three Choirs Festival in the UK (Masterclass Media Foundation). This season his conducting engagements include Coro Casa da Musica, Oporto (Portugal), Coral de Camera, Pamplona (Spain), Tokyo Cantat, Chorus Angelorum, Houston, Canto Armonico, Boston, and Yale Schola Cantorum. He leads annual conducting courses at the Chamber Choir Festival in Sarteano (Italy), and the Yale Summer Festival in Norfolk, Connecticut, and has contributed chapters to the Cambridge Companion to Choral Music and the Oxford Handbook on Choral Pedagogy.

He divides his time between London and southwest France where he lives with Hilary, his wife of 46 years. Their daughter Rebecca, cellist, singer, impressionist and comedian (www.rebeccacarrington.com), lives in Berlin, and their singer-songwriter son James lives in Los Angeles (www.jamescarrington.com).



Charlene Archibeque, Honorary Life Member

Following 35 years as Director of Choral Activities at San Jose State University where she trained hundreds of today's choral conductors, both at the undergraduate and graduate levels, Dr. Charlene Archibeque returned to the SJSU campus as Acting Director of Choral Activities for the academic year 2010-11. One of America's foremost choral conductors and teachers, Dr. Archibeque helped put SJSU on the world map by winning seven international choral competitions with the famous SJSU Choraliers. Her choirs completed sixteen concert tours to Australia, Mexico and throughout Europe and she has conducted in many of the major music halls including Carnegie Hall, Kennedy Center, Royal Albert Hall in London,

and the Berlin Philharmonie and Schauspielhaus. She won prizes for Best Conductor at Spittal, Gorizia and Tallinn International Festivals. Dr. Archibeque has presented multiple choir clinics and conductors' workshops throughout the US, as well as Australia, England, Canada, and most of Europe. Known as one of America's top choral clinicians, she has conducted hundreds of honor choirs in 45 states and six provinces of Canada. Active in the American Choral Directors Association she has presented major interest sessions, served on many panels, and her choirs have performed at 25 state, divisional and national conventions. She was the recipient of the Howard Swan Award presented by Calif. ACDA in 2008 and in 2013 the "Excellence in Choral Music," a new award presented by the University of Colorado.

In the past several years Dr. Archibeque conducted All-State Choirs in Connecticut, California and South Carolina, judged the Golden State Choral Festivals, and presented a major session at the Western Division Convention of the ACDA in Reno. She was Headliner for the National Association of Church Musicians Convention in Los Angeles, one of the Headliners for the ACDA Voices United Conference at James Madison University in Virginia, as well as for the Michigan ACDA Conference. She currently teaches a Summer Workshop on Conducting at SJSU every July.

Known for her knowledge of the choral repertoire and performance practice of all styles, Dr. Archibeque has conducted and prepared over 150 major choral works with orchestras and performs music from all historical periods. She regularly serves as Visiting Professor at various Universities and was on the campuses of both the University of Michigan and Michigan State in 2010 and at the University of Delaware, at Seattle University and at the Westminster Choir College in spring 2012. Her most recent conducting activities included Guest conductor for the California Bach Society in concerts of an all- Handel program, the Santa Clara Chorale Baroque Christmas concerts with Period Instruments and an all Britten Concert in St. Louis Missouri.

Her degrees were earned at the Univ. of Michigan, San Diego State and the DMA at the University of Colorado. She was named Outstanding Alumna at the latter and was given both San Jose State's highest honors: Outstanding Professor and President's Scholar. She currently serves on the Board of the American Beethoven Society, is Past-President of the Silicon Valley League of the San Francisco Symphony and is Editor of the Charlene Archibeque Choral Series with Santa Barbara Music Publishers.

Dr. Archibeque has recently produced a DVD published by GIA entitled "How to Make a Good Choir Sound Great" which is available on Amazon. Recent activities include Headliner for the Texas Music Educator's Association in San Antonio in February 2014, Artist in Residence in Massachusetts and at Cal Poly University and Speaker for the Arkansas MEA convention. Her interest session for the National ACDA Conference in Salt Lake City, 2015 was attended by over 1000 directors and is being repeated for the NCCO National Conference in Portland.

About our Host

Portland State University's mission is to enhance the intellectual, social, cultural and economic qualities of urban life by providing access throughout the life span to a quality liberal education for undergraduates and an appropriate array of professional and graduate programs especially relevant to metropolitan areas. The University conducts research and community service that support a high quality educational environment and reflect issues important to the region. It actively promotes the development of a network of educational institutions to serve the community.

The College of the Arts at Portland State University provides outstanding professional education and training in partnership with the region's working artists, scholars, creative professionals and cultural institutions in the fields of architecture, art and design, music, theatre and film. We create and collaborate, and provide opportunities for faculty and students to shape the future by pushing boundaries.

The College of the Arts is a strategic partner in preparing talented young people for leadership in creative careers. Students are challenged to see their work within the artistic and critical traditions that provoke their own creative thinking and to seek interdisciplinary approaches and collaboration in both a local and global context.

Located in the heart of Portland's cultural district, the school resides within the Park Blocks of downtown, in which the major arts organizations are based, such as the Portland Art Museum and the Portland Center for the Performing Arts. We view this as our extended campus. Within blocks of the school reside theaters, galleries, professional studios, and design and architectural firms, which provide a stimulating environment in which our students develop through interactions and internships. The combination of a celebrated faculty and a professional arts environment creates exciting and challenging undergraduate and graduate programs with high professional standards.

The School of Music at Portland State is the largest Music Program in the State of Oregon. It supports 17 separate degree tracks which provide an excellent forum for the training and support of a highly diverse student body in the areas of Performance, Conducting, Jazz Studies, Music Education and Composition. Framed by the University's motto, "Let Knowledge Serve the City", the School of Music offers a wide spectrum of activities by students, faculty and guest artists which enhances the artistic and cultural life of the city of Portland.



**Sixth National Conference of the
National Collegiate Choral Organization
Hosted by Portland State University School of Music
Conference Schedule**

Wednesday, November 11th

- 7:00 P.M.** National Board Meeting
Lincoln Hall, Room 225 (LH 225)
- 8:30 P.M.** National Board Reception - The Raven and Rose
Sponsored by Incantato Concert Tours

Thursday, November 12th

- 8:30 A.M.** Registration open until 5:30 P.M.
Fellowship Hall (Lower Level)
First Congregational Church
- 10:00 A.M.** Opening Remarks and Introductions
Mitos Andaya Hart, president
First Congregational Church
1126 SW Park Avenue
- 10:30 A.M.** Concert Session 1—First Congregational Church
University of Southern Mississippi, Southern Chorale, Gregory Fuller, conductor
Riverside City College, Chamber Singers, John Byun, conductor
- 11:30 A.M.** Break
- 12:00 P.M.** Headliner Session: *Norwegian Folk Music*
Grete Pedersen
First Congregational Church
Sponsored by Perform International
- 1:15 P.M.** Lunch Break
- 3:00 P.M.** Interest Session: *A Practical Guide to Performing Gabrieli's
'Cori Spezzati' Compositions*
Michael Fuchs, Clayton State University
First Congregational Church
- 4:00 P.M.** Panel Discussion: International Opportunities for Conductors
Miguel Felipe, University of Hawai'i at Manoa, moderator
Reed Criddle, Utah Valley University
Karen Grylls, University of Auckland, New Zealand
Randy Haldeman, University of North Carolina-Charlotte
Cameron LaBarr, Missouri State University
Gary Packwood, Mississippi State University
First Congregational Church
Sponsored by KI Concerts

- 5:15 P.M.** Break
- 5:30 P.M.** Interest Session: *Stylistic Interpretation and Performance of Philippine Choral Music*
Eliezer Yanson, Bob Jones University
First Congregational Church
- 6:30 P.M.** Dinner Break
- 7:30 P.M.** Registration re-opens until 8:30 P.M.
Fellowship Hall (Lower Level)
First Congregational Church
- 8:30 P.M.** **Concert Session 2 – First Congregational Church**
Azusa Pacific University Chamber Singers, Michelle Jensen, conductor
University of Louisville Cardinal Singers, Kent Hatteberg, conductor

Friday, November 13th

- 7:00 A.M.** NCCO 5k Hosted by Earl Rivers and Lisa Graham
You are welcome to do all or part of the run. Meet in Hilton Lobby.
- 8:00 A.M.** Poster Session Breakfast – *Sponsored by Classical Movements*
(A light breakfast will be served for all registered attendees.
Please wear your conference badges).
Hilton Portland Pavilion Ballroom
Poster Sessions with Mini-Lectures:

Bryson Mortensen, “The Manuscript Laboratory: Exploration of Elgar’s Early Choral Sketches”

Frank Watkins, “The Choral Works of Florence B. Price as Products of the Black Nationalist Movement in America”

Nana Wolfe-Hill, “Collaboration in the Women’s Choral Rehearsal”

Poster Sessions:

Andrew Morgan, “Visionary Pragmatism: Structural Design, Stylistic Features and Performance Considerations in Ludovico Viadana’s *Salmi a Quattro Chori*”

Kyle Nielsen, “Practical Adaptation of Giovanni Gabrieli’s *Stile Concertato* Polychoral Music for Modern Collegiate Choral Ensemble”

Jace Saplan, “Creating Inclusivity in the Choral Rehearsal”
- 8:00 A.M.** Registration re-opens until 11:30 A.M.
Lincoln Recital Hall
Portland State University
- 9:30 A.M.** Interest Session: *Improving Choirs by Utilizing Brain-Friendly Strategies*
Charlene Archibeque, San Jose State University
Debra Glaze, Portland State University
Lincoln Hall Recital Hall
Sponsored by Walton Music/GIA Publications

- 11:00 A.M.** Headliner Session: Simon Carrington: “A Conversation with John Eliot Gardiner”
Lincoln Hall Recital Hall
Sponsored by World Cultural Tours and Musical Resources
- 12:30 P.M.** Lunch Break (Choral Scholar Meeting)
- 1:00 P.M.** Registration re-opens until 2:30 P.M.
Fellowship Hall (Lower Level)
First Congregational Church
- 2:00 P.M.** Concert Session 3 – First Congregational Church
Temple University Concert Choir, Paul Rardin, conductor
University of Redlands Chapel Singers, Nicholle Andrews, conductor
University of Southern California Thornton Concert Choir,
Cristian Grases, conductor
- 3:30 P.M.** Break
- 4:00 P.M.** Headliner Session: Grete Pedersen
Open Rehearsal of Haydn *Mass in D Minor*, “ Lord Nelson”
First United Methodist Church
1838 SW Jefferson Street
- 5:30 P.M.** Dinner Break
- 6:30 P.M.** Registration re-opens until 8:00 P.M.
Saint Mary’s Cathedral of the Immaculate Conception
- 7:30 P.M.** Concert Session 4 – Saint Mary’s Cathedral of the Immaculate Conception
1716 NW Davis Street
Portland State University Chamber Choir, Ethan Sperry, conductor
Pacific Lutheran University Choir of the West, Richard Nance, conductor
--Conducted by Simon Carrington
- 10:00 P.M.** All-Conference Party – *Sponsored by ACFEA Tour Consultants*
Hilton Portland Skyline Level
All registered attendees are invited to this ticketed event
(Badges must be worn, tickets for one complimentary drink will be distributed at the door)

Saturday, November 14th

- 8:30 A.M.** Registration open until 10:30 A.M.
Fellowship Hall (Lower Level)
First Congregational Church
- 9:00 A.M.** Headliner Session: Simon Carrington
Conducting Masterclass
Featuring *Choro in Schola*, Bruce Browne, conductor
First Congregational Church
Sponsored by World Cultural Tours and Musical Resources

Marianne Gruzewski - MM Candidate,
Temple University, Paul Rardin

Shohei Kobayashi - MM Candidate,
University of Michigan, Jerry Blackstone

Amanda K. Weber—DMA Candidate,
University of Minnesota, Kathy Romey & Matt Mehaffey

10:30 A.M. Interest Session:

Music to Change the World: Composers Speak on Inspiration

Linda Tutas Haugen, composer

First Congregational Church

Sponsored by MusicFolder.com

11:30 A.M. Lunch Break

1:00 P.M. Concert Session 5 – First United Methodist Church

Portland State Man Choir

Portland State University Vox Femina

Portland State University Symphony Orchestra

Ethan Sperry and Ken Selden, conductors

Haydn *Mass in D Minor*, “Lord Nelson”

Conducted by Grete Pedersen

University of North Texas Collegium Musicum,

Richard Sparks, conductor

Oregon State University Chamber Choir,

Steven Zielke, conductor

3:30 P.M. NCCO Choral Series: New Compositions by Stephen Caldwell, Molly Joyce
and John Paul Rudoi

Lewis & Clark College Cappella Nova,

Katherine FitzGibbon, conductor

First United Methodist Church

4:30 P.M. Break

4:45 P.M. Panel Discussion: *Teaching Choral Literature at the Graduate Level*

Sharon Paul, University of Oregon, moderator

Edward Maclary, University of Maryland

David Rayl, Michigan State University

Giselle Wyers, University of Washington

First United Methodist Church

Sponsored by Voices of Ascension

6:00 P.M. Dinner Break

8:00 P.M. Closing Remarks and Announcements, Randi Von Ellefson, president-elect

Concert Session 6-

Saint Mary's Cathedral of the Immaculate Conception

Yale Schola Cantorum and Juilliard⁴¹⁵

David Hill, conductor

Choro in Schola

Music programs in our public schools have been struggling in recent years due to budget and staffing cuts. These programs are crucial for our young people, as they provide a context for teamwork and discipline skills, cultural discovery, engaging activities, and lifelong friendships.

Choro in Schola, a nonprofit organization founded in 2012 by Dr. Bruce Browne, seeks to “promote excellence in young choral singers in Oregon and Washington, and through example and coaching, raise student awareness and inspire expectations for achievement.”

CIS is expressly devoted to replenishing and assisting high school choral programs which have been depleted due to budget cuts and staff changes. We work by sending choirs of professional ensemble singers into local high schools to sing with, and for, student choirs during their regular class time.

The workshops include personalized breakout sessions for men and women, led by experienced choir teachers from Choro in Schola. Workshops concentrate on upgrading skills with regard to breath management, intonation, tone production, phrasing, articulation, and listening to one another for blend and balance.”

Conducting Masterclass

Dr. Bruce Browne is Emeritus Professor of Choral and Vocal Music at Portland State University. He was Artistic Director and Founder of Choral Cross Ties, Artistic Director of Portland Symphonic Choir, and co-founded Male Ensemble Northwest. He has been Guest Professor at University of Iowa; Boise State University; Oklahoma State University; and abroad at College of London and University of Guadalajara.

He received his PhD from the University of Washington under Rodney Eichenberger and has been privileged to work closely with Eric Ericson, Frieder Bernius, Robert Shaw, Andrew Parrott, Helmuth Rilling and James DePreist.

Choirs under his direction have sung by invitation at five National Conventions of ACDA, three of MENC, and one of ISME. His choirs have also appeared as guests of the countries of Greece, Spain, and Estonia, among others.

Browne has served on national committees of National Endowment for the Arts and the American Choral Directors Association, for which he was Northwest Regional President for two years. He has recorded on the labels of Freshwater Records, Telarc, Clarion, and Albany Records.

In 2015, he will appear as guest director/clinician in New York and Rhode Island, among other places. Two years ago he founded “Coro in Scuola” , a choir whose mission is to provide mentoring and promote excellence in at-risk high school choral programs.

In 2012, Browne was honored by the Northwest Chapter of American Choral Directors Association with their Northwest Leadership and Service award.

Dr. Browne is honored to be assuming Choral Teaching duties at the University of Puget Sound this semester while his colleague and friend, Dr. Steven Zopfi, is on sabbatical.

NCCO Choral Series Session

Presented by *Cappella Nova* from Lewis & Clark College

The music department at Lewis & Clark, a small private liberal arts college in Portland, Oregon, with 1900 undergraduates, provides an exceptional program with a wealth of opportunities for students interested in music. Rigorous programs in music theory, music history, composition, and performance prepare students for careers and graduate study in music. These course offerings are available to majors and non-majors within a rich liberal arts curriculum. Approximately 700 of Lewis & Clark's students take courses in music every year. Singers at Lewis & Clark may participate in one of the three choirs at the college, study voice with expert faculty, participate in opera and musical theater workshops, and take classes in vocal technique and song interpretation.

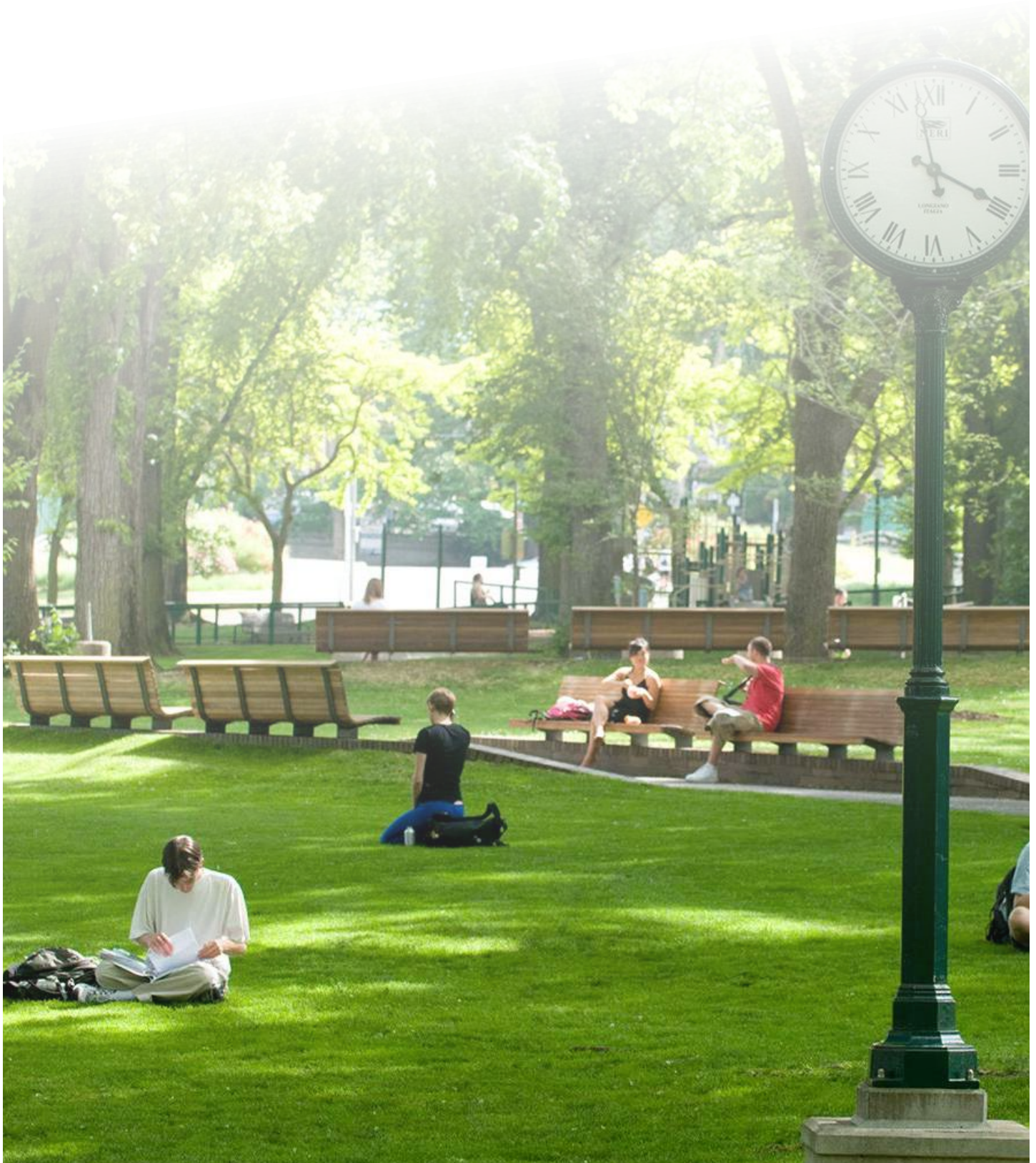
Cappella Nova is the premier chamber choir of Lewis & Clark College, touring annually and performing a wide range of repertoire, with a particular specialization in new music. In recent years, Cappella Nova has performed Bach's Magnificat, Martin's Mass for Double Choir, Renaissance motets, North African and Middle Eastern repertoire, and Latin American repertoire with resident conductor Maria Guinand. In the last five years, the choir has performed on tours in Egypt, Hawaii, Washington, British Columbia, and California. In 2014, Morten Lauridsen visited campus, coaching the choir on the *Mid-Winter Songs* and accompanying in performance. Last winter, Augusta Read Thomas visited and coached *The Rewaking*. Cappella Nova was invited to perform at the Oregon Music Educators Association conference in 2014 and collaborated with the Portland Chamber Orchestra by invitation in the spring of 2015. They are honored to present three new compositions of the NCCO Choral Series at the 2015 conference.

Katherine FitzGibbon is Associate Professor of Music, Director of Choral Activities, and Chair of the Department of Music at Lewis & Clark College. In 2014, she was an inaugural winner of the Lorry Lokey Faculty Excellence Award, honoring "inspired teaching, rigorous scholarship, demonstrated leadership, and creative accomplishments." At Lewis & Clark, she has conducted concerts including Mozart's Requiem, Orff's Carmina Burana, Carol Barnett's *The World Beloved: A Bluegrass Mass*, Britten's *Ceremony of Carols*, and the North American premiere of a work for symphonic chorus and Javanese gamelan.

As Artistic Director of Portland's professional Resonance Ensemble, she has conducted repertoire ranging from Schütz's *Singet dem Herrn* to Feldman's *Rothko Chapel* as part of innovative thematic concert programs. These programs represent collaborations between the Northwest's finest professional singers and visual artists, poets (including the Oregon Poet Laureate), actors, dancers, and other musical organizations including Third Angle New Music, FearNoMusic, Cascadia Composers, and the Portland Chamber Orchestra. Resonance has been called "one of the finest choirs in the Northwest" by *Willamette Week*, and Dr. FitzGibbon's interdisciplinary approach was cited in an article in the Wall Street Journal about Portland's collaborative arts scene.

Dr. FitzGibbon holds a Bachelor of Arts degree in music from Princeton University, Master of Music degree in conducting from the University of Michigan, and Doctor of Musical Arts degree in conducting from Boston University. She has presented research at conferences for the Institute of Advanced Study of the Social Sciences in Paris, France; the National Collegiate Choral Organization; and the American Choral Directors Association. In 2012, she received a Deutsche Akademische Austauschdienst fellowship (DAAD, the German

equivalent of a Fulbright) to travel to Berlin to conduct further research on Brahms reception, German Requiems, and the Third Reich. In 2014, her article on Max Reger appeared in *The Choral Scholar*, and in 2015, her book chapter on Gottfried Müller will appear in a volume, *Composing for the State*, published by Ashgate Press.



Thursday, November 12th

Concert Session 1 - First Congregational Church - 10:30 A.M.

The University of Southern Mississippi

The Southern Chorale

Gregory Fuller, conductor

Peegeldused tasasest maast (2013)..... Veljo Tormis/ Tõnu Kõrvits
(Reflections of a Plain Land)

Eesti Muusika Infokeskus

Jason Bergman, Flugelhorn

Claire Sanguinetti, Kantele

Canticle of the Sun (2014)..... Tõnu Kõrvits

Manuscript

- I. Most High
- II. Brother Sun
- III. Sister Moon
- IV. Brothers Wind and Air
- V. Most High
- VI. Sister Water
- VII. Brother Fire
- VIII. Mother Earth
- IX. Most High
- X. For Love of You
- XI. Sister Death
- XII. Praise and Bless

TEXTS AND TRANSLATIONS

CANTICLE OF THE SUN

Most high, all powerful, all good Lord!

All praise is Yours, all glory,
all honor, and all blessing.

To You, alone, Most High, do they belong.

No mortal lips are worthy to pronounce Your name.

Be praised, my Lord, through all Your creatures,
especially through my lord Brother Sun,
who brings the day;
and You give light through him.

And he is beautiful and radiant in all his splendor!
Of You, Most High, he bears the likeness.

Be praised, my Lord, through Sister Moon
and the stars; in the heavens
You have made them bright, precious and beautiful.

Be praised, my Lord, through Brothers Wind and Air,
and clouds and storms, and all the weather,
through which You give Your creatures sustenance.

Be praised, my Lord, through Sister Water;
she is very useful, and humble, and precious, and pure.

Be praised, my Lord, through Brother Fire,
through whom You brighten the night.
He is beautiful and cheerful, and powerful and strong.

Be praised, my Lord, through our sister Mother Earth,
who feeds us and rules us,
and produces various fruits with colored flowers and herbs.

Be praised, my Lord,
through those who forgive for love of You;
through those who endure sickness and trial.
Happy those who endure in peace,
for by You, Most High, they will be crowned.

Be praised, my Lord, through our sister Bodily Death,
from whose embrace no living person can escape.
Woe to those who die in mortal sin!
Happy those she finds doing Your most holy will.
The second death can do no harm to them.

Praise and bless my Lord, and give thanks,
and serve Him with great humility.

The Southern Chorale, the premier vocal ensemble at The University of Southern Mississippi, has a long history of excellence. Membership consists primarily of junior and senior voice majors and graduate students in voice and conducting. The School of Music at Southern Miss has approximately 500 majors and prides itself in its outstanding performing ensembles. The Southern Chorale has been chosen to appear by blind audition at ten different conventions over the past decade. In addition to being active in the Gulf Coast Region and United States, The Chorale has recently toured Romania, Hungary, England, Austria, The Czech Republic, Mexico, and Jamaica.

Gregory Fuller is a Professor of Music and the Director of Choral Activities at The University of Southern Mississippi. He conducts the Southern Chorale, Hattiesburg Choral Union, teaches in the graduate conducting program. He held similar appointments at The University of Missouri in Columbia and Briar Cliff University in Sioux City, Iowa. He has appeared throughout the United States as a conductor and has performed at national conventions of the American Choral Directors Association (ACDA), Music Educators National Conference (MENC), and now, the National Collegiate Choral Organization (NCCO). Active in orchestral and wind settings, Fuller is becoming known as a champion of new extended works. He has premiered six new manuscripts in the last decade. He holds degrees from Oklahoma Baptist University and the University of Missouri.

Riverside City College

Chamber Singers

John Byun, conductor

Eunyoung Sohng, accompanist

O magnum mysterium..... Hyo-Won Woo (b. 1974)

Chorus Center International

Saeya Saeya, Parang Saeya, Korean Folk Song..... Young-Ah Kim (b. 1972)

Manuscript

San Yoo Hwa..... Hyun-Chul Lee (b. 1973)

Chorus Center International

Gloria..... Hyo-Won Woo (b. 1974)

Chorus Center International

1. *Gloria in excelsis deo - Adam Couste and Gladys Bedoya, Soloists*
2. *Qui tollis peccata mundi - Erik Standifird, Soloist*
3. *Cum sancto spiritu*

TRANSLATIONS

O magnum mysterium - O great mystery and wonderful sacrament that even the animals saw the new born Lord lying in a manger. O blessed is the Virgin, whose womb was worthy to bear Christ the Lord. Alleluia

Saeya Saeya - Birds, birds, blue birds, do not disturb the green-bean* fields.
The farmers will cry if the flowers are dropped and lost.
Birds, birds, blue birds, sitting on our green-bean fields.
If the green-bean flowers dropped, the farmers will be angry and you will be thrashed.
Birds, birds, blue birds, sitting on our green-bean fields.
We see our fathers' and mothers' ghosts above those fields.
Birds, birds, blue birds, why did you fly in now?
Why did you fly in this spring when the pines and bamboos are barely green?

San yoo Hwa - In the mountains are blowing flowers. There, the flowers blow.
Autumn, spring, and summer through, There, the flowers blow.
In the mountains far and near, in the mountains everywhere.
There, the flowers bloom and blow. So lovely, wild, and fair.
In the mountains are singing birds. Where the flowers blow.
There they sing the seasons through because the flowers blow.
In the mountains are blowing flowers, and there the flowers wilt.
Autumn, spring, and summer through there the flowers wilt.

Gloria 1 - Gloria in excelsis Deo
Lord God, heavenly King,
O God, almighty Father.
Lord Jesus Christ, Only Begotten Son,
Lord God, Lamb of God, Son of the Father,

Glory to God in the highest,
and on earth peace to people of good will.

We praise you,
we bless you,
we adore you,
we glorify you,
we give you thanks for your great glory.

Gloria 2 – Qui tollis peccata mundi

You are seated at the right hand of the Father, have mercy on us.
you take away the sins of the world, have mercy on us;
Lord Jesus Christ, Only Begotten Son,
you are seated at the right hand of the Father, have mercy on us.

Gloria 3 – Cum sancto spiritu

Glory to God in the highest,
and on earth peace to people of good will.
We praise you,
we bless you,
we adore you,
we glorify you,
we give you thanks for your great glory,
Amen

The Riverside City College Chamber Singers have performed at the ACDA Western Divisional Conference in Tucson and Santa Barbara, the ACDA National Conference in Chicago and at the NCCO (National Collegiate Choral Organization) National Conference in Colorado. This year they have been selected to perform at the NCCO conference in Portland, OR and at the CASMEC conference in San Jose, CA. The Chamber Singers have competed nationally and internationally taking first place at the California International Choral Competition, The Eisteddfod Choral Competition in Wales, at the Yeosu International Choral Competition in Korea and at the Choral Competition in Spittal, Austria. They often have opportunities to perform with special guest artists such as Don Shelton (member of the Hi-Lo's), Grammy Award Winner Jon Secada, the TED Talks with Eric Whitacre, and as chorus for the Star Wars in Concert.

John Byun received his Bachelors of Music in Vocal Performance from the University of California, Irvine and his Masters in Choral Conducting from California State University, Long Beach. He is the director of Choral and Vocal Activities at Riverside City College, where he directs the Chamber Singers and the Vocal Jazz Ensemble. Mr. Byun is also the artistic director of the Temecula Valley Master Chorale. He has been the guest conductor for several district honor choirs, the SCVA Men's Honor Choir, the Central California Women's Honor Choir, Texas Honor Choir Region 9, the Clark County, NV Honor Choir, the North Carolina All State Honor Choir and for the Southern Invitational Choral Conference in Mississippi. Mr. Byun recently launched the *John Byun Choral Series* with Pavane Publishing, *O vos omnes and Sitivit anima mea* by Richard Burchard, *O Nata Lux, Born of Light* by Kevin Memley, and *Witness and Get Away Jordan* by Stacey Gibbs. He resides in Temecula, CA with his wife Mary and children Mikail and Jade.

Thursday, November 12th

Concert Session 2 - First Congregational Church—8:30 P.M.

Azusa Pacific University Chamber Singers

Michelle Jensen, conductor

in collaboration with Desmond Earley, University College Dublin

Music from the Emerald Isle

Molaimis go léir an tAon-Mhac Críost..... Ben Hanlon (b. 1952)
Contemporary Music Centre, Ireland CMC 6001

There is no rose..... Eric Sweeney (b. 1948)
Contemporary Music Centre, Ireland CMC 6001

Alleluia, Christus Resurrexit..... Colin Mawby (b. 1936)
Contemporary Music Centre, Ireland CMC 6001

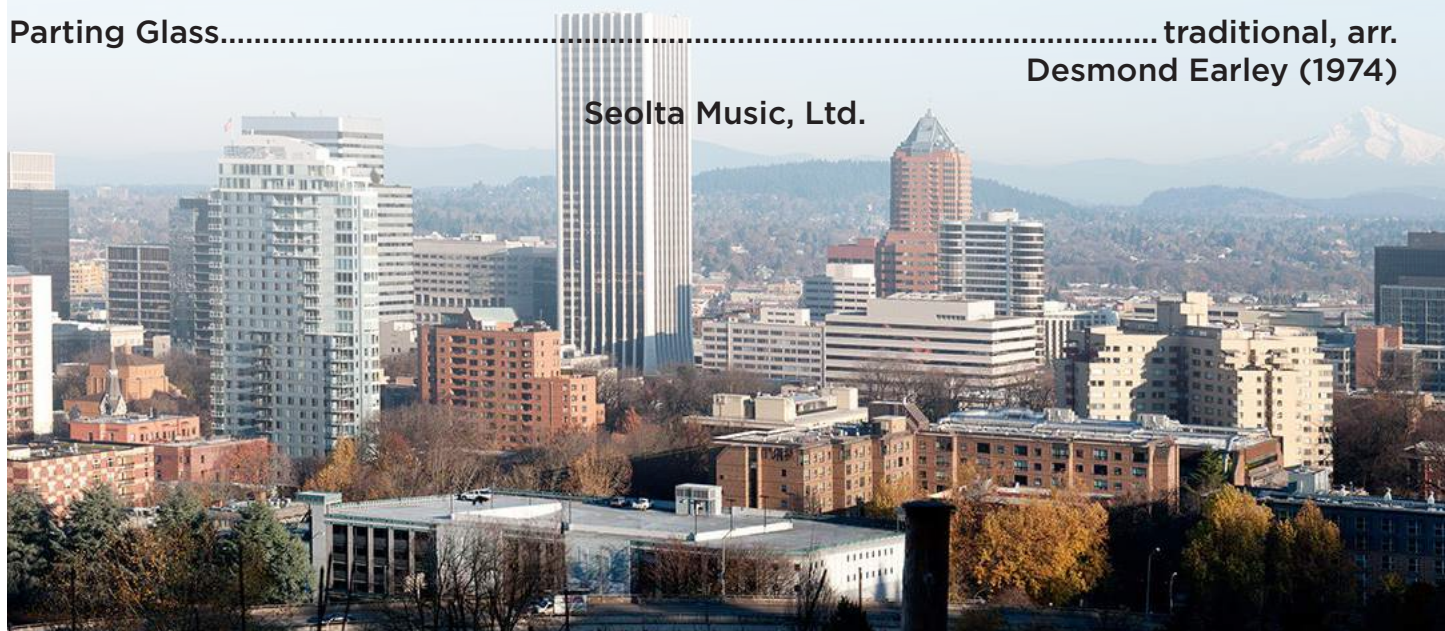
Coelos ascendit, hodie.....Charles Villiers Stanford (1852-1924)
from *Three Motets Op 38*
cpdl.org

Siúil a Rún.....traditional, arr.
Michael McGlynn (b. 1964)
Manuscript

Come Sleep..... Brian Boydell (1917-2000)
Contemporary Music Centre, Ireland CMC 6001

Geantraí..... traditional, arr.
Michael McGlynn (b. 1964)
Warner Chappell Music

Parting Glass..... traditional, arr.
Desmond Earley (1974)
Seolta Music, Ltd.



TEXTS AND TRANSLATIONS

Molaimis go leir an

Molaimis go léir
an tAon-Mhace Críost
A cheannaigh go daor ar an gcrois
chéasta sinn,
A thiocfaidh gan baol dár saor arís
Glóire do Dhia 'sna hArda.

Míle buíochas leat a Aon-Mhic mín
A céasadh, a rí is naofa dlí
Agus d'éalaigh saor on éag arís.
Glóire do Dhia 'sna hArda.

There is no rose

There is no rose of such virtue
As is the rose that bare Jesu
Alleluia.

For in this rose contained was
Heaven and earth in litel space;
Res miranda.

By that rose we may well see
There be one God in persons three.
Pares forma.

The angels sungen the shepherds to:
Gloria in excelsis Deo
Gaudeamus.

Leave we all this wordly mirth
And follow we this joyful birth.
Transeamus.

Alleluia, Christus Resurrexit

Alleluia, Christus resurrexit
Venite adoremus, alleluia

Coelos ascendit hodie

Coelos ascendit hodie
Jesus Christus Rex Gloriæ, Alleluia!
Sedet ad Patris dexteram
Gubernat cœlom et terram. Alleluia!
Iam finem habent omnia
Patris Davidis carmina.
Iam Dominus cum Domino, Alleluia!
Sedet in Dei solio:

Let us all praise Christ,

Let us all praise Christ
the Only Son of God
Who was crucified and bought us
dearly on the cross,
Who will surely come again to set us free.
Glory be to God on High.

Let us all praise the gentle Only Son
Who was crucified, O holy King of Justice
And who was freed again from death.
Glory be to God on High

Alleluia, Christ is risen

Alleluia, Christ is risen
Come, let us adore him, alleluia

Today into the heavens has ascended

Today into the heavens has ascended
Jesus Christ, the King of Glory, Alleluia!
He sits at the Father's right hand,
And rules heaven and earth, Alleluia!
Now have been fulfilled all of
Father David's songs.
Now God is with God, Alleluia!
He sits upon the royal throne of God,

In hoc triumph maximo, Alleluia!
Benedicamus Domino.
Laudetur Sancta Trinitas,
Deo dicamus gratias,
Alleluia! Amen.

Siúil a Rún

Siúil, siúil, siúil a rún
Siúil go sochair agus siúúil go ciúin.
Siúil go doras agus ealaí liom

Siúil, siúil, siúil a rún
Siúil go sochair agus siúúil go ciúin.
Siúil go doras agus ealaí liom

Siúil, siúil, siúil a rún
Siúil go sochair agus siúúil go ciúin.
Siúil go doras agus ealaí liom

Come Sleep

Come sleep and with thy sweet deceiving
Lock me in delight awhile;
Let some pleasing dreams beguile
All my fancies; that from thence
There may steal an influence
All my powers of care bereaving.

Though but a shadow, but a sliding,
Let me have some little joy.
We that suffer long annoy
Are contented with a thought
Through an idle fancy wrought:
O let my joys have some abiding.

In this, his greatest triumph, Alleluia!
Let us bless the Lord:
Let the Holy Trinity be praised,
Let us give thanks to the Lord,
Alleluia! Amen.

Walk My Love

I wish I was on yonder hill.
'Tis there I'd sit and cry my fill,
And every tear would turn a mill.
I wish I sat on my true love's knee
Many a fond story he told to me.
He told me things that ne're shall be.

Walk, my love
Go quietly, and go peacefully.
Go to the door and fly with me.

His hair was black his eye was blue.
His arm was strong, his word was true.
I wish in my heart I was with you.

Walk, my love
Go quietly, and go peacefully.
Go to the door and fly with me.

I'll dye my petticoats, I'll dye them red.
Around the world I'll beg my bread,
'til I find my love alive or dead.

Walk, my love
Go quietly, and go peacefully.
Go to the door and fly with me.

Geantraí

Caithfimid suas is suas
Caithfimid suas go heasc í
Caithfimid suas is suas
I seachain a chroí na pleasc í

Déanfaidh sí damhs' is damhs'
Déanfaidh sí damhs' le pléisiúr
Déanfaidh sí damhs' is damhs'
Mé fein 'sí féin le chéile

Caithfimid suas is suas
Caithfimid suas an pháiste
Caithfimid suas is suas
I 'stiocfaidh sí 'nuas amárach

The Parting Glass

Oh, all the money that e'er I had,
I spent it in good company,
And of all the harm that e'er I've done,
Alas it was to none but me.
And all I've done for want of wit
to my mem'ry now I can't recall;
So fill to me your parting glass,
Goodnight and joy be with you all.

Of all the comrades that e'er I had,
They're sorry now for my goin' away;
And of all the sweethearts that e'er I've had
They would wish me one more day to stay.
But since it falls unto my lot
that I should rise and you should not,
I'll gently rise an' softly call,
Goodnight and joy be with you all.

A man may drink an' not be drunk;
A man may fight an' not be slain;
A man may court a pretty girl,
And perhaps be welcom'd home again.
But since it has so order'd been
a time to rise an' a time to fall,
Fill to me your parting glass,
Goodnight and joy be with you all.
So goodnight and joy be with you all.

Happy Song

We must toss her up and up
We must toss her up gently
We must toss her up and up
Hopefully she will not explode

She will dance and dance
She will dance with pleasure
She will dance and dance
Myself and her together

We must toss her up and up
We must toss the child up
We must toss her up and up
And she will come down tomorrow

Founded in 2000, the **Azusa Pacific University Chamber Singers** is a 30-voice mixed ensemble. Under the direction of Michelle Jensen, they have toured Australia, Austria, Czech Republic, England, Germany, Ireland, Italy, New Zealand and Wales, with featured performances at the Sydney Opera House and St. Peter's Basilica in the Vatican, the Sistine Chapel, Thomas Kirche in Leipzig, Basilica San Marcos in Venice, and a special commemoration concert for the 75th anniversary at Buchenwald Concentration Camp. The APU Chamber Singers has collaborated with artists and composers including Morten Lauridsen, Eric Whitacre, Frank Ticheli, Desmond Earley, Gareth Malone, Hila Plitmann, Ben Bram and Ralph Carmichael.

In July 2013, the Chamber Singers was selected to represent the United States at the 50th International Competition of Choirs in Spittal an der Drau, Austria where they were awarded first place in every category and received the Ferdinand Grossman Award for best performance of a contemporary work for their performance of Eric Whitacre's "With a Lily in Your Hand." This past summer they competed in the prestigious "Choir of the World" competition at the Eisteddfod in Llangollen, Wales where they won three first place and three second place prizes. This past September they were the featured ensemble at the "Voci nella Citta" and "Voci d'Europa" Festivals in Sardinia, Italy. This is their second performance at an NCCO national conference.

Michelle Jensen is a choral director, clinician, and teacher. Currently conducting the Chamber Singers and teaching Music Education at Azusa Pacific University, she has also served as an adjunct instructor at the University of Southern California where she earned her BM, MME in Music Education and DMA (ABD) in Choral Music. Michelle was a member of both SAG and AFTRA with an extensive performance resume including commercials, voice-overs, music videos, guest-star roles on television and live performances. Prior to joining the faculty at APU, she was the founding director of the choral program at Burbank High School and choreographed for many programs across North America, including John Burroughs High School and the Youth Singers of Calgary. Under her direction, The APU Chamber Singers was invited to perform for the National Collegiate Choral Organization National Conference in Fort Collins, Colorado in 2011. The following convention (Charleston, South Carolina, 2013) she presented a session on the Physiology of Conducting and the conductor's physical health. Michelle continues to serve as a clinician, adjudicator, honor choir conductor, choreographer, and guest artist throughout the United States and abroad.

Described by the Irish Times as "enterprising and wide-ranging," **Desmond Earley** has established a reputation as one of Ireland's foremost choral directors and early keyboard specialists. A College Lecturer in Performance Studies and Artistic Director of the UCD 'Ad Astra' Academy, Earley is the founding Artistic Director of the Choral Scholars of University College Dublin. He holds a DMus Performance degree on the harpsichord from the Royal Irish Academy of Music, having studied previously at the Universität für Musik und darstellende Kunst, Wien, at the DIT Conservatory of Music and Drama, and at University College Dublin. A keen early music expert, he is the founding director of The Earley Musicke Ensemble, a group that specializes in the performance of lesser-known works by Baroque composers.

As a respected consort instrumentalist and director, Desmond has played with many of the world's finest ensembles including the Irish Baroque Orchestra, the RTÉ Concert Orchestra, Ensemble eX, the European Union Chamber Orchestra and the English Chamber Orchestra. Konrad Junghänel, Christopher Hogwood, Roy Goodman, Sir James Galway, and Bernadette Greevy are among the world-class musicians with whom Desmond has collaborated.

As a celebrated composer and arranger, Earley has published works with Music Sales (UK), Hal Leonard Corporation (USA), Alliance Music (USA) and with Seolta Music (Irl) for whom he is editor of the 'College Choral Series'. In recent years he has worked on projects for The Gate Theatre, orchestral arrangements for the RTÉ Concert Orchestra, and choral arrangements for the London-based professional choir, Tenebrae (Nigel Short), which were debuted at the 2013 St Riquier Festival in France.

University of Louisville Cardinal Singers

Kent Hatteberg, conductor

Sanctus (Missa Hodie Christus natus est).....Giovanni Pierluigi da Palestrina
(1525/26 – 1594)

cpdl.org

Ave maris stella..... Blake Wilson (b. 1994)
Manuscript

O gloriosa Virginum..... Krzysztof Penderecki (b. 1933)
Schott Music SKR 20062

Ach, arme Welt (Opus 110 Nr. 2)..... Johannes Brahms (1833 – 1897)
cpdl.org

A Soldier's Mother's Lullaby (premiere)..... Eriks Ešņvalds (b. 1977)
Commissioned by the University of Louisville
Manuscript

Nunc Dimittis..... Gustav Holst (1874 – 1934)
Novello & Co Ltd. #NOV290459R (HL.14015253)

TEXTS AND TRANSLATIONS

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.

Ave maris stella

Ave, maris stella, Dei Mater alma,
atque semper Virgo, felix caeli portas.
tal.
Sumens illud Ave Gabrielis ore,
funda nos in pace, mutans Evae nomen.

Hail, star of the sea, loving Mother of God,
and Virgin immortal, Heaven's blissful por-
tal.

Receiving that "Ave" from Gabriel's mouth
reversing the name of "Eva," establish
us in peace.

Solve vincla reis, profer lumen caecis,

Break the chains of sinners, bring light to
the blind,

mala nostra pelle, bona cuncta posce.

Monstra te esse matrem,

sumat per te preces,
qui pro nobis natus tulit esse tuus.
Virgo singularis, inter omnes mitis,

nos culpis solutos, mites fac et custos.

Vitam praesta puram, iter para tutum,
ut videntes Jesum, semper collaetemur.

Sit laus Deo Patri,
summo Christo decus,
Spiritus Sancto, tribus honor unus.

Amen.

O gloriosa Virginum

O gloriosa Virginum
sublimi inter sidera:
qui te, creavit, parvulum
lactente nutris ubere.

Quod Heva tristis abstulit,
tu reddis almo germine:
intrent ut astra flebiles,
caeli recludis cardines.

Tu Regis alti ianua,
et aula lucis fulgida:
vitam datam per Virginem,
gentes redemptae plaudite.

Jesu, tibi sit gloria,
qui natus es de Virgine,
cum Patre, et almo Spiritu,
in sempiterna saecula.

drive away our evils, and ask for all
good things.

Show yourself to be a mother, that,
through you,
he may accept our prayers,
he who, born for us, chose to be your Son.
O incomparable Virgin, meek above
all others,
make us, absolved from sin, meek
and chaste.

Keep our life pure, make the journey safe,
so that, seeing Jesus, we may always
rejoice together.

Let there be praise to God the Father,
and glory to Christ the most High,
and to the Holy Spirit, and to the Three be
one honor.

Amen.

O thou glorious among virgins,
sublime amid the stars:
He who was thy Creator, now a tiny child,
with milk thou feedest at thy breast.

What Eve unhappily lost,
Thou restorest in thy dear offspring:
to give entrance into the skies to the sorrowful,
of Heaven thou openest the gates.

Thou of the King most high art the gate,
and the hall of light all gleaming;
life given through the Virgin,
Ye nations redeemed acclaim!

Jesus, to Thee be glory,
who hast been born of a Virgin,
with the Father and with the loving Spirit,
unto everlasting ages.

Ach, arme Welt (Op. 110 Nr. 2)

Ach, arme Welt, du trügest mich,
Ja, das bekenn' ich eigentlich,
Und kann dich doch nicht meiden.

Du falsche Welt, du bist nicht wahr,
dein Schein vergeht, das weiß ich zwar,
mit Weh und großem Leiden.

Dein Ehr,' dein Gut, du arme Welt,
im Tod, in rechten Nöten fehlt,
Dein Schatz ist eitel falsches Geld,
Dess hilf mir, Herr, zum Frieden.

Ah, wretched world, you deceive me,
yes, that I admit freely,
and yet I cannot avoid you.

You false world, you are not true;
your luster fades, that I certainly know,
in woe and great sorrow.

Your glory, your goodness, you
wretched world,
in death and real misery vanish;
your treasure is nothing but false money.
Help me, Lord, to find peace.

A Soldier's Mother's Lullaby

Anthem for Doomed Youth - Wilfred Owen

What passing-bells for these who die as cattle?
Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons.
No mockeries now for them; no prayers nor bells;
Nor any voice of mourning save the choirs, -
The shrill, demented choirs of wailing shells;
And bugles calling for them from sad shires.
What candles may be held to speed them all?
Not in the hands of boys but in their eyes
Shall shine the holy glimmers of goodbyes.
The pallor of girls' brows shall be their pall;
Their flowers the tenderness of patient minds,
And each slow dusk a drawing-down of blinds.

A Soldier's Mother's Lullaby - Jack Whelan

Now at twilight she's dreaming of the days long ago,
Mid'st the fireside gleaming and the dim candles glow;
While she's humming a lullaby tender and so sweet,
As she did when she fondled his baby feet;
As the wind glows oh how the the cradle will rock,
She softly hums while he goes "O'er the Top."
She's softly sighing, May heaven guide him!
That's a soldier's mother's lullaby.

Nunc dimittis

Nunc dimittis servum tuum, Domine,
secundum verbum tuum in pace.
Quia viderunt oculi mei salutare tuum,
Quod parasti ante faciem
omnium populorum,
Lumen ad revelationem gentium,
et gloriam plebis tuae Israel.

Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum.
Amen.

Now let thy servant depart in peace, O
Lord,
according to thy word.
For my eyes have seen thy salvation,
Which thou hast prepared
before the face of all peoples,
A light as revelation to the Gentiles,
and a glory of thy people Israel.
(Luke 2:29-32)

Glory be to the Father, and to the Son,
and to the Holy Spirit.
As it was in the beginning,
is now, and ever shall be,
world without end.
Amen.

The **University of Louisville Cardinal Singers**, founded in 1970 as an outreach organization for the University of Louisville, continue their outreach mission locally, nationally, and internationally, offering workshops, performing at choral conventions, and competing/performing on the international stage. Highlights include performances at the Taipei International Choral Festival (Taiwan, 2015 and 2010) the Singapore International Choral Festival (2015), the U.S./Cuba Choral Symposium (2012), the Beijing International Choral Festival (China, 2010), and the 7th World Symposium on Choral Music (Kyoto, Japan, 2005). Other competition and festival performances have taken them to Korea (Yeosu International Choir Competition, Grand Prix of Choral Music), Vietnam (Vietnam International Choir Competition in Hôi An), Germany (Marktoberdorf, Harmonie-Festival, Mainhausen Chortagen, Bremen Choir Olympics, Brahms Competition), Estonia (Voices of the Baltics), and Spain (Tolosa Choral Contest). They have performed at several regional and national ACDA and NCCO conventions, and will perform at the 2016 ACDA Southern Division Convention in Chattanooga.

The Singers rehearse twice weekly on the University of Louisville campus. Several are members of the Collegiate Chorale, who have appeared at regional and national ACDA, NCCO, and MENC conventions and regularly perform with the Louisville Orchestra.

Kent Hatteberg earned his bachelor's degree in piano and voice from the University of Dubuque and the master's and doctoral degrees in choral conducting from The University of Iowa, where he studied with Don V Moses. Named a Fulbright Scholar in 1990, he pursued research on Felix Mendelssohn in Berlin. He conducted the world premiere of Mendelssohn's Gloria in 1997. He previously taught at Sam Houston State University (Huntsville, TX), Washington High School (Cedar Rapids, IA), and Solon Jr.-Sr. High (Solon, IA).

Dr. Hatteberg received the University of Louisville Distinguished Faculty Award for Scholarship, Research, and Creative Activity in the Performing Arts in 2015 and 2010, the KCDA Robert A. Baar Award for choral excellence in 2008, and the University of Dubuque Career Achievement Award in 2008. He was selected for the International Who's Who in Choral Music in 2007 and was named KMEA College/University Teacher of the Year in 2004 and a University of Louisville Faculty Scholar in 2002. He is a frequent guest conductor, adjudicator, and clinician, most recently in Hungary, Austria, Korea, Spain, and the U.S. He founded the Louisville Chamber Choir in 2013.

Friday, November 13th

Concert Session 3 - First Congregational Church—2:00 P.M.

Temple University Concert Choir

Paul Rardin, conductor

Kim Barroso, pianist

Philadelphian Chant: Vincent Persichetti at 100

Song of Peace..... Vincent Persichetti (1915-1987)

Elkan-Vogel 362-03336

Mass..... Persichetti

Elkan-Vogel 462-00012

Kyrie
Gloria
Credo
Sanctus
Agnus Dei

Two Cummings Choruses..... Persichetti

sam was a man

G. Schirmer HL50303310

uncles

Elkan-Vogel 362-01225

TEXTS AND TRANSLATIONS

Song of Peace -Poet: anonymous

Peace, O Lord. Alleluia.

These tears are the night.

O God, let us walk in Thy Light. Alleluia.

O God, give us Peace. Fear not, my soul.

Alleluia. Peace.

Mass

Kyrie

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord have mercy.

Christ have mercy.

Lord have mercy.

Gloria

Gloria in excelsis Deo.

Et in terra pax

hominibus bonae voluntatis.

Laudamus te. Benedicimus te.

Adoramus te. Glorificamus te.

Glory to God in the highest.

And on earth peace

to all those of good will.

We praise thee. We bless thee.

We worship thee. We glorify thee.

Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
begotten Son.

Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi,

miserere nobis.

Qui tollis peccata mundi,

suscipe deprecationem nostram.

Qui sedes ad dexteram Patris,

miserere nobis.

Quoniam tu solus sanctus.

Tu solus Dominus.

Tu solus altissimus, Jesu Christe.

Cum Sancto Spiritu

in gloria Dei Patris. Amen.

Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium, et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de caelis.
Et incarnatus est de Spiritu Sancto

We give thanks to thee
according to thy great glory.
Lord God, Heavenly King,
God the Father almighty.
Lord Jesus Christ, the only

Lord God, Lamb of God,
Son of the Father.
Thou who takest away the
sins of the world,
have mercy upon us.
Thou who takest away the
sins of the world,
receive our prayer.
Thou who sittest at the right hand of
the Father,
have mercy upon us.
For Thou alone art holy.
Thou alone art the Lord.
Thou alone art the most high,
Jesus Christ.
With the Holy Spirit
in the glory of God the
Father. Amen.

I believe in one God,
The Father Almighty,
maker of heaven and earth,
of all things visible and invisible.
And I believe in one Lord, Jesus Christ,
the only begotten Son of God,
born of the Father before all ages.
God from God, Light from Light,
True God from True God.
Begotten, not made,
of one substance with the Father,
by whom all things were made.
Who for us
and for our salvation
came down from heaven.
And was incarnate by the
Holy Spirit

ex Maria Virgine. ET HOMO FACTUS EST.
Crucifixus etiam pro nobis sub Pontio Pilato:

passus, et sepultus est.
Et resurrexit tertia die,
secundum Scripturas.
Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
iudicare vivos et mortuos:
cujus regni non erit finis.
Et in Spiritum Sanctum
Dominum, et vivificantem:
qui ex patre filioque procedit.

Qui cum Patre et Filio

simul adoratur et conglorificatur:
qui locutus est per Prophetas.
Et unam, sanctam, catholicam
et apostolicam Ecclesiam.
Confiteor unum baptismum
in remissionem peccatorum.
Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.

Hosanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata mundi,

miserere nobis.

Agnus Dei, qui tollis peccata mundi,

miserere nobis.

Agnus Dei, qui tollis peccata mundi,

dona nobis pacem.

of the Virgin Mary. And was made man.
Crucified also for us under
Pontius Pilate,
he suffered, and was buried.
And on the third day he rose again,
according to the Scriptures.
He ascended into heaven and
he sits at the right hand of the Father.
He shall come again with glory
to judge the living and the dead;
and of his kingdom there will be no end.
And I believe in the Holy Spirit,
the Lord and giver of life,
who proceeds from the Father and
the Son
who together with the Father and
the Son
is adored and glorified,
who spoke to us through the Prophets.
And I believe in one, holy, catholic
and Apostolic Church.
I confess one baptism
for the remission of sins.
I await the resurrection of the dead,
and the life of the world to come. Amen.

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is he who comes in the name of
the Lord.
Hosanna in the highest.

Lamb of God, who takest away the sins
of the world,
have mercy upon us.
Lamb of God, who takest away the sins
of the world,
have mercy upon us.
Lamb of God, who takest away the sins
of the world,
grant us peace.

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sam was a man - Poem by E.E. Cummings

sam was a man
rain or hail
sam done
the best he kin
till they digged his hole

sam was a man
stout as a bridge
rugged as a bear
slickern a weazel
how be you

(sun or snow)
gone into what
like all them kings
you read about
and on him sings
a whippoorwill;

heart was big
as the world aint square
with room for the devil
and his angels too
yes,sir

what may be better
or what may be worse
and what may be clover
(nobody'll know)

sam was a man
grinned his grin
done his chores
laid him down.

sleep well

uncles - Poem by E.E. Cummings

my uncle Daniel fought in the civil war band
and can play the triangle like the devil)

my uncle Frank has done nothing for many year but fly kites
and when the string breaks
(or something)
my uncle Frank breaks into tears.

my uncle Tom knits
and is a kewpie above the ears
(but my uncle Ed
that's dead from the neck up
is lead all over Brattle street
by a castrated pup



Praised for “professional musicianship” and “rich, free sound” (Boston Music Intelligencer), the **Temple University Concert Choir** has enjoyed a regional and national reputation for excellence and versatility. The choir is comprised of undergraduate and graduate students at the Boyer College of Music and Dance. In addition to performing the great masterworks of the choral and choral/orchestral canon, the choir is committed to the performance of new American choral music and has presented many first Philadelphia performances, including Robert Moran’s *Hagoromo*, Alfred Schnittke’s *Requiem*, Arvo Pärt’s *Passio Nostri Jesu Christi Secundum Joannem*, Eriks Ešenvalds’s *Three Teasdale Poems*, and Donald McCullough’s *Song of the Shulamite*.

The Concert Choir has performed at National and Eastern Division conferences of the American Choral Directors Association in 1995, 2000, 2004, and 2008, at the inaugural conference of the National Collegiate Choral Organization in 2006, and at Alice Tully Hall with Manhattan Concert Productions in 2013. It has performed across the United States as well as China, Hong Kong, Venezuela, and Puerto Rico, and has sung for some of the world’s great conductors, including Yannick Nézet-Séguin, Eugene Ormandy, Riccardo Muti, Leopold Stokowski, Klaus Tennstedt, Zubin Mehta, Carlo Maria Giulini, Krzysztof Penderecki and Hellmuth Rilling.

The choir has performed under the distinctive leadership of Elaine Brown, Robert Page, and Alan Harler, and since 2011 has been conducted by Paul Rardin.

Paul Rardin is Elaine Brown Chair of Choral Music at Temple University, where he conducts the Concert Choir, teaches graduate conducting, and oversees the seven-choir program at Temple’s Boyer College of Music and Dance. He is also Artistic Director of Mendelssohn Club of Philadelphia. Rardin previously taught at the University of Michigan and Towson University, where his choirs appeared with the Kirov Orchestra of the Mariinsky Theatre, Baltimore Symphony Orchestra, and Baltimore Choral Arts Society. Under his direction the University of Michigan Men’s Glee Club performed at the 2010 American Choral Directors Central Division Convention, and in 2015 the Temple University Concert Choir performed with the Philadelphia Orchestra in Bernstein’s *MASS* under the direction of Yannick Nézet-Séguin.

Rardin has served as a guest conductor for all-state choirs in fifteen states, for divisional honor choirs for the ACDA and Music Educators National Conference, and for Manhattan Concert Productions at Lincoln Center. He has presented clinics for state, regional, and national conferences of the American Choral Directors Association. His engagements for 2015-2016 include conducting the Temple University Concert Choir in conference presentation for ACDA Eastern Division; guest conducting the Ohio All-State chorus and PMEA District 12 chorus; and guest conducting at Carnegie Hall with Manhattan Concert Productions.

Rardin is a graduate of Williams College and the University of Michigan, where he received the M.M. in composition and the D.M.A. in conducting. He has studied conducting with Theodore Morrison, Jerry Blackstone, and Gustav Meier, and composition with Leslie Bassett, George Wilson, and Robert Suderburg. He has also participated in conducting master classes with Helmuth Rilling, Charles Bruffy, and Dale Warland. His arrangements of spirituals and folk songs are published by Santa Barbara Music Publishing, and his articles, many on the topic of contemporary music, have appeared in the ACDA publications *Choral Journal*, *Troubadour*, *Resound*, and *Bel Canto*.

Rardin lives in suburban Philadelphia with his wife, Sandy.

University of Redlands Chapel Singers

Nicholle Andrews, conductor

Music of Living Composers

Sometimes I Feel Alive..... Julian Wachner (b. 1969)

ECS Publishing No. 5847

- I. there is a moon sole
- II. as is the sea marvelous
- III. somewhere i have never travelled

SUN..... R. Murray Schafer (b. 1933)

Arcana Editions

A Lover's Journey..... Libby Larsen (b. 1950)

G. Schirmer/AMP No. 50499293

- I. In The Still Garden
- III. Will, you, nill you

TEXTS

Sometimes I Feel Alive

I. there is a moon sole

Poems by E. E. Cummings

there is a
moon sole
in the blue
night

amorous of waters
tremulous,
blinded with silence the
undulous heaven yearns where

in tense starlessness
anoint with ardor
the yellow lover

stands in the dumb dark
svelte
and
urgent

(again
love i slowly
gather
of they languorous mouth the

thrilling
flower)

II. as is the sea marvelous

as is the sea marvelous
from god's
hands which sent her forth
to sleep upon the world

and the earth withers
the moon crumbles
one by one
stars flutter into dust

but the sea
does not change
and she goes forth out of hands and
she returns into hands

and is with sleep....

love.
the breaking

of your
soul upon my lips.

III. somewhere I have never travelled

somewhere i have never travelled, gladly beyond
any experience. your eyes have their silence:
in your most frail gesture are things which enclose me,
or which i cannot touch because they are too near.

your slightest look easily will unclose me
though i have closed myself as fingers.
you open always petal by petal myself as Spring opens
(touching skillfully, mysteriously) her first rose

or if your wish be to close me, i and
my life will shut very beautifully, suddenly,
as when the heart of this flower imagines
the snow carefully everywhere descending;

nothing which we are to perceive in this world equals
the power of your intense fragility: whose texture
compels me with the colour of its countries,
rendering death and forever with each breathing

(i do not know what it is about you that closes
and opens; only something in me understands
the voice of your eyes is deeper than all roses)
nobody, not even the rain, has such small hands

SUN

"The text of "SUN" consists of words for sun from around the world, starting in the Far East and travelling, via Asia, Europe and Africa to the Americas. The piece takes the form of a day in the life of the sun, beginning with the soft light of dawn, rising to the great energy of the noon heat, then cooling to end quietly with the twilight."

Program notes by R. Murray Schafer

A Lover's Journey

I. In The Still Garden

James Joyce (1882-1941), "Simples"

*O bella bionda,
Sei come l'onda!*

Of cool sweet dew and radiance mild
The moon a web of silence weaves
In the Still garden where a child
Gathers simple salad leaves.

A moondew stars her hanging hair,
And moonlight touches her young brow;
And, gathering in, she sings an air:
"Fair as the wave is, fair art thou."

Be mine, I pray, a waxen ear
To Shield me from her childish croon,
And mine a shielded heart to her
Who gathers simples of the moon.

III. Will, you, nill you

William Shakespeare
The Taming of the Shrew

Will you, nill you, I will marry you.

The University of Redlands Chapel Singers is an advanced 25-voice chamber choir composed of undergraduate and graduate students. Founded in 1965, the ensemble has a long tradition of musical excellence. Chapel Singers regularly performs concerts, church services, and educational workshops in Southern California. The ensemble has toured extensively in the United States and internationally. Under the direction of Nicholle Andrews, Chapel Singers has been invited to perform at the Sixth National Collegiate Choral Organization National convention in Portland, Oregon as well as the 2016 California All-State Music Education Conference in San Jose.

Originally from Newfoundland and Labrador, Canada, **Nicholle Andrews** is Director of Choral Studies at the University of Redlands. Under her direction, the choral ensembles at the Redlands have performed at national and international festivals. She is in high demand across North America as a conductor, adjudicator, and clinician.

Andrews has worked with composers William Bolcom, Joan Tower, Libby Larsen, Gunther Schuller, Imant Raminsh, R. Murray Schafer, Alcides Lanza, and Krzysztof Penderecki, and eminent conductors Bramwell Tovey, Sir David Willcocks, Bobby McFerrin, Tõnu Kaljuste, Georg Tintner, Lydia Adams, and Jon Washburn.

At the University of Redlands, Andrews' areas of specialization include choral conducting and ear training. She also offers a graduate seminar on performance anxiety, an undergraduate course on understanding contemporary music titled Ear Cleaning, and a Freshmen Music Seminar.

Andrews is currently a trainee as a body mapping clinician (Andover Educator). Her areas of research include the study of performance anxiety in musicians; the study of pitch perception; and the study of awareness of the body through conducting. Her publications can be found in sources such as the Journal of Research in Music Education.

In January 2013, Andrews created the University of Redlands Youth Choir as a training program for children from surrounding communities, and music education students at the university. The program is now in its third year and has grown in numbers allowing the creation of a training chorus (ages 5-8) as a feeder ensemble for the youth choir (ages 9-16).

Andrews was technical director of the international non-competitive festival of choral music, Festival 500 Sharing the Voices from 1999 to 2005. This heralded choral festival and academic symposium bring together singers, conductors and scholars from cultures worldwide. She served as special programs coordinator at the Banff Center for Fine Arts Music and Sound department in 1999 and 2002.

Having completed her doctorate and master's in choral conducting at McGill University, Andrews studied with Professor Iwan Edwards, Dr. John Baboukis, and Dr. Julian Wachner. While at McGill University she taught musicianship, instrumental conducting and choral conducting. She completed a double degree of Bachelors of Music in oboe performance and music education at Memorial University of Newfoundland where she studied conducting with Dr. Douglas Dunsmore.

Andrews has also taught music (kindergarten to grade 12) in several public schools throughout Canada and England.

The University of Southern California Thornton Concert Choir

Cristian Grases, conductor

Pater Noster..... Alberto Grau (b. 1937)
earthsongs

Tres Epitafios..... Rodolpho Halffter (1900 – 1987)

Peer International

- I. Para la Sepultura de Don Quijote
- II. Para la Sepultura de Dulcinea
- III. Para la Sepultura de Sacho Panza

Pórtico.....Wilma Alba Cal (b. 1988)

Manuscript

Encore un Mystère (World Premiere)..... Beatriz Bilbao (b. 1951)

Manuscript

Bin-Nam-Ma..... Alberto Grau (b. 1937)

earthsongs

TEXTS AND TRANSLATIONS

Pater Noster

Pater noster, qui es in caelis:
sanctificetur nomen tuum.
Adveniat regnum tuum.
Fiat voluntas tua,
sicut in caelo, et in terra.
Panem nostrum quotidianum
da nobis hodie.
Et dimitte nobis debita nostra,
sicut et nos dimittimus
debitoribus nostris.
Et ne nos inducas in tentationem
sed libera nos a malo.
Amen.

- based on Matthew 6:9-73 and Luke 11:2-4

Tres Epitafios

I. Para La Sepultura de Don Quijote

Yace aquí el Hidalgo fuerte
que a tanto extremo llegó
de valiente, que se advierte
que la muerte no triunfó
de su vida con su muerte.

Tuvo a todo el mundo en poco;
fue el espantajo y el coco
del mundo, en tal coyuntura,
que acreditó su ventura
morir cuerdo y vivir loco.

II. Para La Sepultura de Dulcinea

Reposa aquí Dulcinea;
y, aunque de carnes rolliza,
la volvió en polvo y ceniza la
muerte espantable y fea.

Fue de castiza ralea,
y tuvo asomos de dama;
del gran Quijote fue llama,
y fue gloria de su aldea.

III. Para La Sepultura de Sancho Panza
Sancho Panza es aqueste, en cuerpo chico,
pero grande en valor, imilagro extraño!
Escudero el más simple y sin engaño

que tuvo el mundo, os juro y certifico.

Our Father

Our Father, who art in heaven:
hallowed be thy name:
Thy kingdom come.
Thy will be done
on earth as it is in heaven.
Give us this day our
daily bread.
And forgive us our debts,
as we forgive
our debtors.
And lead us not into temptation.
But deliver us from the evil one.
Amen.

Three Epitaphs

I. For the Tomb of Don Quixote

Here he lies, the Hidalgo,
both strong and valiant,
to such extremes was his bravery carried,
be it noted, that no victory was Death's
over his life when he lay dying.

He was scornful of most people;
but in the world round about
he struck terror. Thus the mission of his life
was fulfilled and accomplished:
in wisdom die, and in madness live.

II. For the Tomb of Dulcinea

Here rests Dulcinea;
Although she was both plump and stocky,
She was turned to dust and ashes
By death most ugly and hateful.

She was born of wealthy people,
Inclined to be quite a lady;
She was Don Quixote's passion,
And the glory of her village!

III. For the Tomb of Sancho Panza

This is Sancho Panza, so small of body,
but of great courage; Strange miracle!
Simple squire, the most simple and most
innocent
That has ever been known in the wide world.

De ser conde, no estuvo en
un tantico,
si no se conjuraran en su daño
insolencias y agravios del tacaño
siglo, que aun no perdonan a un borrico.

Sobre él anduvo (con perdón se miente)
este manso escudero, tras el manso
caballo Rocinante y tras
su dueño.

¡Oh vanas esperanzas de la gente!
¡Cómo pasáis con prometer descanso
y al fin paráis en sombra, en humo,
en sueño!

- *Miguel de Cervantes (1547-1616)*

Pórtico

El agua
toca su tambor
de plata.
Los árboles
tejen el viento
y las rosas lo tiñen
de perfume.
Una araña
inmensa
hace a la luna
estrella.

- *Frederic García Lorca (1898 - 1936)*

Encore un Mystère (Sonnet Philosophique)

Curieux scrutateur de la nature entière
J'ai connu du Grand Tout le principe et
la fin
J'ai vu l'or en puissance au fond
de sa minière
J'ai saisi sa matière et surpris son levain.

J'expliquai par quel art l'âme au
flanc d'une mère,
Fait sa maison, l'emporte, et comment
un pépin
Mis contre un grain de blé sous l'humide
poussière,
L'un plante et l'autre cep sont le
pain et le vin.

To be honored and knighted was nearly
granted him.

If all the tricks and wiles were not against him,
Insolence and slanders of an age that's cunning,
One could forgive this in a donkey.

But he rode upon it (with your pardon, I lie!)
Gentle squire and so kindly,
Followed after the gentle Rocinante,
after his master.

How vainly do you hope, you foolish people!
For all your promises of peace and quiet,
Your end shall be in shadows, in vapors,
in sleep, in dreams!

- *translation by Thomas W. van Ess,
adapted by Cristian Grases*

Portico

Water
taps its silver
drum.
Trees
knit wind
that roses tint
with scent.
A gigantic
spider
turns moon
into star.

Philosophical Sonnet

Curious scrutineer of any nature,
I have seen the beginning and the end of
the great All.
I saw gold in all its power in the depths
of its mine;
I have seized the substance and I understood
its transformation.

I could explain by what art the soul
makes its nest
In the flanks of a mother and continues
to grow,
and how a corn seed and grapeseed both,
when placed under the wet dust,
Become wheat and grape vines, and finally
bread and wine.

Rien n'était, Dieu voulant, rien devint
quelque chose,
J'en doutais, je cherchai sur quoi l'univers
pose
Rien gardait l'équilibre et
servait de soutien.

Enfin, avec le poids de l'éloge et du blâme,
Je pesai l'éternel, il appela mon âme,
Je mourrai, j'adorai, je ne savais plus rien.

Bin Nam Ma
Sol solet
vina'm a veure vina'm a veure
Sol solet vina'm a veure
que ting fred.

There was nothing, God willed, and
nothingness became something
I doubted, I looked at what the universe was
based upon;
Nothing preserved balance and nothing
served as support.

Finally, based on prayer and blame,
I weighed the eternal, it called my soul;
I died, I adored, I knew nothing more.

Bin Nam Ma
Sun, little sun,
come and see me, come and see me.
Sun, little sun, come and see me
for I am cold.

The **USC Thornton Concert Choir** is a fully auditioned mixed chorus of approximately fifty voices consisting of both music and non-music majors. Under the direction of Dr. Cristian Grases, the group explores classical and global repertoire from the Renaissance through the twenty-first century. Concerts, both on and off campus, include annual Fall and Spring concerts, festival presentations, and collaborations with other on-campus choral and instrumental ensembles in the Winter Gala and other events. The Thornton Concert Choir has performed in prestigious auditoriums such as Segerstrom Center for the Arts and Disney Hall performing. Among many major works performed are Bach's *Mass in B Minor*, Stravinsky's *Symphony of Psalms*, and Britten's *War Requiem*. The Thornton Concert Choir has been invited to perform at the 2015 NCCO Conference.

Cristian Grases joined the USC Thornton faculty in the Fall 2010 semester as assistant professor of choral music and conductor of the USC Thornton Concert Choir. Born in Venezuela, he earned degrees from the Simón Bolívar University (MM) and the University of Miami (DMA). An award-winning conductor and composer, he has been commissioned to write for several prestigious organizations such as the Piedmont Children's Chorus and the Santa Fe Desert Chorale, and his works have been performed by numerous ensembles including the Los Angeles Master Chorale. Dr. Grases is an active guest conductor, clinician, adjudicator, and conducting pedagogue in North and South America, Europe, and Asia. He has also presented sessions in the World Symposia and ACDA regional and national conventions. He was elected into the Board of Directors of the International Federation for Choral Music in 2008 and remains active in this position. In addition, Dr. Grases is currently chair of the Ethnic and Multicultural Repertoire and Standards Committee for the Western Division of the ACDA, he is part of the editorial board of IFCM's International Choral Bulletin, and has started a new Choral Series entitled "The Choral Music of Latin America and the Caribbean" published by Gentry as an editorial outlet for new Latin American choral repertoire.

Friday, November 13th

Concert Session 4 – St. Mary’s Cathedral of the Immaculate Conception - 7:30 P.M.

The Portland State Chamber Choir

Ethan Sperry, conductor

Movement 1 from *The Sealed Angel*..... Rodion Shchedrin (b. 1932)
Schott – ED 8517

Movement 9 from *All-Night Vigil*..... Sergei Rachmaninoff (1873-1943)
Musica Russica - Ra-ANV
Ian Timmons & Alex Trull, *soloists*

Movement 4 from *Verses of Repentance*..... Alfred Schnittke (1934-1998)
Schott – BEL 555

Movement 6 from *Inexpressible Wonder*..... Georgy Sviridov (1915-1998)
Musica Russika - CMR 009

Passion and Resurrection..... Eriks Ešēvalds (b. 1977)
Musica Baltica
Hannah Consenz, *soprano*
Genna McAllister, Jaclyn Casabar, Adam Ramaley & Sterling Roberts, *quartet*
String Ensemble: Jonathan DeBruyn, *concertmaster*

TEXTS AND TRANSLATIONS

The Sealed Angel #1

Truly. Angel of God, let your tears flow. May I enter into your presence. Truly.

All-Night Vigil #9: Blessed art Thou O Lord; teach me thy statutes.

Blessed art Thou O Lord; teach me thy statutes.

The angelic host was filled with awe when it saw thee among the dead. By destroying the power of death, O Saviour, thou didst raise Adam and save all men from hell. Blessed art thou ...

‘Why do you mingle myrrh with your tears of compassion, O ye women disciples?’ cried the radiant angel in the tomb to the myrrh-bearers. ‘Behold the tomb and understand: the Saviour is risen from the dead.’ Blessed art thou ...

Very early in the morning the myrrh-bearers ran with sorrow to thy tomb, but an angel came to them and said: ‘The time for sorrow has come to an end. Do not weep, but announce the resurrection to the apostles.’ Blessed art thou ...

The myrrh-bearers were sorrowful as they neared the tomb but the angel said to them: ‘Why do you number the living amongst the dead? Since he is God, He is risen from the tomb.’

Glory to the Father and to the Son and to the Holy Spirit. We worship the Father, and his Son, and the Holy Spirit. The Holy Trinity, one in essence. We cry with the seraphim: ‘Holy, holy, holy art thou, O Lord.’ Both now and ever and unto ages of ages. Amen. Since thou didst give birth to the Giver of Life, O Virgin, thou didst deliver Adam from his sin. Thou gavest joy to Eve instead of sadness. The God-man who was born of thee has restored to life those who had fallen from it. Alleluia.

Glory to thee, O God.

Verses of Repentance #4

My soul, my soul, why do you wallow in sin? What Will is it that you obey, and why are you so insanely restless? Rise Up! Abandon everything, and weep bitterly over your deeds up to the moment of your death: For then it will be too late to shed tears. Remember, my soul the bitter hours of fear and horror and the eternal torment which awaits the sinner. But rejoice my soul and cry out for evermore: Merciful God, save me!

Inexpressible Wonder #6

Oh, inexpressible wonder! He who in the furnace saved the pious youths from the flames Is now placed in the tomb, lifeless and without breath, unto the salvation of us who sing: "O God, our Redeemer, blessed art Thou!"

Passion and Resurrection

Quartet:

Parce mihi, Domine, nihil enim sunt
dies mei.

Quid est homo, quia magnificas eum?
Aut quid apponis erga eum cor tuum?
Visitas eum diluculo, et subito
probas illum.

Usque quo non parcis mihi, nec dimittis
me, ut glutiam salivam meam?

Cur non tollis peccatum meum, et quare
non aufers iniquitatem meam?

Ecce, nunc in pulvere dormiam, et si mane
me quaesieris, non subsistam.

Leave me alone, Lord. My life makes
no sense.

Why is man so important to you?

Why pay attention to what he does?

You inspect him every morning and test
him every minute.

Won't you look away long enough for me
to swallow my spittle?

Can't you ever forgive my sin? Can't you
pardon the wrong I do?

Soon I will be in my grave, and I'll be gone
when you look for me.

(Job 7:16-21)

Soprano: Woe is me, for my foolish love of debauchery and my cleaving to iniquity have become a deep night unto me in which no light shines. Accept thou the wellsprings of my tears, thou who drawest the waters of the sea up into the clouds. Turn thy countenance upon the sobbing of my heart, thou who hast come from Heaven in thy inexpressible sacrifice. I shall kiss thy immaculate feet; I shall dry them with the tresses of my hair. In Paradise, Eve seeing them approaching, hid herself in fear. Who will examine the multitude of my sins, and thy judgements? O my Saviour, Redeemer of my soul, do not turn away from me: I am thy handmaiden, thou who art infinitely merciful.
(from Byzantine liturgy)

Choir: Thy sins are forgiven; thy faith hath saved thee, go in peace. (Luke 7:48,50)

II

Choir: My soul is very sorrowful, even to death. My Father, if this cup may not pass away from me, except I drink it, thy will be done. (Matthew 26:38-42)

They stripped him, and put on him a scarlet robe. When they had platted a crown of thorns, they put it upon his head, and a reed in his right hand: and they have bowed the knee before him, and mocked him, saying, Hail, King of the Jews. And they spit upon him. And after they had mocked him, they took the robe off from him, and put his own raiment on him, and led him away to crucify him. (Matthew 27:28-31)

Father, forgive them, for they know not what they do. (Luke 23:34)

Quartet: My friend betrayed me by the token of a kiss: whom I shall kiss, that is he, hold him fast. That was the wicked token which he gave, who by a kiss accomplished murder. Unhappy man, he relinquished the price of blood, and in the end hanged himself. (from Byzantine liturgy)

Soprano: How great is thy love for mankind, O Lord! Thou bend down and wash Judas.' feet, although he denied and betrayed thee. (from Byzantine liturgy)

III

Soprano: At thy mystic Supper, admit me to thy communion, O Son of God. For I shall not betray the secret to thy enemies, nor give thee the kiss of Judas. But, like the thief, I beseech thee: Lord, remember me when thou comest into thy kingdom. (from Byzantine liturgy)

Choir: Verily I say unto thee: today thou shall be with me in paradise. (Luke 23:43)

Soprano: The grieving Mother stood beside the cross weeping where her Son was hanging. Through her weeping soul, compassionate and grieving, a sword passed. Who is the man who would not weep if seeing the Mother of Christ in such agony? (from Stabat Mater)

Choir: Woman, behold thy son! Behold thy mother! (John 19:26)

Eloi, Eloi, lama sabachtani? (Matthew 27:46)

They have pierced my hands and my feet, they have counted all my bones. They divided my garments among them, and upon my garments they have cast lots. (Psalm 22:17-19)

The enemy hath persecuted my soul, they have smitten my life down to the ground, they have made me to dwell in darkness, as those that have been long dead. (Psalm 143:3)

I thirst! (John 19:28)

It is finished! (John 19:30)

Soprano: By his stripes are we healed. (Isaiah 53:5)

Quartet: Father, into thy hands .- I commend my spirit. (Luke 23:46)

IV

Soprano and Quartet:

O dulce lignum, dulces clavos, dulcia
ferens pondera, quae sola fuisti digna
sustinere Regem coelorum et Dominum.

O, dulcit wood (cross), whose dulcit nails
held the dulcit burden. You (the cross)
were the only to hold the Ruler of Heaven
and Lord.

Choir: Why seek ye among the dead, as a mortal, the One who abides in everlasting light? Behold the linens of burial, the Lord is risen! (Luke 24:5-6)

Quartet: Woman, why weepest thou? Woman, whom seekest thou?

Soprano: Sir, if thou hast borne him hence, tell me where thou hast laid him, and I will take him away. (John 20:15)

Soprano, Quartet and Choir: Mariam. Rabboni.

The Portland State Chamber Choir is the top choral ensemble at Portland State. Since its founding in 1975, the Chamber Choir has performed and competed in venues across the country and around the world. The Chamber Choir has earned over 30 medals and awards in choir competitions including the Tolosa International Choral Contest in Spain in November, 2014, The International Choral Kathaumixw in Powell River, Canada in June, 2014 and the Seghizzi International Competition for Choral Singing in Gorizia, Italy where they became the first American Choir ever to win the Grand Prize in the competition's 52-year history, and the Marktoberdorf in Germany in 2005 and 1999. The Chamber Choir appeared at conferences of the American Choral Directors Association in 1985, 1997, 1998, 2003, 2006 and 2014. The choir has also appeared at conferences for the National Association for Music Education and the International Society for Music Education. The group has collaborated with leading conductors such as Frieder Bernius, Andrew Parrot, Robert Shaw, James DePreist, Carlos Kalmar and Eric Ericson.

Hailed by *The Oregonian* for providing "the finest choral concerts in Portland in recent memory," **Ethan Sperry** is in his sixth year as Director of Choral Activities at Portland State University and his fifth year as Artistic Director and Conductor of Oregon Repertory Singers. Sperry began studying conducting at the age of eight, cello at the age of twelve, and singing at the age of eighteen. He has earned a bachelor's degree in Philosophy from Harvard College and Masters and Doctoral degrees in Choral Conducting from the University of Southern California. Ensembles under his direction have toured to Bermuda, Canada, China, Estonia, Finland, France, Germany, Guadeloupe, Ireland, Italy, Jamaica, Japan, Korea, Luxembourg, Puerto Rico, Russia, Spain, Taiwan and Wales, and have performed at major venues in the United States including The Hollywood Bowl, The Kennedy Center, The Washington National Cathedral, St. Patrick's Cathedral in New York City, The Nassau Coliseum, Cincinnati's Music Hall, Boston's Symphony Hall, and the United Nations.

A prolific arranger of World Music for choirs, Dr. Sperry is the editor of the Global Rhythms series for *Earthsongs Music*, one of the best-selling choral series in the country. Sperry is also a frequent collaborator with film composer AR Rahman and has appeared as a guest conductor for him numerous times including at Bollywood Night at the Hollywood Bowl and the 2008 Filmfare Awards, the Indian equivalent of the Oscars. He also serves as a consultant for the KM Music Conservatory in Chennai, the first classical music school in India, which opened in 2009. From 2000-2010, Dr. Sperry was on the faculty at Miami University in Ohio where he conducted the Men's Glee Club, Collegiate Chorale, and Global Rhythms Ensembles. From 2000-2006 he was the artistic administrator of the Arad Philharmonic Chorus in Arad, Romania, and from 2001-2003 was the principal conductor of the Choeur Regional de Guadeloupe, the only symphonic choir in the French West Indies.

INTERMISSION

**Pacific Lutheran University
Choir of the West**

Richard Nance, conductor

Simon Carrington, guest conductor

Libera Nos, Salva Nos I & II..... John Sheppard (c.1515-58/9)
cpdl.org

from The Strathclyde Motets..... James MacMillan (b. 1959)
Boosey & Hawkes

1. Factus est Repente
2. Dominus Dabit Benignitatem
3. Data est Mihi

Warum is das Licht gegeben..... Johannes Brahms (1833-1897)
dem Mühseligen Op. 74 No.1
Carus Verlag CV40.120/10

1. Warum is das Licht gegeben dem Mühseligen
2. Lasset uns unser Herz samt den Händen aufheben
3. Siehe, wir preisen selig
4. Choral: *Mit Fried und Freud ich fahr dahin*

O magnum mysterium..... Daniel Elder (b. 1986)
(Winner of the Simon Carrington Chamber Singers Composer Competition 2013)
GIA Publications 8645

The Valley of Delight..... Paul Crabtree (b. 1960)
Three Utopian Fragments (USA Premiere)

1. Journey
2. Workdance
3. Death and Resurrection

The Valley of Delight celebrates Shaker leader, Mother Ann Lee, 1736-1784: her ecstatic vision and move to America (Journey) her worship style and work ethic (Workdance), and her decline and death (Death and Resurrection). References to shaker music appear throughout. The two poems (in the first and third movements) are by Lynn Emanuel, an English professor at the University of Pittsburgh.

Paul@PaulCrabtree.net

This have I done for my true love Gustav Holst (1874-1934)
Tomorrow shall be my dancing day

cpdl.org

TEXTS AND TRANSLATIONS

Libera nos, salva nos

*Libera nos, salva nos,
Justifica nos. O beata Trinitas*

*Benedicamus Patrem et Filium
et Sancto Spiritu
Laudemus et superexaltemus
eum in saecula*

*Benedictus es Domine
in firmamento caeli
Et laudabilis et gloriosus
et superexaltatus in saecula*

Antiphon for Trinity Sunday

Set us free, save us,
Be our defense, O blessed Trinity

Let us bless the Father and the Son
and the Holy Ghost.
Let us praise and
magnify him for ever

You are blessed, O Lord,
in the firmament of heaven,
And praiseworthy and glorified
and magnified for ever.

The Strathclyde Motets

*Factus est repente de caelo sonus,
advenientis spiritus vehementis
ubi erant sedentes,
Alleluia;
et repleti sunt omnes Spiritu Sancto,
loquentes magnalia Dei,
Alleluia.*

Communion motet for Pentecost
Acts 2: 2,4

*Dominus dabit benignitatem,
et terra nostra dabit fructum suum.
Amen.*

Communion motet for the first Sunday in Advent
Psalm 84:13

*Data est mihi omnis potestas in caelo
et in terra:
Alleluia
Euntes, docete omnes gentes,
baptizantes eos in nomine Patris,
et Filii, et Spiritus Sancti.
Alleluia.*

Communion motet for Ascension Day
Matthew 28: 18, 19

Suddenly there came a sound from heaven,
as of a mighty wind coming
where they were sitting,
Alleluia;
and they were all filled with the Holy Spirit,
speaking the wonderful works of God,
Alleluia.

The Lord shall shew loving-kindness:
and our land shall give her increase.
Amen

All power has been given to me in heaven
and on earth,
Alleluia;
Go therefore and teach all nations,
baptizing them in the name of the Father,
and of the Son and of the Holy Spirit.
Alleluia

Warum ist das Licht geben dem Mühseligen

*Warum ist das Licht gegeben
dem Mühseligen,
Und das Leben den betrübten Herzen?
Warum?*

*Die des Todes warten und kommt nicht
Und grüben ihn wohl aus dem verborgenen;
Die sich fast freuen und sind fröhlich,
daß sie das Grab bekommen.*

*Warum?
Und dem Manne des Weg verborgen ist,
Und Gott vor ihm denselben
bedeckt?*

Warum?

Job 3: 20-23

*Lasset uns unser Herz samt den
Händen aufheben zu Gott im Himmel.*

Lamentations 3:41

*Siehe, wir preisen selig, die
erduldet haben.
Die Geduld Hiob habt ihr gehört,
Und das Ende des Herrn habt ihr gesehen;
Denn der Herr ist barmherzig und
ein Erbarmer!*

James 5:11

*Mit Fried und Freud ich fahr dahin,
in Gottes willen,
getrost ist mir mein Herz und Sinn,
sanft und stille.*

*Wie Gott mir verheißen hat,
der Tod ist mir Schlaf worden.*

Why has light been given
to the weary of soul,
And life to the troubled hearts?
Why?

They who wait for death, and it doesn't come;
They who dig for it even out of secret places;
Those who almost rejoice and are happy
That they achieve the grave.

Why?
And to the man whose way is hidden,
And from whom God himself has
been concealed?

Why?

Let us lift up our hearts, together with our
hands, to God in heaven.

Behold, we value them as blessed
who have endured.
You have heard of the patience of Job,
And the Lord's conclusion you have seen:
For the Lord is merciful and
has compassion!

With peace and joy I depart
in God's will,
My heart and mind are comforted,
calm, and quiet.
As God had promised me:
death has become my sleep.

The Valley of Delight

1) Journey

God's nature is dual, male and female equally.

(Ann Lee)

I saw a large tree every leaf of which shone with such brightness
as made it appear like a burning torch.

I knew that God had a chosen people in America.

I saw them in a vision, and when I met them in America I knew them.

(Ann Lee)

Like Jonas by the fish was I received by it,
Swung and swept in its dark waters,
Driven to the deeps by it and beyond many rocks.
Without any touching of its teeth, I tumbled into it
With no more struggle than a mote of dust
Entering the door of a cathedral, so muckle were its jaws.
How heel over head was I hurled down
The broad road of its throat, stopped inside
Its chest wide as a hall, and like Jonas I stood up
Asking where the beast was and finding it nowhere,
There in grease and sorrow I built my bower.
(Lynn Emanuel)

2) Workdance

I have seen Jane praising God in the dance.

When David killed Goliath there was dancing.

O virgin of Israel, Praise his name in the dance.

Carnal affections must die that spiritual affections may live,
and all who will be true followers of Christ must live a celibate life.

I put my hands to work and my heart to God.

Jubilee, of jubilees, where the rich and the poor, the high and the low,
the bond and the free, male and female, all become one; and love is the bond of their
union.

(Ann Lee)

3) Death and Resurrection

Free from sin.

Free from pain.

Love surround me, make me whole.

Grow in light.

Fill my soul.

(Traditional American, fragments)

Scrape the sun from the wall of the sky.
Cast the great nets of autumn over the houses.
Even the throat of the lily is a dangerous inlet.

Let the world stand wearily on the stoop of the jail
of the world and the light of the mind, that small lamp,
pearl of shine, let the night come to it, as iron filings to a magnet,
mother.

(Lynn Emanuel)

Do all your work as though you had a thousand years to live
and as you would if you knew you must die tomorrow.

(Ann Lee)

Texts by Lynn Emanuel are reprinted by permission of University of Pittsburgh Press.

This have I done for my true love
Old Cornish Poem from Sandy's Collection

Tomorrow shall be my dancing day;
I would my true love did so chance
To see the legend of my play,
To call my true love to my dance;

Chorus:

*Sing, oh! my love, oh! my love, my love, my love,
This have I done for my true love*

Then was I born of a virgin pure,
Of her I took fleshly substance
Thus was I knit to man's nature
To call my true love to my dance.

Chorus.

In a manger laid, and wrapped I was
So very poor, this was my chance
Betwixt an ox and a silly poor ass
To call my true love to my dance.

Chorus.

Then afterwards baptized I was;
The Holy Ghost on me did glance,
My Father's voice heard from above,
To call my true love to my dance.

Chorus.

Into the desert I was led,
Where I fasted without substance;
The Devil bade me make stones my bread,
To have me break my true love's dance.

Chorus.

The Jews on me they made great suit,
And with me made great variance,
Because they loved darkness rather than light,
To call my true love to my dance.

Chorus.

For thirty pence Judas me sold,
His covetousness for to advance:
Mark whom I kiss, the same do hold!
The same is he shall lead the dance.

Chorus.

Before Pilate the Jews me brought,
Where Barabbas had deliverance;
They scourged me and set me at nought,
Judged me to die to lead the dance.
Chorus.

When on the cross hanged I was,
Where a spear my heart did glance;
There issued forth both water and blood
To call my true love to my dance.
Chorus.

Then down to hell I took my way
For my true love's deliverance,
And rose again on the third day,
Up to my true love and the dance.
Chorus.

Then up to heaven I did ascend,
Where now I dwell in sure substance
On the right hand of God, that man
May come unto the general dance.
Chorus.

The Choir of the West is the premier choral ensemble of the Department of Music at Pacific Lutheran University, located in Tacoma, Washington. The choir was founded in 1926, and was the third Lutheran college choir to tour extensively throughout the United States. The Choir of the West has toured to Europe, Scandinavia, Japan and China, and has been selected to appear at several regional and national conferences of the National Association for Music Education and the American Choral Directors Association. Most recently, the choir performed at the Northwestern Division ACDA conference in 2012 and the 2013 ACDA National Conference, held in Dallas, Texas. During the summer of 2011, Choir of the West competed among choirs from 47 nations at the prestigious Harmonie Festival in Lindenhofshausen, Germany, winning two gold certificates and one silver. In 2015 the choir competed in the Anton Bruckner Choir Competition, held in Linz, Austria. The choir won both the mixed choir and sacred music categories, and was awarded the Anton Bruckner Prize as the most outstanding ensemble in the competition. Choir of the West is comprised of undergraduate students from a variety of academic disciplines. Members are chosen through a rigorous audition. The choir performs several concerts each year, including shared programs with other PLU ensembles, the annual series of six Christmas concerts (the 2015 concert will be filmed for broadcast on PBS), campus ministry services, and campus celebratory events. For more information about the Choir of the West, PLU's music program, and to order recordings, please visit the choir's website: www.plu.edu/choir.

Richard Nance is Director of Choral Activities at Pacific Lutheran University, where he conducts the Choir of the West, Choral Union and the University Men's Chorus. He also teaches the choral conducting sequence and supervises student teachers. Prior to coming to Pacific Lutheran, Dr. Nance taught at Amarillo College and in public schools in Texas and New Mexico. Nance holds bachelors and masters degrees from West Texas State University and the DMA degree from Arizona State University. He has studied conducting with Hugh Sanders, Douglas McEwen and David Stocker, and studied composition with Joseph Nelson and Randall Shinn.

Dr. Nance is an active member of the American Choral Directors Association, and has served as ACDA President for the state of Washington, President of the Northwestern Division, and as the Choral Reviews Editor for the *Choral Journal*. Six choirs under Nance's direction have been selected to appear at ACDA regional conferences. He conducted the PLU Choral Union in performance at the 2001 ACDA National Convention in San Antonio and the Choir of the West at the 2013 ACDA National Conference in Dallas. Dr. Nance's choirs have toured Europe on several occasions and have appeared at prestigious festivals, winning Gold awards at the 2011 Harmonie Festival in Lindenhofhausen, Germany (Choir of the West) and the 2014 Florence International Choir Festival (Choral Union Tour Ensemble). Under Nance's direction the Choir of the West and PLU Chamber Singers won Gold certificates and first place in three categories at the 2015 Anton Bruckner Choir Competition in Linz, Austria, and Choir of the West received the "Anton Bruckner Award" for winning the entire competition.

Richard Nance has been recognized for his work as conductor and scholar, having received the 2011 and 2013 "American Prize" for Choral Conducting, the "Outstanding Conductor" award at the 2014 Florence International Choir Festival, and the 2013-2014 K.T. Tang Faculty Excellence Award for Research from Pacific Lutheran University. He has twice been granted Regency Advancement Awards at PLU. In July of 2010 Dr. Nance received the Washington State Leadership Award from the American Choral Directors Association.

Dr. Nance served as Director of Music at St. Mary's Episcopal Church of Lakewood from 1996-2009, and is an active clinician and adjudicator. His compositions have been published by Hinshaw Music, Walton Music and Colla Voce Music. Dr. Nance was chosen to write a commissioned work for the Washington All-State Choir in 2002, and wrote the 2002 Raymond Brock Memorial Composition for the American Choral Directors Association, one of the highest honors to be awarded to a composer of choral music. Other recipients of this award include: Samuel Adler, Daniel Pinkham, Eric Whitacre, Gwyneth Walker, René Clausen, Gian-Carlo Menotti, Morten Lauridsen, Mack Wilberg, Steven Sametz, Dominick Argento, Alice Parker, and Ola Gjeilo. In July of 2010 Dr. Nance received the Washington State Leadership Award from the American Choral Directors Association.

Note: A full biography for guest conductor Simon Carrington is found on page 8.

Saturday, November 14th

Concert Session 5 - First United Methodist Church - 1:00 P.M.

Portland State University Vox Femina and Man Choir

Ethan Sperry, conductor

Portland State Symphony Orchestra

Ken Selden, conductor

Grete Pedersen, guest conductor

Mass in D Minor, "Lord Nelson" Franz Joseph Haydn (1732-1809)

Michelle Fernandez, soprano soloist

Jaclyn Casabar, alto soloist

Justin Peters, tenor soloist

Benjamin España, bass soloist

Kyrie in excelsis

Gloria in excelsis

Qui tollis

Quoniam

Credo in unum Deum

Et incarnatus

Et resurrexit

Sanctus

Benedictus

Agnus Dei

Dona nobis pacem

The Portland State *Vox Femina* and *Man Choir* are auditioned ensembles founded in the Fall of 2011. Both are conducted by Director of Choral Activities, Dr. Ethan Sperry and graduate assistants Sterling Roberts and Timothy Havis. Man Choir and Vox Femina regularly combine with the Chamber Choir and the Portland State Symphony Orchestra to perform major works including the Portland premiere performance of Samuel Barber's *The Lovers* in February, 2015 and Mozart's *Requiem* in February, 2013. Both ensembles also joined The Oregon Symphony and their music director Carlos Kalmar for performances of Beethoven's *Symphony #9* on New Year's Eve 2014 and 2015 and Beethoven's *Choral Fantasy* this past March with soloist Thomas Lauderdale.

Vox Femina sang Holst's *The Planets* with the Vancouver Symphony in May, 2012 and took its first tour down the Columbia River Gorge in November, 2012. Vox Femina has been central to the women's singing culture of Portland, regularly hosting high school women's ensembles on campus, and hosting the region's most established women's chorus conductors for clinics and masterclasses.

Man Choir has been an advocate for the growth of male ensemble singing, hosting a Male Chorus Festival at Union High School in Vancouver, WA in March 2012, and the first ever Northwest Collegiate Male Chorus Seminar at Willamette University in April, 2013. Man Choir also hosted PSU's first-ever Men's Singing Day in October, 2012 with over 100 male high school singers present and this has now become an annual event.

Under the direction of **Ken Selden** since 2006, the **The Portland State Symphony Orchestra** has received three awards in Adventurous Programming from ASCAP and the League of American Orchestras. Recent guest artists with the orchestra include Manuel Barrueco, Jennifer Frautschi, Matt Haimovitz, Anna Polonsky, Awadagin Pratt and Orli Shaham, as well as PSU faculty members Hamilton Cheifetz, Christine Meadows, Carol Sindell and Richard Zeller. In addition to its own concert schedule, the PSU Orchestra performs annually with the The Portland Ballet and the PSU Opera Theatre.

Since arriving in Portland, Selden has appeared as guest conductor of the Oregon Symphony, Third Angle New Music Ensemble, Salem Chamber Orchestra, Eugene Symphony, Portland Youth Philharmonic and the Newport Symphony. Most recently, his two CD recordings of Mahler and Debussy arrangements with the newly established Martingale Ensemble were released on MSR Classics.

Selden is a graduate of New England Conservatory, Indiana University and Peabody Conservatory. He studied violin with James Buswell and Yuval Yaron, and conducting with Gustav Meier and Markand Thakar. He also performed in master classes for Neeme Jarvi, Jorma Panula and Yuri Temirkanov, and attended the National Conducting Institute (Kennedy Center), where he worked with Leonard Slatkin and conducted the National Symphony.

University of North Texas Collegium Singers

Richard Sparks, conductor
Portative Organ Courtesy of Lewis & Clark College

Sanctus & Benedictus from..... John Taverner (1490-1545/46)
Missa Gloria Tibi Trinitas
(cpdl #12107, ed. Sabine Cassola, sung a half step higher than written)

Soloists:

Sanctus: Marcus Kang, Daryl Jackson, Tucker Bilodeau, Gary Gordon,
Lauren Stroh, John Irving

Benedictus: John Irving, Marcus Kang, Gary Gordon, Julianna Emanski,
Tucker Bilodeau

Deutsches Magnificat (SWV 494, 1671)..... Heinrich Schütz (1585-1672)
(Carus 20.494, ed. Günter Graulich, sung at A=440)

Soloists:

Choir I

Eleni Kozabassis, soprano
Tucker Bilodeau, alto
Barrett Radziun, tenor
Robert Ward, bass

Choir II

Elizabeth McGee, soprano
Chris Hathaway, alto
Gary Gordon, tenor
John Irving, bass

Hentus Van Rooyen, organ

Komm, Jesu, Komm (BWV 229)Johann Sebastian Bach (1685-1750)
(Carus 31.229, sung at A=415)

Hentus van Rooyen, *organ*
Joanna Blendulf, *cello*

TEXTS AND TRANSLATIONS

Schütz: *Deutsches Magnificat - Meine Seele erhebt den Herren*

Meine Seele erhebt den Herren,
Und mein Geist freuet sich Gottes,
meines Heilandes;
denn er hat die Niedrigkeit
seiner Magd angesehen.
Siehe, von nun an
werden mich seligpreisen alle, Kindeskind.

My soul magnifies the Lord,
and my spirit hath rejoices in God my Savior.
For he hath regarded the lowliness
of his handmaiden.
Behold, from henceforth
all generations will call me blessed.

Denn er hat große Ding' an mir getan,
der da mächtig ist
und des Name, heilig ist.
Er übet Gewalt mit seinem Arm
Und zerstreuet, die hoffärtig sind
in ihres Herzen Sinn.

For he has done great things to me,
He who is mighty
and whose name is holy.
He shows power with his arm
And scatters those with arrogance
in their hearts.

Er stößt die Gewaltigen vom Stuhl
unt erhöht die Niedrigen.
Die Hungrigen füllet er mit Gütern,
Und lässet die Reichen leer.
Er denket der Barmherzigkeit
und hilft seinem Diener Israel auf,
wie er gered't hat unsern Vätern,
Abraham und seinen Samen ewiglich.

He throws down the mighty from their thrones
and exalts the lowly.
The hungry he fills with good things
and the rich he sends empty away.
He, remembering his mercy,
helps his servant Israel,
as he spoke to our fathers,
to Abraham, and his seed forever.

Ehre sei dem Vater und dem Sohn
und auch dem Heiligen Geiste,
wie es war im Anfang, jetzt und immerdar
und von Ewigkeit zu Ewigkeit, Amen.

Glory be to the Father and to the Son,
and also to the Holy Spirit;
as it was in the beginning, is now, and
evermore, world without end. Amen.

- Luke 1: 46-49, 51-55 Doxology

Bach: Komm, Jesu, komm BWV 229

Komm, Jesu, komm, mein Leib ist müde,
die Kraft verschwindt je mehr und mehr,
ich sehne mich nach deinem Friede;
der saure Weg wird mir zu schwer!

Komm, komm, ich will mich dir ergeben.
Du bist der rechte Weg, die
Wahrheit und das Leben.

Drum schließ ich mich in deine Hände
und sage, Welt zu guter Nacht!
Eilt gleich mein Lebenslauf zu Ende,
ist doch der Geist wohl angebracht.
Er soll bei seinem Schöpfer schweben,
weil Jesus ist und bleibt
der wahre Weg zum Leben.

Come, Jesus, come. My body is weary;
my strength is vanishing more and more.
I yearn for your peace;
Life's bitter path is becoming too difficult!

Come, I want to submit myself to you;
You are the right way,
The truth, and the life.

Thus I entrust myself into your hands
And bid the world good night.
My life's journey rushes to its end,
Yet the spirit is well prepared.
It shall hover with its creator,
For Jesus is and remains
the true path to life.

- Paul Thymich (1684)

The Collegium Singers were established when Lyle Nordstrom was director of UNT's Early Music Program and Richard Sparks took over direction of this ensemble in 2010, co-conducting with Nordstrom in 2009. They regularly perform with UNT's period instrument Baroque Orchestra (Paul Leenhouts, director), doing works from the early renaissance through the classical period. In June 2015 they performed for the third time under Richard Sparks' direction at the Boston Early Music Festival. Works have ranged from Victoria's Requiem (also performed at the Berkeley Early Music Festival); Monteverdi's 1610 Vespers (the first performance of an new edition by UNT musicologist Hendrik Schultze and published by Bärenreiter, in the fall of 2013); French baroque music by Dumont; late baroque works by Zelenka, Bach, and Handel; and Mozart's *Vesperae Solennes de Dominica*. This season they will also sing a Bohemian program (including a recently discovered fragment by Zelenka, edited and completed by UNT faculty member Justin Lavacek), a program of French baroque music by Charpentier, and Giovanni Felice Sances' Missa Sancta Maria for strings, 2 trumpets, and 4 sackbuts. Many of their performances are on YouTube and their performance of the Vivaldi Gloria has over 1 million hits.

Richard Sparks joined the faculty of UNT in 2009, conducts the University Singers, and is also Chair of the Division of Conducting & Ensembles.

He was Assistant Choral Director at Mount Holyoke College (1980-83) and was Director of Choral Activities and conductor of the *Choir of the West* at Pacific Lutheran University (1983-2001). With the *Choir of the West* he regularly toured the US as well as tours to China and Scandianvia, and made eight CD recordings. He also founded the Choral Union at PLU. Sparks' DMA is from the University of Cincinnati and his dissertation (*Swedish A Cappella Choral Music Since 1945*) won ACDA's Julius Herford Award in 1997 and was later published as *The Swedish Choral Miracle*.

Sparks has been active in the professional world as well: guest conducting the Anchorage Music Festival (his first year substituting for an ailing Robert Shaw conducting Brahms' Ein Deutsches Requiem), Portland Symphonic Choir, Portland Baroque Orchestra, Northwest Chamber Orchestra, Exultate Chamber Singers in Toronto, and the Swedish Radio Choir. He first worked with the Swedish Radio Choir in 2002, then again in 2007 and 2008, the first American in more than 30 years to work with that ensemble. He prepared the Radio Choir for numerous conductors, including a performance of the Brahms Requiem with Valery Gergiev and the Rotterdam Philharmonic, which has been released on DVD on the BIS label, as well as in concert. He was also the first non-Canadian conductor to direct the Canadian National Youth Choir and in 2008 he was Music Director/Conductor for a production of Monteverdi's opera, Orfeo, in Edmonton, Alberta with period instruments.

He founded *Seattle Pro Musica* and conducted three different ensembles (Pro Musica Singers, Pro Musica Chamber Orchestra, and the Bach Ensemble) from 1973-80 in over 70 different programs. Sparks was conductor for the Pacific Northwest Bach Festival in Spokane for 7 years as well, conducting a local chorus and period instrument players from across North America. He conducted the Seattle Symphony Chorale from 1990-94 (preparing the Chorale for nine recordings on the Delos label, many now on Naxos). Sparks founded and conducted Choral Arts in Seattle from 1993-2006, making three recordings on the Gothic label. He also led Pro Coro Canada from 1999-2001. One of only a few professional chamber choirs in Canada, Pro Coro regularly toured across Canada and broadcast on CBC Radio and Television.

His experience with early music and period instruments dates back to his work with Seattle Pro Musica and extended to performances with the PNW Bach Festival and other organizations. He has conducted more than 50 Bach cantatas and all the major works of Bach.

Oregon State University Chamber Choir and Orchestra

Steven Zielke, conductor

Nicola Nine-Zielke, assistant conductor and voice coach

Marlan Carlson, Director of University Orchestras

Beatus vir RV 597..... Antonio Vivaldi (1678-1741)

Psalm 112

Universal Music Publishing Ricordi

For solo voices, 2 choruses, and 2 orchestras

- I. Beatus vir – chorus
- II. Potens in terra – bass duet
- III. Gloria et divitiae – soprano duet and chorus
- IV. Exortum est in tenebris - chorus
- V. Jucundus homo – soprano aria and chorus
- VI. In memoria aeterna – chorus
- VII. Paratum cor eius – chorus
- VIII. Peccator videbit – tenor aria and chorus
- IX. Gloria Patri – chorus

TRANSLATION

- I. Blessed is the man who fears the Lord, who delights in his commandments.
- II. His seed shall be mighty upon the earth; the generation of the righteous shall be blessed.
- III. Glory and prosperity shall be in his house; and his justice endures from generation to generation.
- IV. A light has risen in the darkness for the upright: one who is merciful, compassionate, and just.
- V. Happy is the man who sympathizes and shares, who chooses his words with discretion: Because he will not be troubled for eternity; the just man shall be in everlasting remembrance.
- VI. He shall not fear evil tidings;
- VII. His Heart is ready to hope in the Lord. His heart is strengthened; he shall not be shaken until he looks down upon his enemies. He disperses, he gives to the poor; his justice endures from generation to generation. His horn shall be exalted with honor.
- VIII. The wicked will see, and be angered; he will gnash with his teeth, and waste away. The desire of the wicked shall perish.
- IX. Glory be to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now, and ever shall be, world without end. Amen.

The Oregon State University Chamber Choir is the premier choral ensemble on the OSU campus. Comprised of 40 carefully selected students, the chorus tours regionally or internationally annually, as well as often been invited to perform on conferences festivals. Recent tours have included Hawaii, China, and New York. While many of the students are preparing for careers in music education and performance, the choir also includes students from the academic departments from throughout the university, coming together to sing for the love of music and the desire to build a musical community.

The OSU Chamber Orchestra is a collaborative ensemble consisting of both faculty, students, and selected professionals, drawn from the Corvallis-OSU Symphony Orchestra. Dr. Marlan Carlson, the Director of University Orchestras, holds the Doctorate of Musical Arts and the Artist's Diploma from the Eastman School of Music, and has been a Fulbright and a Danforth Fellow. His professional career has included principal viola in the Heidelberg Staedisches Orchestra, the London Symphony, and the Tokyo Metropolitan Orchestra. Carlson was chair of the music for 17 years and in 2000, was presented with the International Service Award by Oregon State University.

Steven M. Zielke is the Director of Choral Studies at Oregon State University, as well as the Coordinator of Music and an Associate Director in the School of Arts and Communication. Recently, he was named the Patricia Valian Reser Professor of Music. Zielke conducts the OSU Chamber Choir and teaches conducting and choral music pedagogy.

Zielke earned his doctoral and master's degrees in choral conducting and music education from Florida State University where he studied with André Thomas and Rodney Eichenberger. Prior to graduate study, Zielke received a B.M.E from Friends University and taught middle and high school choral music in the Kansas public schools. Following his graduate work, Zielke was the Associate Director of Choirs at the University of Arizona.

Zielke is a frequent clinician and guest conductor. He has been a guest teaching at the University of Stuttgart, University of Tübingen, and Sichuan Conservatory of Music. Choirs under his direction have appeared at state, regional, and national conferences in music, including several Northwest ACDA conferences and the national NAFME conference in 2006. He is the current past-president of the Oregon chapter of ACDA and a past-president of the Oregon Music Educators Association. He is also the founder of the Corvallis Repertory Singers, a semi-professional ensemble devoted to providing quality choral music for the mid-Willamette Valley. Additionally, he serves as the Director of Music at the First Congregational United Church of Christ in Corvallis. Despite a sometimes exhilarating schedule, Steven enjoys spending time with his family, watching a bit of college football, and an occasional golf game.

Closing Remarks--8:00 P.M.

Concert Session 6 - St. Mary's Cathedral of the Immaculate Conception

**Yale Schola Cantorum and
Juilliard 415**

David Hill, conductor

PROGRAM:

Shout Joy!..... Daniel Kellogg (b. 1976)

Published by the composer

*Commissioned by the Yale Institute of Sacred Music for Maestro David Hill
and Schola Cantorum*

O Brother Man: A New England Symphony..... Roderick Williams (b. 1965)

Published by the composer

*Commissioned by the Robert Baker Commissioning Fund for Yale Schola
Cantorum, February 2015*

- I. Brother Man
- II. By Night when others soundly slept
- III. Divine Humanity! Behold.
- IV. Liberty's Champion

Nola Richardson, soprano
Daniel Moody, countertenor
Tyler Ray, tenor
Brendan Fitzgerald, bass-baritone

INTERMISSION

Sonata in F Major, TWV 44:11..... Georg Philipp Telemann (1681-1767)

- I. Affettuoso
- II. Allegro
- III. Adagio
- IV. Presto

Dixit Dominus, HWV 232..... Georg Friedrich Händel (1685-1759)

Bärenreiter (BA 10704-90)

- I. Dixit Dominus
- II. Virgam virtutis
- III. Tecum principium in die virtutis
- IV. Juravit Dominus
- V. Tu es sacerdos in aeternum
- VI. Dominus a dextris tuis
- VII. Judicabit in nationibus
- VIII. De torrente in via bibet
- IX. Gloria Patri et Filio

Nola Richardson, soprano
Natasha Schnur, soprano
Adele Grabowski, mezzo-soprano
Daniel Moody, countertenor
Tyler Ray, tenor
Daniel McGrew, tenor
Brendan Fitzgerald, bass-baritone
Matt Sullivan, bass-baritone

TEXTS AND TRANSLATIONS:

Shout Joy!
Words by Madeleine L'Engle (1918-2007)

O sing unto God
and sing praises unto his Name
magnify him that rideth upon the heavens
praise him in his Name
Jah!

shout it
cry it aloud upon the wind
take the tail of his steed
and fling across the sky in his wild wake
Jah!

he cannot be caught
he cannot be fled
he cannot be known
nor his knowledge escaped
the light of his Name
blinds the brilliance of stars
Jah!

catch the falling dragon
ride between his flailing wings
leap between the jaws of the lion
grasp the horn of the unicorn
calling with mighty voice
Jah!

caught in star flame
whipped by comet lash
rejoice before him
cry above the voices of the cherubim
shout alongside the seraphim
Jah!

bellow joy behind kings
scattered by the quaking of his hills
fleeing before his fire
rush like snow through his thunderous flame
crying with gladness
adoration of his name
God is Lord
Jah!

O Brother Man: A New England Symphony

I. O Brother Man

O brother man, fold to thy heart thy brother;
where pity dwells, the peace of God is there;
to worship rightly is to love each other,
each smile a hymn, each kindly deed a prayer.

For he whom Jesus loved has truly spoken:
the holier worship which He deigns to bless
restores the lost, and binds the spirit broken,
and feeds the widow and the fatherless.

Follow with reverent steps the great example
of him whose holy work was doing good;
so shall the wide earth seem our Father's temple,
each loving life a psalm of gratitude.

Then shall all shackles fall; the stormy clangor
of wild war music o'er the earth shall cease;
love shall tread out the baleful fire of anger,
and in its ashes plant the tree of peace.

John Greenleaf Whittier (1807-1892)

II. By Night when others soundly slept

By night when others soundly slept
And hath at once both ease and Rest,
My waking eyes were open kept
And so to lie I found it best.

I sought him whom my Soul did Love,
With tears I sought him earnestly.
He bow'd his ear down from Above.
In vain I did not seek or cry.

My hungry Soul he fill'd with Good;
He in his Bottle put my tears,
My smarting wounds washt in his blood,
And banisht thence my Doubts and fears.

What to my Saviour shall I give
Who freely hath done this for me?
I'll serve him here whilst I shall live
And Love him to Eternity

Anne Bradstreet (1612 - 1672)

III. Divine Humanity! Behold.

Lo! for this dark terrestrial Dome
He leaves his azure-paved Home
A Prince of heav'nly birth:
Divine Humanity! Behold.
What wonders rise! What Charms unfold
At his Descent on Earth.
In Bosoms of the Great & Good
His own blest image, when he view'd,
He fix'd Dominion there:
Him close compressing to his Breast,
The Sire of Gods & Men address'd,
"My Son, my heav'nly fair!
Descend to Earth, there fix thy Throne
To succour Man's afflicted Son
Each human Heart inspire:
To act in Bounties unconfin'd,
Enlarge the close contracted Mind,
And fill it with sacred Fire."
Quick as the Word with swift Career,
He wings his Course from Star to Star,
And leaves the bright abode:
The Virtue did his Charms impart,
Their Gallowy! then thy raptur'd Heart,
Perceiv'd the rushing God!
For when thy pitying Eye did see
The languid Muse in low Degree,
Then, then did thy bounteous Hand

Command the all-inspiring Nine;
From bright Olympus' Height to shine
And ev'n my Song demand.
Can Afric's Muse forgetful prove
Or can such Friendship fail to move
An ever grateful Heart?
Immortal Friendship! Laurel-crown'd
The smiling Graces all surround
With ev'ry heav'nly Art.

Phillis Wheatley (1753 - 1784)

IV. Liberty's Champion

On the wings of the wind he comes, he comes!
With the rolling billow's speed;
On his breast are the signs of peace and love,
And his soul is nerved with strength from above:
While his eyes flash fire,
He burns with desire
To achieve the noble deed.

To the shores of the free he goes, he goes!
And smiles as he passes on;
He hears the glad notes of Liberty's song,
And bids the brave sons of freedom be strong.
While his heart bounds high
To his crown in the sky,
He triumphs o'er conquests won.

To the homes of the slave he flies, he flies!
Where manacled mourners cry;
The bursting groan of the mind's o'erflow,
Transfixed on the dark and speaking brow:
With a murmuring sound,
Ascends from the ground,
To the God that reigns on high.

To his loved Father's throne he hastes, he hastes!
And pours forth his soul in grief:
Uprising he finds his strength renewed,
And his heart with fervent love is imbued;
While the heaving sigh,
And the deep-toned cry,
Appeal for instant relief.

To the hard oppressor he cries, he cries,
And points to the bleeding slave;
He tells of the rights of the human soul,
And his eyes with full indignation roll:
While his heart is moved,
And the truth is proved,
He seeks the captive to save.

To nations of freemen once more he comes,
To raise Liberty's banner high;
He tells of the wrongs of the bonded slave,
And cries aloud, 'mid throngs of the brave,
"O freemen, arise!
Be faithful and wise,
And answer the mourner's cry.

In melting strains of love he calls, he calls,
To the great and good from afar;
Till sympathy wakes to the truthful tale,
And the prayer of the faith, which cannot fail,
Ascends to heaven,
And grace is given,
To nerve for the bloodless war.

The oppressor no longer owns a right,
Or property claims in the slave,
But the world, in the glory of freedom's light,
Beams out from the darkness of wide-spread night;
Throughout its length,
In greatness and strength,
The honour of the free and brave.

*From James W C Pennington's (1807 – 1870) 'The Fugitive Blacksmith'
'By a friend of the author's'*

Dixit Dominus

Georg Friedrich Handel

I. Choral

*Dixit Dominus Domino meo,
Sede a dextris meis,
Donec ponam inimicos tuos scabellum pedum tuorum.*

The Lord said unto my Lord,
Sit thou on my right hand,
Until I make thine enemies thy footstool.

II. Alto Aria

*Virgam virtutis tuae emittet Dominus ex Sion,
dominare in medio inimicorum tuorum.*

The Lord shall send the rod of thy power out of Sion,
be thou ruler even in the midst of thine enemies.

III. Soprano Aria

*Tecum principium in die virtutis tuae in splendoribus sanctorum,
ex utero, ante luciferum, genui te.*

In the day of Thy power shall the people offer Thee free-will offerings with holy worship,
The dew of thy birth is of the womb of the morning.

IV. Choral

Juravit Dominus et non poenitebit eum...

The Lord swore, and will not repent...

V. Choral

Tu es sacerdos in aeternum secundum ordinem Melchisedech.

Thou art a priest forever after the order of Melchisedech.

VI. Choral

*Dominus a dextris tuis;
confregit in die irae suae reges.*

The Lord upon thy right hand,
shall wound even kings in the day of his wrath.

VII. Choral

*Judicabit in nationibus, implebit ruinas;
conquassabit capita in terra multorum.*

He shall judge among the heathen,
He shall fill the places with the dead bodies, and smite in sunder the heads
across many nations.

VIII. Soprano Duet

*De torrente in via bibet;
propterea exaltabit caput.*

He shall drink of the brook in the way,
Therefore shall He lift up his head.

IX. Choral

*Gloria Patri et Filio, et Spiritui Sancto,
Sicut erat in principio, et nunc, et semper, et in saecula saeculorum.
Amen.*

Glory be to the Father, and to the Son, and to the Holy Ghost,
As it was in the beginning, is now, and ever shall be, world without end.
Amen.

David Hill has a long and distinguished career as one of the leading conductors in Europe. His talent has been recognized by appointments as chief conductor of The BBC Singers, musical director of the Bach Choir, chief conductor of the Southern Sinfonia, music director of Leeds Philharmonic Society, and associate guest conductor of the Bournemouth Symphony Orchestra. In 2002, he was awarded an honorary doctorate by the University of Southampton in recognition of his services to music. In 2007, he received an honorary Fellowship of the Royal School of Church Music, and in 2010 an honorary member of the Royal Academy of Music.

Previously, Hill was Master of the Music at Winchester and Westminster Cathedrals, Music Director of the Waynflete Singers, Artistic Director of the Philharmonia Chorus, and Director of Music at St. John's College, Cambridge.

Guest conducting credits include some of the leading musical ensembles of Europe: the London Philharmonic, the English Chamber Orchestra, the Royal Philharmonic Orchestra, the Netherlands Radio Choir, and the RIAS Kammerchor, Berlin. David Hill also maintains an active career as organist and pianist in recitals worldwide.

With over one hundred recordings to his credit, Hill has performed virtually every style and period in the choral repertoire from Gregorian chant to Renaissance polyphony, from baroque oratorios to modern masterpieces for chorus and orchestra. He has commissioned dozens of works from leading composers of today, including Judith Bingham, Francis Pott, Patrick Gowers, Sir John Taverner, Philip Wilby, and Jonathan Dove.

At Yale University, Hill serves as principal conductor of Yale Schola Cantorum, and participates in the training of choral conducting majors with Marguerite L. Brooks and Jeffrey Douma.

Yale Schola Cantorum, under the direction of principal conductor David Hill, is a chamber choir that performs regularly in concert and for occasional choral services throughout the academic year. Supported by the Yale Institute of Sacred Music with Yale School of Music, the choir specializes in repertoire from before 1750 and the last hundred years. Schola Cantorum was founded in 2003 by Simon Carrington; from 2009 to 2013, it was led by conductor Masaaki Suzuki, who remains its principal guest conductor. In recent years, the choir has also sung under the direction of internationally renowned conductors Simon Halsey, Paul Hillier, Stephen Layton, Sir Neville Marriner, Nicholas McGegan, James O'Donnell, Stefan Parkman, Krzysztof Penderecki, Helmuth Rilling, and Dale Warland.

In addition to performing regularly in New Haven and New York, the ensemble records and tours nationally and internationally. Schola Cantorum's live recording of Heinrich Biber's 1693 *Vesperae longiores ac breviores* with Robert Mealy and Yale Collegium Musicum received international acclaim from the early music press, as have subsequent CDs of J.S. Bach's rarely heard 1725 version of the St. John Passion and Antonio Bertali's *Missa resurrectionis*. A commercial recording on the Naxos label of Mendelssohn and Bach *Magnificats* was released in 2009, and the past two years have seen the release of two CDs by Delos Records. Recordings of the music of Fauré and Palestrina are forthcoming. On tour, Schola Cantorum has given performances in England, Hungary, France, China, South Korea, Italy, Greece, Turkey, Japan, and Singapore.

Highlights of Schola's 2015-2016 season include performances of Handel's *Dixit Dominus*, Monteverdi's *1610 Vespers*, and Pärt's *Passio* with David Hill; Bach's Lutheran Masses with Masaaki Suzuki and Juilliard415; works by Buxtehude with Simon Carrington; and a joint performance with the Yale Camerata and Yale Glee Club led by guest conductor Matthew Halls. The ensemble will tour St. Petersburg, Russia; Tallinn, Estonia; and Riga, Latvia in the spring of 2016.

The Yale Institute of Sacred Music is an interdisciplinary graduate center dedicated to the study and practice of sacred music, worship, and the arts. Institute students receive rigorous training for careers in performance, church music, pastoral ministry, the academy, and much more. The Institute sponsors several choruses, including the Yale Camerata and the Yale Schola Cantorum, and as a major arts presenter in New Haven, it offers a full schedule of concerts, art exhibitions, literary readings, lectures, conferences, and multimedia events during the year. For updated listings, visit the website at ism.yale.edu.

Since its founding in 2009, Juilliard415, the school's principal period-instrument ensemble, has made significant contributions to musical life in New York and beyond, bringing major figures in the field of early music to lead performances of both rare and canonical works of the 17th and 18th centuries. Among the many distinguished guests who have led *Juilliard415* are Masaaki Suzuki, Ton Koopman, Harry Bicket, Nicholas McGegan, the late Christopher Hogwood, and Monica Huggett. In 2011 the ensemble made its Carnegie Hall debut in a concert that was cited as one of the ten best of the season by *The New York Times*. A 2012 performance of Handel's *Il Trionfo del Tempo* under the baton of William Christie earned this same distinction.

Juilliard415 tours extensively in the U.S. and abroad, with notable appearances at the Boston Early Music Festival, the Leipzig Bachfest, and the Utrecht Early Music Festival, where Juilliard was the first-ever conservatory-in-residence. With its frequent musical collaborator, the Yale Institute of Sacred Music, *Juilliard415* has performed throughout Italy, Japan, Southeast Asia, and the United Kingdom.

Other recent milestones include a fully staged production of Handel's *Radamisto*; a tour of Charpentier's *Actéon* with William Christie; concerts in New York and Miami of incidental music to Shakespeare plays in collaboration with the Juilliard Drama Division, conducted by Jordi Savall; and the rare opportunity to hear both Bach Passions in successive months. Members of *Juilliard415* have been to Germany for concerts in Augsburg and Munich with the Leopold-Mozart-Zentrum, and they maintain a keynote presence at William Christie's annual summer festival *Rencontres musicales en Vendée*, where the ensemble has appeared since the festival's founding in 2012.

The 2014–15 season brought return visits from William Christie for Handel's *La resurrezione*, Robert Mealy in a program of virtuoso Italian Baroque music, Monica Huggett in an all-Beethoven program, and Jordi Savall directing a themed concert called *Amid the Charms of Nature*, as well as debuts from Kristian Bezuidenhout and British violinist Rachel Podger, and an historic collaboration among the Metropolitan Opera's Lindemann Young Artist Program, Juilliard's Marcus Institute for Vocal Arts, and *Juilliard415* for performances of Gluck's *Iphigénie en Aulide*, Jane Glover conducting.

During the 2015–16 season, *Juilliard415* gives concerts in Vancouver and the Bay Area with Nicholas McGegan; in Portland, OR and New Haven with the Yale Schola Cantorum, David Hill conducting; welcomes Lars Ulrik Mortensen for his Juilliard debut; collaborates with the Marcus Institute in a staged production of Cavalli's *La Calisto*; expands its repertoire by playing Mendelssohn with Monica Huggett; features Juilliard dancers in a concert entitled *Terpsichore*, led by Robert Mealy; and celebrates the holidays with Bach's *Magnificat* and conductor Richard Egarr. Other esteemed guests include William Christie, Jordi Savall, and Masaaki Suzuki.

Yale Schola Cantorum

David Hill, Principal Conductor

Masaaki Suzuki, Principal Guest Conductor

Laura Adam, Manager of Music Programs and Concert Production

Nathan Reiff, Ensemble Manager

SOPRANO

Hannah Carr
Audrey Fernandez-Fraser
Antonia Misch
Molly Netter
Nola Richardson
Natasha Schnur
Stephanie Tubiolo
Sarah Yanovitch

TENOR

Auguste Horner
Daniel McGrew
Tyler Ray
Nathan Reiff
Daniel Stanfill

BASS

Matthew Cramer
Brendan Fitzgerald
Zachary Fletcher
Raphael Laden-Guindon
Patrick Murray
Aaron Peisner
Matt Sullivan
Jacob Swindells

ALTO

Mindy Chu
Mary Copeley
Adele Grabowski
Daniel Moody
Hilary Purrington
Jonathan White

Juilliard 415

Robert Mealy, Artistic Director

Benjamin Sosland, Administrative Director

Mary Poole, Manager of Historical Performance Activities

Annelise Wiering, Administrative Assistant

VIOLIN I

Ambra Casonato

VIOLIN II

Jeff Girton

VIOLA

Karen Dekker
Robert Warner

BASS

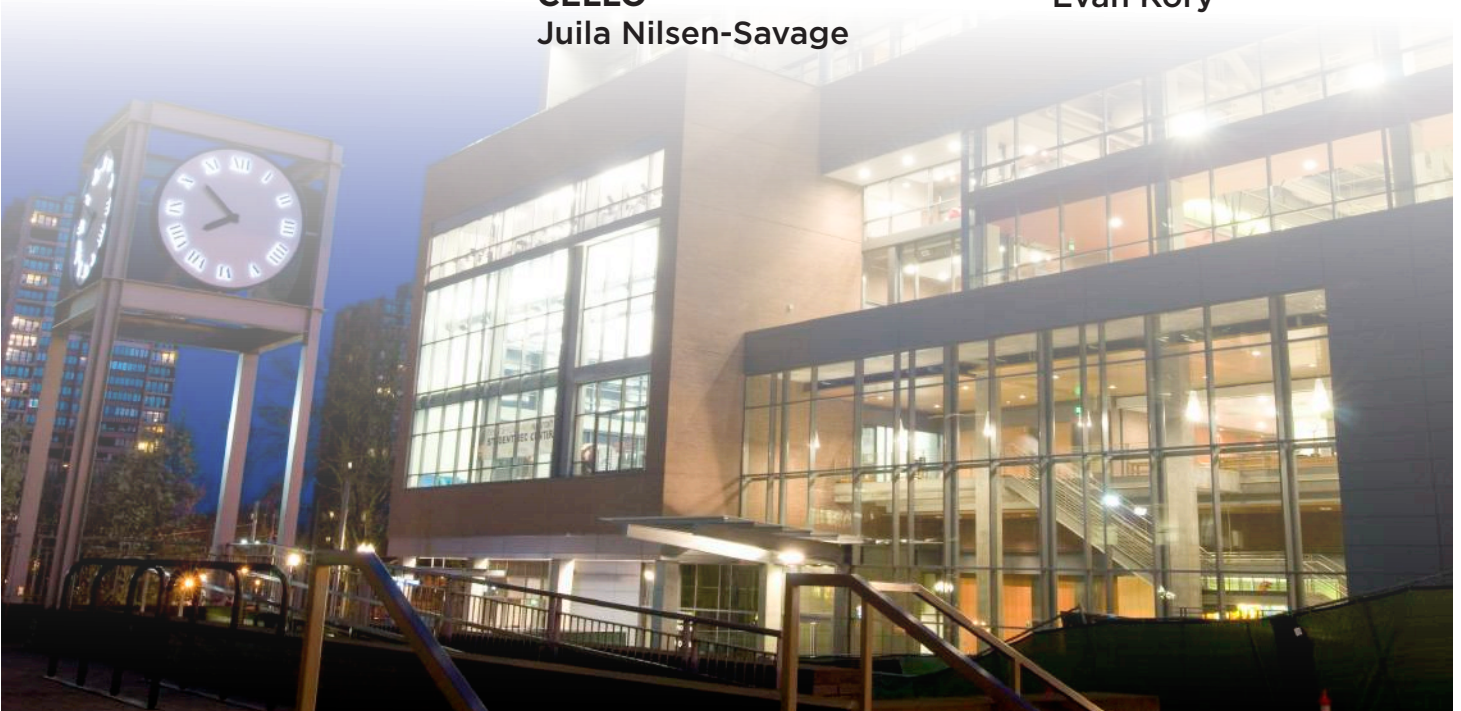
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Photo: American University Chamber Singers performing in the Mother Teresa Cathedral in Pristina, Kosovo as part of the Pristina International ReMusica Festival

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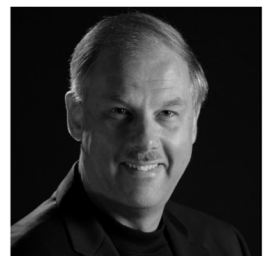


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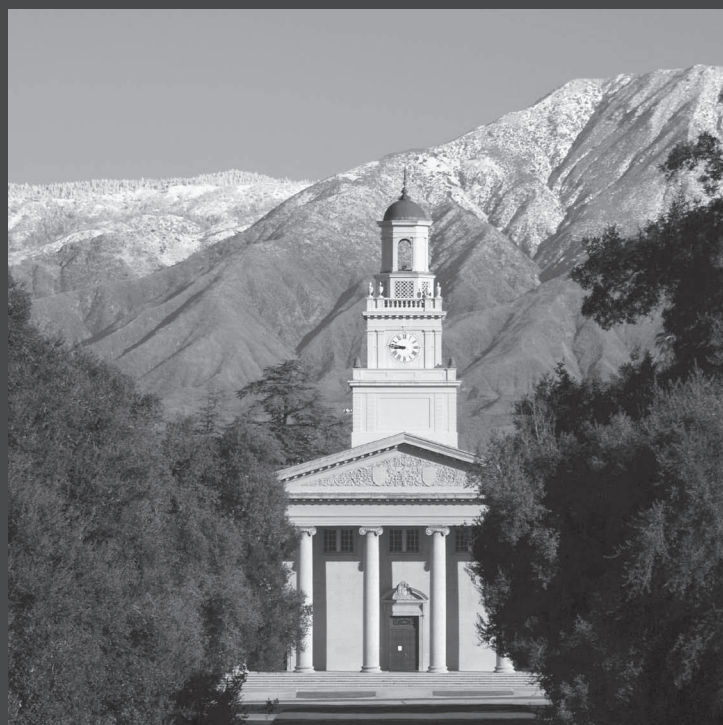
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June, *Faure Requiem*

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June, Children's choirs

Dilworth – UK/France
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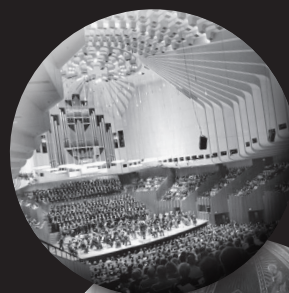
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Lux aeterna - K. Lee Scott
Who is gonna make up my dyin' bed?
- K. Lee Scott
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Gordon Ring
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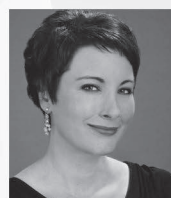
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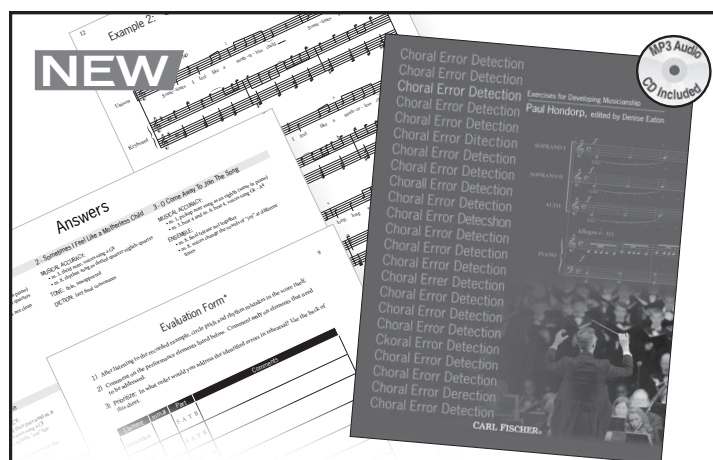
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Gustav Mahler: Symphony No. 2

RECENT STUDENT RECITAL REPERTOIRE

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David Gompper: *An Elm We Lost*
G.F. Handel: *Dixit Dominus*
Jean Langlais: *Messe solennelle*
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Dr. Paul Rardin, Elaine Brown Chair in Choral Music
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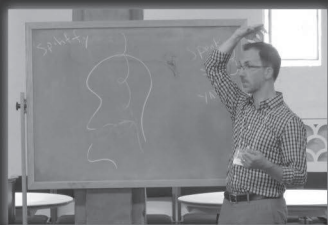
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NCCO: Downtown Map

Downtown Conference Venues



First Congregational Church
(FCC)



Hilton Portland & Executive
Tower



Lincoln Recital Hall

Walking Route



Hilton Portland & Executive
Tower



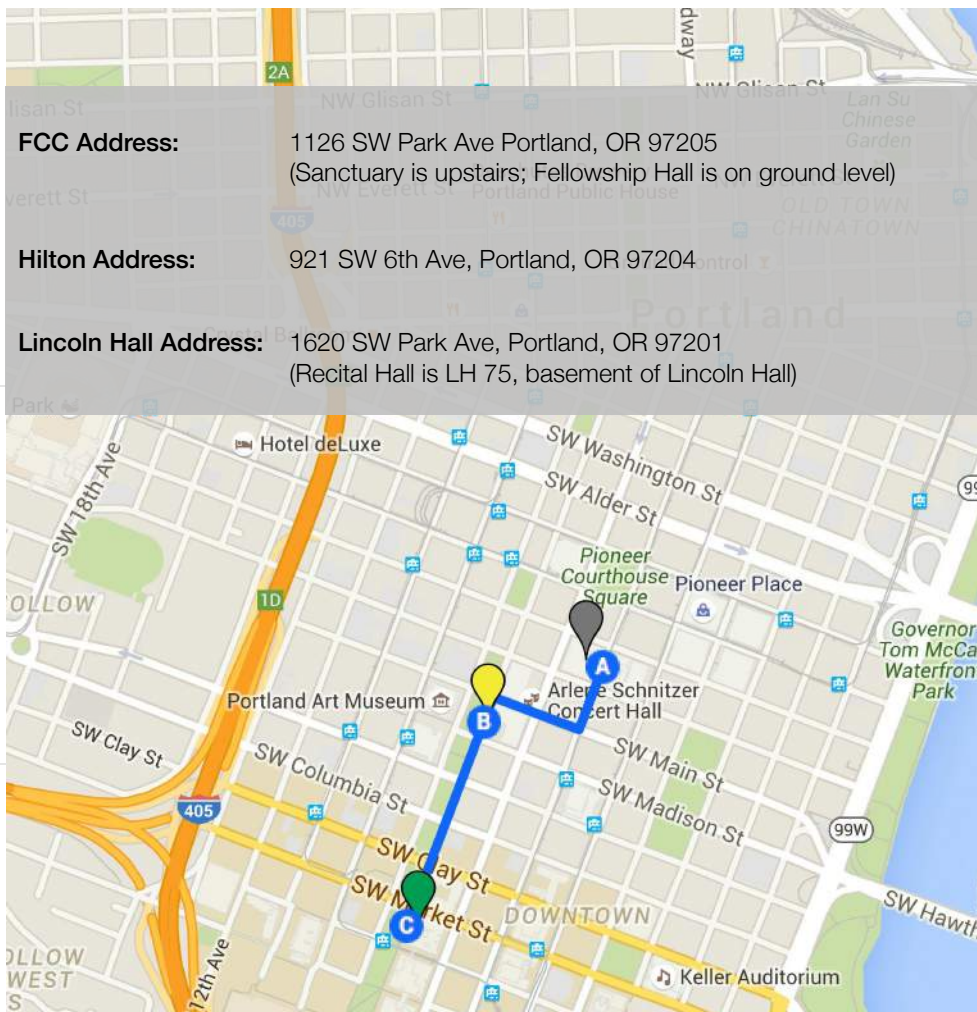
First Congregational Church
(FCC)



Lincoln Recital Hall

Walking Times (Downtown Venues)

- Hilton – FCC: 5 minutes
- FCC – Lincoln Hall: 5 minutes
- Hilton – Lincoln Hall: 10 minutes



Directions - Hilton to FCC:

1. Walk south on SW 6th Ave toward SW Salmon St.
2. Turn right on SW Main St. ➡
3. Turn left at SW Park Ave. ⬅
(The park blocks)
4. FCC is on the left - use side doors

First Congregational Church (FCC)



Directions - FCC to Lincoln Recital Hall:

1. Walk south on SW Park Ave. until the streets turn pedestrian-only (the PSU campus)
2. Lincoln Hall is on the left. Use the entrance facing the park blocks
3. Recital Hall is in the basement

Lincoln Hall, PSU Campus



NCCO Sixth Conference Map - Portland, OR

Venues



Hilton Portland & Executive Tower



First Congregational Church



Recital Hall (Lincoln Hall, PSU campus)



St. Mary's Cathedral



First United Methodist Church (FUMC)

Walking Times (FUMC and St Mary's)

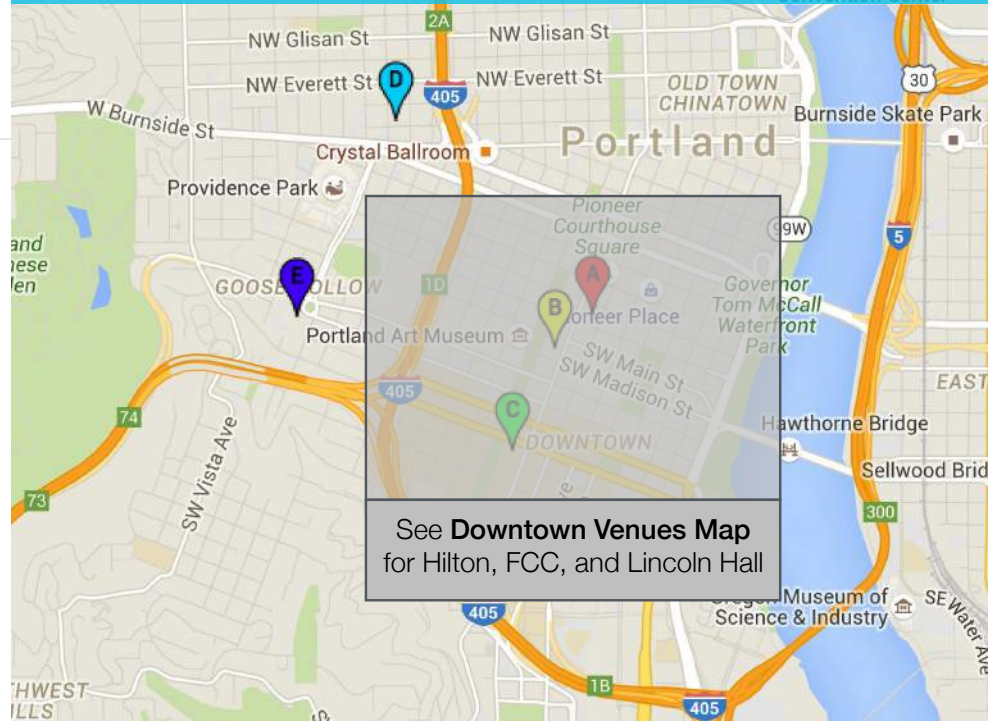
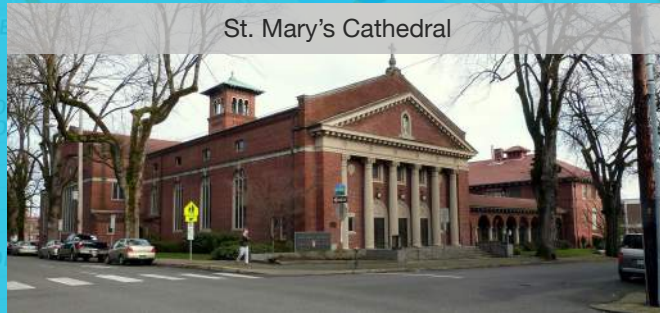
- FUMC – FCC: 15 minutes
- FUMC – Lincoln Hall: 15 minutes
- FUMC – Hilton: 20 minutes
- St. Mary's – FCC: 18 minutes
- St. Mary's – Hilton: 17 minutes
- FUMC – St. Mary's: 10 minutes

Transportation Options

- Uber or Lyft rideshare
- Radio Cab Taxi: (503) 227-1212
- Portland Streetcar - \$2.50 for 2 hours (portlandstreetcar.com)
- MAX Light Rail - \$2.50 for 2 hours (See **Light Rail Map** for more info)

St. Mary's Cathedral -

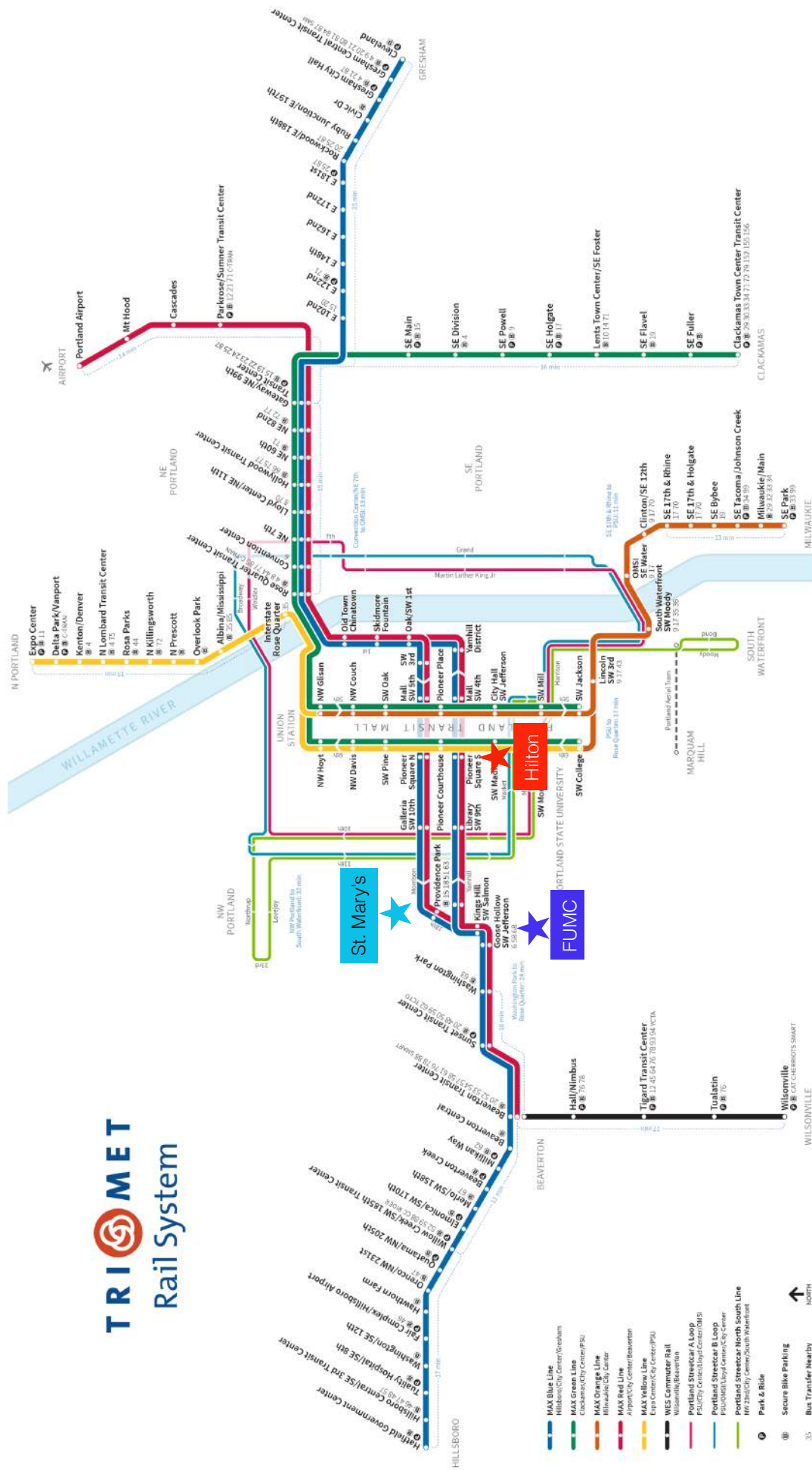
1716 NW Davis Street, Portland, OR 97209



First United Methodist Church (FUMC) -

1838 SW Jefferson Street, Portland, OR 97201





For service from Downtown to PDX Airport:

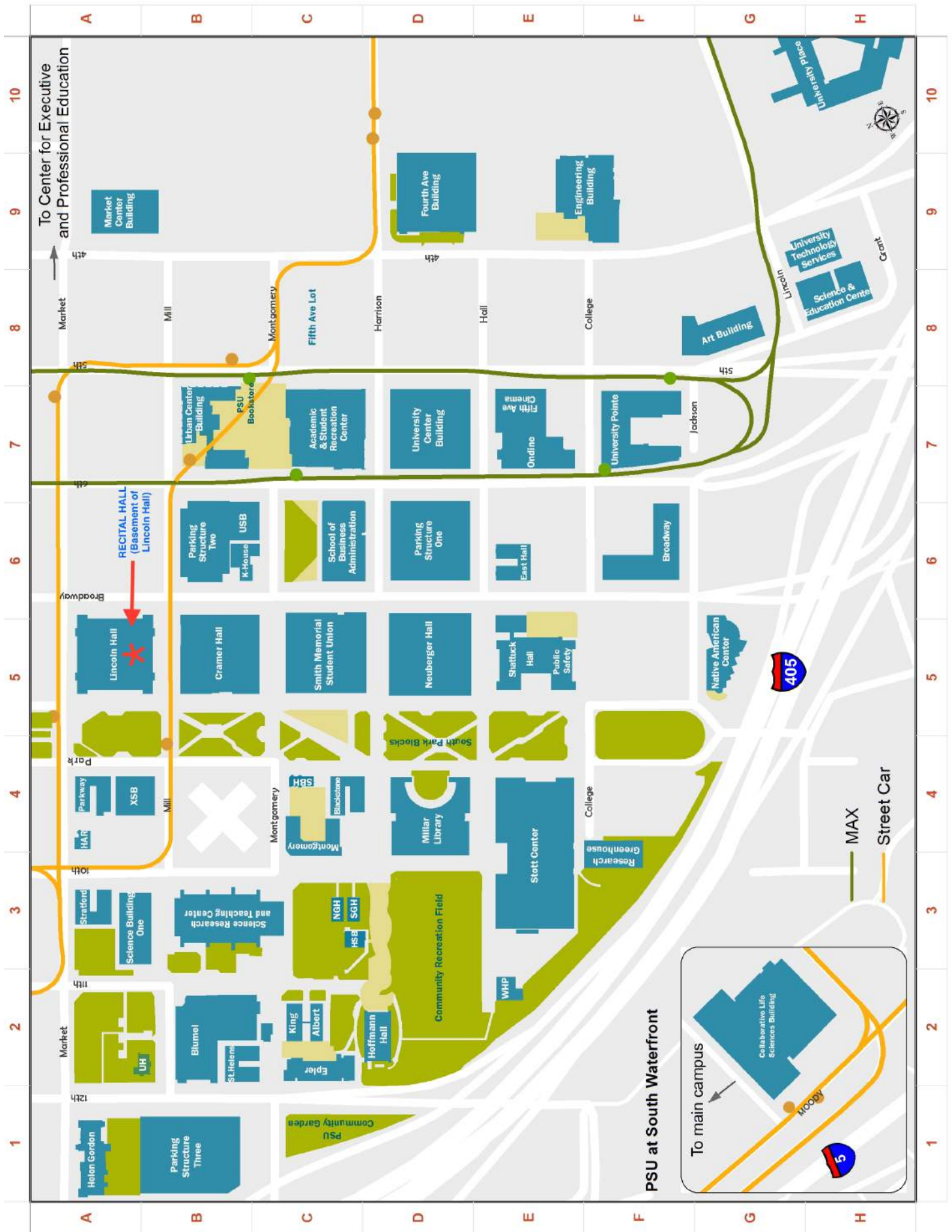
Use MAX Red Line towards Airport

Notable stops:

Near Hilton and Downtown venues - Pioneer Square South MAX Stop (two blocks north from Hilton)

Near FUMC - Goose Hollow/SW Jefferson MAX Stop (next to First United Methodist Church/FUMC)

Near St. Mary's - Providence Park MAX Stop (5 minute walk south of St. Mary's)



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