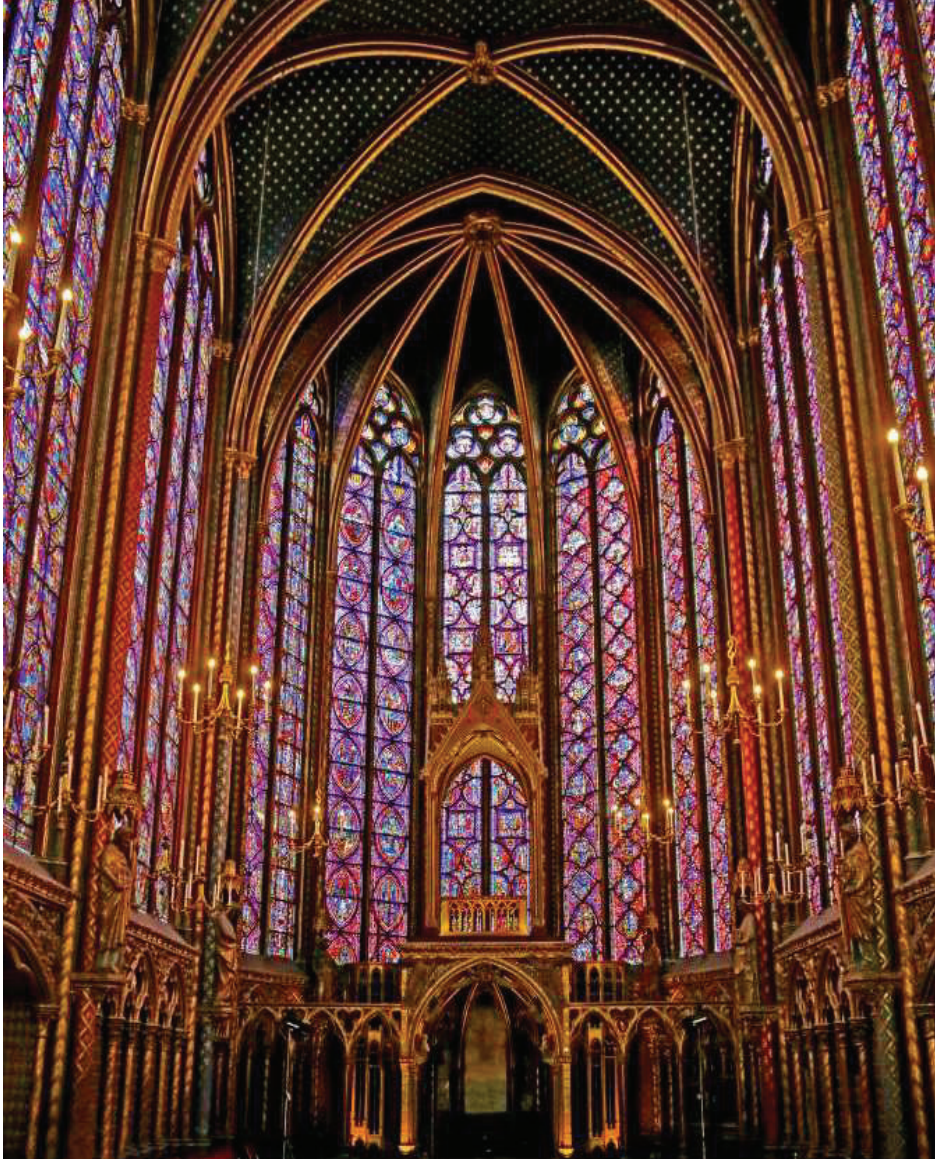


SACRED MUSIC



**CHAPEL SINGERS - UNIVERSITY CHOIR - BEL CANTO
NOVEMBER 9TH, 2018 - 8PM
MEMORIAL CHAPEL**

UNIVERSITY OF
RRedlands
SCHOOL OF MUSIC

CHORAL CONCERT

Friday, November 9, 2018 - 8 p.m.

MEMORIAL CHAPEL

Chapel Singers

Dr. Nicholle Andrews, director

Saul Egil Hovland (1924-2013)

Dr. Hyunju Hwang, organ

Marco Schindelmann, narrator

Narrator:

And on that day a great persecution arose against the church in Jerusalem: and they were all scattered throughout the region of Judea and Samaria, except the apostles. Devout men buried Stephen and made great lamentations over him.

But Saul laid waste the church, and entering house after house, he dragged off men and women and committed them to prison. Now those who were scattered went about preaching the word. Unclean spirits came out of many who were possessed, crying with a loud voice; and many who were paralyzed, or lame were healed.

Choir:

Saul still breathing threats and murder against the disciples of the Lord.

Narrator & Choir:

He went to the high priest and asked him for letters to the synagogues at Damascus. So that if any be found belonging to the way, men or women, he might bring them bound in chains back to Jerusalem.

Narrator:

Now as he journeyed he approached Damascus, and suddenly a light from heaven flashed about him. And he fell to the ground and heard a voice saying to him:

Choir:

Saul, why, why do you persecute me?

Sainte-Chapelle

An innocent girl
Entered the chapel:
And the angels in the glass
Softly sang,

“Hosanna in the highest!”

The innocent girl
Whispered,
“Holy! Holy! Holy!”

Light filled the chamber,
Many-coloured light;
She heard her voice
Echo,

“Holy! Holy! Holy!”

Softly the angels sang,

“Lord God of Hosts,
Heaven and earth are full
Of your glory!
Hosannah in the highest!
Hosannah in the highest!”

Her voice becomes light,
And the light sings,

Holy! Holy! Holy!”

The light sings soft,

“Lord God of Hosts,
Heaven and earth are full
Of your glory!

An innocent girl
Entered the chapel:
And the angels in the glass
Softly sang.

Eric Whitacre (b. 1970)

Benedictio

Urmas Sisask (b. 1960)

Blessed is he who comes in the name of the Lord
Hosanna in the highest

The Trumpet Sounds Within-A My Soul arr. Ian David Coleman (b. 1968)
Dr. David Scott, trumpet

Steal away to Jesus!
Steal away home, I ain't got long to stay here.

My Lord, He calls me, He calls me by the thunder,
the trumpet sounds within my soul:
I ain't got long to stay here.

Steal away to Jesus!
Steal away home, I ain't got long to stay here.

Green trees are bending poor sinner stands a trembling,
the trumpet sounds within my soul:

Steal away to Jesus!
Steal away home, I ain't got long to stay here.

University Choir
Dr. Joseph Modica, conductor
Malcolm Swann, pianist

Exsultate Justi John Williams (b. 1932)
We praise you.
Rejoice in the Lord, O ye just:
Praise is fitting for the upright.

The Hundredth Psalm

Ralph Vaughan Williams (1872-1958)

O be joyful in the Lord, all ye lands: serve the Lord with gladness, and
come before His presence with a song.

Be ye sure that the Lord He is God: it is He that hath made us, and not
we ourselves; we are His people, and the sheep of His pasture.

O go your way into His gates with thanksgiving, and into His courts with
praise: be thankful unto Him, and speak good of His name.

To father, Son, and Holy Ghost,
The God whom heaven and earth adore,
From men and from the angel host,
Be praise and glory evermore. Amen.

Sicut Cervus Giovanni Pierluigi da Palestrina (1525-1594)
As the hart yearns for the water springs:
So longs my soul for Thee, O God.

Agnus Dei, from Missa Brevis Peter Williams (1937-2016)
Andrew Will, soloist

Lamb of God who takes away the sins of the world, have mercy on us.
Lamb of God who takes away the sins of the world, have mercy on us.
Lamb of God who takes away the sins of the world, grant us peace.

Lamentations of Jeremiah Z. Randall Stroope (b. 1953)
O you people who pass this way,
Look and see if there exists and sorrow like unto my sorrow.
Remember, Lord
Consider and notice
Our humiliation and disgrace!

Bel Canto
Dr. Joseph Modica, conductor
Dr. Hyunju Hwang, piano and organ

Bright Morning Stars Shawn Kirchner (b. 1970)
Anna Marie Evans, soloist
Olivia Serb, Kylie Pastor, Dora Ridgeway, Hannah Schaffer, quartet

Bright morning stars are rising,
Day's a-breaking in my soul.

Oh where are our dear fathers?
Day's a-breaking in my soul.
They are down in the valley praying.
Day's a-breaking in my soul.

Oh where are our dear mothers?
Day's a-breaking in my soul.
They have gone to heaven shouting.
Day's a-breaking in my soul.

Oh where are our dear children?
Day's a-breaking in my soul.
They're upon the earth a-dancing.
Day's a-breaking in my soul.

Bright morning stars are rising,
Day's a-breaking in my soul.

Pater Noster Frode Fjellheim (b. 1959)

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 trespasses, as we
forgive those who trespass against us; and lead us not into temptation,
but deliver us from evil.
For thine is the kingdom, the power and the glory, for ever and ever,
Amen.

Messe Basse Gabriel Fauré (1845-1924)

Kyrie eleison

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

Sanctus

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

Agnus Dei

Lamb of God who takes away the sins of the world, have mercy on us.
Lamb of God who takes away the sins of the world, have mercy on us.
Lamb of God who takes away the sins of the world, grant us peace.

Lullaby

Daniel Elder (b. 1986)

Lullaby, sing lullaby,
The day is far behind you.
The moon sits high atop the sky,
Now let sweet slumber find you.

Away, the day is done, and gone the sun
That lit the world so brightly.
The earth's aglow with speckled show
Of twinkling stars so sprightly.

Away, where the sunlight is beaming
Through a deep, cloudless blue,
And the treetops are gleaming
With a fresh morning dew;
Where the nountains are shining
At the meadows below,
In a brilliant white lining
Of a new-fallen snow.

Close your eyes, breathe in the night;
A softer bed I'll make you.
The trial is done, all danger gone;
Now let far dreaming take you.

Away, where the ocean is lapping
At a soft, pearly shore,
And the swaying palms napping
As their swinging fronds soar.
Now the dark night approaches,
Yes so soft and so mild.
Lullaby, sing lullaby;
Speel now, my child.

O Antiqui Sancti

Michael Engelhardt (b. 1980)

Abigail Mellado, percussion

O ancient holy ones,
Why do you marvel at us?
The Word of God gleams brightly within the human form,
And therefore we shine with him,
Enhancing the parts of his beautiful body.

Yonder Come Day

Paul John Rudoi (b. 1982)

Kylie Pastor, soloist

Oh day, yonder come day.
Day done broke inna my soul, yonder come day.
Good mornin' day, yonder come day.
A brand new day, yonder come day.
Oh come on child,

Hush, hush, somebody's callin' my name.
Oh my Lord, what shall I do?

Oh day, yonder come day.
I was on my knees, yonder come day.
When I heard Him say, yonder come day.
Oh come on child,

Steal away to Jesus,
I ain't got long to stay here.
Swing low sweet chariot, comin' for to carry me home.

Oh day, yonder come day.
Good mornin' day, yonder come day.
A brand new day, yonder come day.
Day done broke inna my soul, yonder come day.

PROGRAM NOTES

Sacred music is best described as music concerning life and death and cosmic contemplations. It appears in many forms in many traditions, but the sacred music of the Catholic Church has been amongst the most clearly codified and consequentially complex. Texture, or what voices are sounding and how they relate to each other, is the most distinctive feature of music of the Church and has grown more complex over time. Early chant was homophonic (literally meaning same or one-voiced), with all voices singing in the same rhythm; the division of the choir into two groups created antiphony (opposing-sound); and the further addition of multiple melodic lines created polyphony (many-sound). Each texture can create its own effect from the reverent to the mournful to the joyful, all of which help to create sacred music as we know it today.

Chapel Singers

Benedictio, Urmak Sisask (b. 1960)

Benedictio is very much sacred music in its setting of a traditional Episcopalian blessing. Open harmonies and a mixed meter based on groupings of three create a lilting feel and invoke the spirited energy of some early forms of chant, while

the repeated bass line grounds the descant above. More voices join the descant to create an antiphonal texture and a dialogue between the parts of the choir. This resulting dialogue structures the piece, culminating in the joyful union in homophony at a restatement of the blessing.

Sainte-Chapelle, Eric Whitacre (b. 1970)

Whitacre looked to sacred spaces for inspiration as he began writing a piece commissioned by the Tallis scholars, and found it in the Gothic chapel of Sainte-Chapelle in Paris. Whitacre's friend Charles Silvestri wrote a poem of a young girl encountering the space at his request, which Whitacre then set to music. Open harmonies and arch like melodies reflect the immense physical space of the chapel, and the sharp beauty of Whitacre's harmonies recreate the awe of the girl. She is joined by a choir of angels in very traditional harmony on "Dominus," but which fragment into polyphony at "hosanna," their celebration too joyous to be contained. The fragmentation of the melodies throughout the piece mirrors the refractions of light entering Sainte-Chapelle, a space most famous for its stained glass, and pictured on the front of the program.

Saul, Egil Hovland (1924-2013)

In setting a Biblical story outside of the text of the Mass, *Saul* is closest in form to an oratorio. Essentially an opera for Church (minus the fun parts, including staging and acting), oratorios provided a more dramatic and therefore more effective vehicle for Biblical stories. Hovland's *Saul* lives up to this tradition with harsh harmonies that highlight the pain of prosecution. To establish this effect, singers are given a melodic fragment and instructed to sing "independently, approximately ½ second apart" in the score, resulting in aleatoric music, or music that is left up to chance. It appears frequently throughout the piece with different melodies and text, creating the same ominous and forbidding atmosphere present in the story of Saul.

The Trumpet Sounds Within-A My Soul, Ian David Coleman (b. 1968)

The Trumpet Sounds Within-A My Soul began with the composer's reflection on Dr. Martin Luther King Jr.'s "I Have a Dream" speech and is based on the African American spiritual "Steal Away." A trumpet solo establishes the contemplative nature of the piece, with blue notes that pull at the harmony, and a half-step sighing figure. Below it, the spiritual is presented in a very different context than we are used to hearing it. Coleman notes that he included internal dissonances which the spiritual at times struggles to rise above, and in denying the spiritual to appear in its usual jubilant form Coleman encourages further contemplation. Of the piece, he remarks that "this piece is my attempt to encourage each one of us to continue to ask the hard questions regarding the legacy of slavery and racism- that legacy with which we live and which we must face from multiple perspectives."

University Choir

Exsultate Justi, John Williams (b. 1932)

Famed film composer John Williams- who scored music for Star Wars, Indiana Jones, and Jurassic Park- composed this setting of Psalm 32 for Spielberg's 1987 movie *Empire of the Sun*. In the film, *Exsultate Justi* joyously celebrates the liberation of a Shanghai internment camp at the end of the second world war. It is almost exclusively homophonic, which is well suited to William's memorable rhythms (think the Star Wars opening credits). While it is apparent that he composes primarily for instruments and secular music, he shows a remarkable proficiency in the realm of sacred chorale music. His trademark syncopations and driving rhythms provide energy that effectively captures the freedom and movement of the joyous text.

The Old Hundredth Psalm Tune, arr. Ralph Vaughan Williams (1872-1958)

Many listeners may be familiar with the Old Hundredth hymn. It's one of the oldest hymns in the Protestant tradition, which emerged out of the Reformation and the belief that all should be able to participate in worship. Vaughn Williams, an English composer, comes from a Protestant tradition as well, but brings a very English twist to the setting. Listen for a predominance of consonant and warm harmonies with very controlled dissonance that distinguish the style. Williams also denies a full appearance of the theme until the very end of the piece, instead weaving fragments of the melody throughout the polyphonic texture.

Sicut Cervus, Giovanni Pierluigi da Palestrina (c. 1525-1594)

After the Protestant Reformation, legend has it that polyphony was to be forbidden by the Church because no one could hear a word of the text. In response, Palestrina allegedly presented a Mass so beautiful and so clear that it saved polyphony from exile. While exaggerated, this popular myth does justice to the pure beauty of Palestrina's music, and *Sicut Cervus* from Psalm 42 is no exception. It begins in a fugue, or an extended round with many voices singing the same part at different times, and yet every syllable remains audible. The arch-like contour of the melody (so perfectly fit to the lines from the respective psalm) and slow rhythmic unfolding of melodies create more coherent text declamation, but more noticeably contribute to a pure and clear sound scape. Listen for the very first melody, which emerges from the texture throughout the piece before receding into the sonorities.

Agnus Dei, Peter Williams (1937-2016)

The Agnus Dei is frequently divided into three musical sections that follow the division of the text: 'Lamb of God who takes away the sins of the world, have mercy on us' is repeated twice, and the third time ends instead with 'grant us peace'. Williams doesn't follow this structure quite as rigidly, but listen for the contrasting sections he creates that showcase the different emotions the text may

evoke. The beginning is a somber and mournful reflection on the plea for mercy, which is contrasted with the plea for peace amongst a serene and warm piano harmony. The hope for a grant of peace is tangible in rich and full harmonies, and ends as such.

Lamentations of Jeremiah, Z. Randall Stroope (b. 1953)

Lamentations captures the whirlwind of Jeremiah's emotions after the loss of Jerusalem, but it is unified by a common theme of lament. It very effectively. Open 'ah' vowels invoke a wail of grief; largely homophonic writing and rapid movement adds weight to his anger; and the choir spends much of its time at the extreme ends of its range, as though physical limitations itself cannot contain his anguish. Listen for more traditional modes of text expression that are present as well- descending melodies and large degrees of chromaticism (notes outside the expected scale) have been musical codes for grief since the time of the Greeks, and Stroope demonstrates here that they are still very effective at portraying intense emotion.

Bel Canto

Bright Morning Stars, Traditional arr. Shawn Kirchner (b. 1970)

Bright Morning Stars is a resetting of the Appalachian folk song of the same name. It is a celebration of life, and in that sense is sacred in its joyful treatment of eternal life and the joy therein. Listen for the different settings of dialogue, which asks "Where are our dear Mothers? Fathers?," and responds with "Day is a-breaking in my soul." The imitation and repetition of the questions is mirrored in the form as well, with appearances of rounds- a type of polyphony- creating the illusion of many voices asking. The piece concludes with a scene of the orphaned children "Upon the earth a-dancing," creating "an image of those who have passed on and those who are not present upon the earth calling to each other across eternity."

Pater Noster, Frode Fjellheim (b. 1959)

Pater Noster is one of the most recited prayers in the Christian tradition, and as it is attributed to Jesus, it is also one of the more unusual. It is colloquially known as the Lord's Prayer, but never mentions the Lord; it does not mention the Church or Jesus; and it is more a request for help than request for removal of sin. It is unusual within the tradition, and this setting of it is as well. The irregular meter, conjunct melodies, and open harmonies all directly invoke early forms of chant. However, a solo in the middle of the piece uses a completely different and very foreign scale. Segmented, it recalls elements of the Scandinavian yoik tradition, with open vowels and similar melodic shapes. Collectively, all these elements are outside the classical tradition as we know it, and work to recreate the same timelessness as the Pater Noster prayer.

Messe Basse, Gabriel Fauré (1845-1924)

Fauré's Messe Basse is also a form of a missa brevis, an abbreviated setting of various movements of the Mass. Included here are the Kyrie, Sanctus, and Agnus Dei, and while no melodic material links the three movements, they unified by a similar treatment of the text: rather than focusing on the individual's sins, Fauré's settings highlight the reverence and peace of each. Soaring and perpetually ascending melodies in the Kyrie glorify salvation and redemption. The rich harmonies of the opening of the Sanctus are comforting, evoking the solace that may be found in "Dominus Deus," (the Lord God), before fracturing into joyous and celebratory polyphony at "hosanna." One of the most striking movements in the mass comes in the Agnus Dei, at the text "Dona nobis pacem" (grant us peace). After a movement of mostly antiphonal singing and twisty harmonic progressions, the rich flowing harmonies of a choir singing in homophony are all the more striking against a drone in the organ. The overall effect is one of remarkable serenity, and for a time, peace is granted to the performers and listeners alike.

Lullaby from Three Nocturnes, Daniel Elder (b. 1986)

Lullaby is the last of a set of three nocturnes. Popularized in the early 1800s, nocturnes are a genre invoking night, and are characterized by a quiet meditative nature- both traits preserved in this piece. However, this remains first and foremost a lullaby. We are all intimately familiar with the lullaby, so take a moment to simply be present in the landscapes Elder creates. The sanctity of the space recreated in this piece between parent and child far predates the nocturne and the Church, and gives new depth to what we consider to be sacred music.

Hildegard of Bingen (1098-1179)

O Antiqui Sancti Arr. Michael Engelhardt (b. 1974)

Hildegard of Bingen was a visionary, philosopher, abbess, and founder of the field of natural science in Germany. She still found time to write so much music that a greater collection of her works survives than from any other composer of the era- *combined*. O Antiqui Sancti comes from her sacred music play Ordo Virtutum. The plot is simple, and concerned with the struggle between the Virtues and the Devil to control Anima (the soul). Clusters of tones generate energy that must be dissipated, imbuing the choir of Virtues with an ethereal energy. The text is concerned with the control of a body, and Engelhardt's setting reflects this: listen for the percussion and syncopations that are meant to be felt in the body. Every note of the chant melody is represented, but radically adapted in a brilliant reflection of the text.

Yonder Come Day, Traditional arr. Paul John Rudoi (b. 1985)

The title song of Yonder Come Day is taken from the Gullah Geechee people, who are descendants of Central and West Africans enslaved together on the isolated sea barrier islands of Georgia. Of the role of music, their heritage site

eloquently states: "Religion and spirituality have a sustaining role in Gullah family and community life. Enslaved Africans were exposed to Christian religious practices in a number of ways and incorporated elements that were meaningful to them into their African rooted system of beliefs." Listen for spirituals taken from a different time and place in African American communities layered over *Yonder Come Day*. They are unified by the unabated hope for a better day, in which inequity is no more. More about the source material can be found at gullahgeecheecorridor.org.

Chapel Singers

Nicholle Andrews

Soprano

Paula Cevallos Crespo '20
Anna Caplan '19
Trinity Hall '22
Tiffany Johnson '17, '19
Alexandra Kuroff '19

Tenor

Michael Esquejo '21
Jackson Keene '22
Jesse Russell '19
Caleb Snyder '22
James Still '21

Alto

Alexia Benson '21
Kristine Llanderal '20
Micaela MacAraeg '22
Mariah Powell '21
Bailey Sako '22

Bass

Brian Begg '21
Timothy Cunningham '22
Denis Grijalva '21
Connor Licharz '20
Isaiah Solares '21

Bel Canto

Joseph Modica

Soprano 1

Anna Forgét '21
DeAnza Arroyo '21
Olivia Serb '20
Ashley Somers '20
Lianna Stockton '22

Alto

Hailey Aguirre '21
Sawyer Backman '21
Janay Maisano '21
Gianna Pitesky '22
Dora Ridgeway '22
Hannah Schaffer '22
Mariah Thompson '21

Soprano 2

Elizabeth Accomando '22
Brianna Astorga '20
Maggie Eronymous '20
AnaMarie Evans '22
Alyssa Fejeran '21
Rhegan Leshner '20
Ana Martinez '22
Kylie Pastor '20
Victoria Randall-Hallard '21

University Choir

Joseph Modica

UPCOMING CHORAL CONCERTS:

Soprano

Ezhana Adams '19
Susan Adams ~
Kelsie David '19
Nicole Dostanic '20
Lauren Dreyfuss ~
Isabella Duarte '22
Angela Garrett '19
Laura Ionescu '22
Lauren Jorgensen '19
Isabella Klopchin '19
Andrea Luna '21
Jaida Mitchell '22
Lynette Pohlsander ~
Ella Staats '22
Ciel Yukami '20

Alto

Emilie Brill-Duisberg ~
Alexandria Feeley '22
Esmerelda Gilman '21
Allysa Hannawi '21
Kaitlinn Henry '21
Dana Kotkin '20
Sarah Martinez '20
Erin Maxwell '22
Ellyn Obrochta '19
Brighton Okamoto '22
Zoe Petersen '16 '19
Paige Scalise '21

Tenor

Jhon Alvarado '19
Hilario Bujanda-Cupul ~
Kevin Orlando Gonzalez Carvajal '19
Diego Hammond '21
Jeremy Napier '20
Brenna Phillips '19
Peter Tupou ~
Colin Ward '21
Andrew Will '19

Bass

Jack Bartick '22
Sam Butler '19
Noah Castillo '20
Brandon Cole '21
David Gallardo '21
Tim Hepps '20
Aria Hurtado '21
Andrew McCulloch '20
Isaac Morrow Buchanan '20
Kyle Ortega '20
Camden Padilla '22
Gabriel Piceno '21
Austin Simon '20
John David Stendahl '20
Jamison Stevens '22
Patrick Telles '21

~ Community Member

Graduate Choral Assistants

Chloe Jasso
Gabi Martinez
Jacob Pohlsander
Zoe Petersen

Feast of Lights

November 30, December 1, December 3 8:00pm,
December 2, 4:00pm
Memorial Chapel
TICKET REQUIRED

The Real Group

February 24, 3:00pm
Memorial Chapel
TICKET REQUIRED

Martin Luther King Service

Sunday January 20, 7:30pm
Memorial Chapel

Choral Concert

Friday February 15, 8:00pm
Memorial Chapel

Choral Concert

Friday March 15, 8:00pm
Memorial Chapel

Order of Compline

Sunday March 31, 7:30pm
Memorial Chapel

Heavenly Voices with the Redlands Symphony Orchestra

Saturday April 6, 8:00pm
Memorial Chapel
TICKET REQUIRED

Opera Gala

Friday April 12, 8:00pm
Memorial Chapel

For a complete calendar of School of Music events visit

www.redlands.edu/music