

*28th season  
2008-09*



*Chapel Hill  
Community Chorus*

# SPEND A WILD WILD SUMMER WITH THE



CHCC Summer Chorus, an eight-week program held at UNC's Hill Hall, beginning the first Tuesday in June. Our concert performance, July 17th, is titled "The Wild, Wild West" and includes songs about cowboys and early settlers of the wild west by composers such as Libby Larsen, Aaron Copland, and Randol Bass.

In addition to many regular CHCC singers, we welcome folks who perhaps haven't sung in years or who have fewer regular time commitments during the summer. A simple voice placement with the conductor is all that is required for membership. Dues are \$50, which includes a chorus t-shirt. An additional fee is charged for the music packet. Register on-line at <http://www.chapelhillcommunitychorus.org/>



## *The Chapel Hill Community Chorus joins the Chapel Hill Philharmonia*

**Sunday, February 22 at 3:00 p.m. in Hill Hall Auditorium**

Tone Poem for Flute and Orchestra — C. Griffes

Elegy for Cello and Orchestra — G. Fauré

Mass in G Minor — F. Schubert  
*with the Chapel Hill Community Chorus*

*More info at: <http://www.chapelhillphilharmonia.org>*

# Chapel Hill Community Chorus

SUE T. KLAUSMEYER, *conductor*

*28th Season*  
*2008-2009*

## *An Italian Christmas*

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# *Become a Friend of the Chapel Hill Community Chorus*



The Chapel Hill Community Chorus (CHCC) fosters the art and joy of choral music while enriching and educating our community through excellent performances of music. The cost of producing concerts, such as those in this year's program booklet, is considerable. Renting rehearsal space and performance venues, hiring instrumentalists and soloists, printing programs, advertising, and employing a professional conductor and accompanist all cost a considerable amount of money.

Ticket sales cover approximately 40% of our annual budget. In addition to ticket sales, we depend on membership dues, fund raising events, ads in our program, grants, and individual donations to make up the difference. Will you consider taking your appreciation of CHCC to the next level by making a contribution and becoming a Friend of CHCC? Enclosed in this program you will find a donation envelope. We hope you will join the Friends of CHCC as we look forward to our 29th season of bringing choral music to our community.

Levels of sponsorship for Friends of CHCC are listed below.

Patron: \$2000

Platinum: \$1000

Gold: \$500

Silver: \$250

Benefactor: \$100

Sponsor: \$50

Associate: \$25

Your gift to the chorus of any amount helps us continue bringing beautiful choral music to Chapel Hill. In honor of your gift, we will list your name in our program, which will help us proudly proclaim that you are, indeed, a Friend of CHCC. Thank you, and enjoy the show.

*Checks should be made payable to CHCC and mailed to CHCC, PO Box 3011, Chapel Hill, NC 27515. Donations may be made in the donor's name, anonymously, "in memory of" or "in honor of." The CHCC also gratefully accepts matching gifts. Donations are tax deductible. The CHCC is a 501(c)(3) non-profit organization. Thank you for supporting music in our community.*

# AN ITALIAN CHRISTMAS

December 19 & 20, 2008 at 8:00 p.m.  
Hill Hall, University of North Carolina, Chapel Hill

Gloria in D major, RV 589

Antonio Vivaldi  
(1678-1741)

1. Gloria in excelsis Deo – Chorus
2. Et in terra pax – Chorus
3. Laudamus te – Soprano and Soprano
4. Gratias agimus tibi – Chorus
5. Propter magnam gloriam – Chorus
6. Domine Deus – Soprano
7. Domine Fili Unigenite – Chorus
8. Domine Deus, Agnus Dei – Alto and Chorus
9. Qui tollis peccata mundi – Chorus
10. Qui sedes ad dexteram – Alto
11. Quoniam tu solus Sanctus – Chorus
12. Cum Sancto Spiritu – Chorus

*Soloists: Elizabeth Williams-Grayson, soprano; Terry Rhodes, soprano; Peggy Stevermer, alto*

Magnificat

Giovanni Battista Pergolesi  
(1710-1736)

1. Magnificat – Chorus
2. Et misericordia – Soprano and Alto, Chorus
3. Deposuit Potentes – Chorus
4. Suscepit Israel – Bass and Tenor
5. Sicut Locutus Est – Chorus
6. Sicut Erat In Principio – Chorus

*Soloists: Pamela Stewart, soprano; Whitney Kahn, alto; Bill Kodros, tenor; John Stevermer, bass*

Gesu Bambino

*Women of the Chorus; soloist: Amanda Haas, soprano*

Piétro A. Yon  
arr. Linda Spevacek

Dormi, Dormi, O Bel Bambin

*Soloist: Alice Carlton, soprano*

arr. Robert DeCormier

–Intermission–

Salmo 148

Giuseppe Di Bianco

Tu scendi dalle stelle

Venite, exultemus

*Soloist: Terry Rhodes, soprano*

Lauda per la Natività del Signore

Ottorino Respighi  
(1879-1936)

# TEXT AND TRANSLATIONS

## GLORIA IN D MAJOR, RV 589

ANTONIO VIVALDI

### 1. Chorus

*Gloria in excelsis Deo*

Glory be to God in the highest

### 2. Chorus

*Et in terra pax hominibus bonae voluntatis.*

And on earth peace to men of goodwill.

### 3. Soprano and Soprano

*Laudamus te, Benedicimus te  
Adoramus te, Glorificamus te*

We praise Thee, We bless Thee  
We worship Thee, We glorify Thee

### 4. Chorus

*Gratias agimus tibi*

We give thanks to Thee

### 5. Chorus

*Propter magnam gloriam tuam.*

for Thy great glory.

### 6. Soprano

*Domine Deus, Rex coelestis  
Deus Pater omnipotens:*

O Lord God, Heavenly King  
God the Father Almighty:

### 7. Chorus

*Domine Fili unigenite Jesu Christe*

O Lord the only begotten Son Jesus Christ

### 8. Alto and Chorus

*Domine Deus, Agnus Dei  
Filius Patris:*

O Lord God, Lamb of God  
Son of the Father:

### 9. Chorus

*Qui tollis peccata mundi  
Miserere nobis.  
Qui tollis peccata mundi  
Suscipe deprecationem nostram.*

That takest away the sins of the world  
Have mercy upon us.  
Thou that takest away the sins of the world  
Receive our prayer.

### 10. Alto

*Qui sedes ad dexteram Patris  
Miserere nobis.*

Thou that sittest at the right hand of the Father  
Have mercy upon us.

### 11. Chorus

*Quoniam tu solus sanctus  
Tu solus Dominus  
Tu solus altissimus Jesu Christe*

For Thou only art holy  
Thou only art the Lord  
Thou only art most high Jesus Christ

### 12. Chorus


*Cum Sancto Spiritu  
In gloria Dei Patris. Amen.*

With the Holy Ghost  
In the glory of God the Father. Amen.

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## MAGNIFICAT

GIOVANNI BATTISTA PERGOLESI

### 1. Chorus

*Magnificat anima mea Dominum:  
Et exultavit spiritus meus Deo salutari meo.  
Quia respexit:  
Humilitatem ancillae suae.  
Ecce enim ex hoc:  
Beatam me dicent omnes generationes.  
Quia fecit mihi magna, qui potens est:  
Et sanctum nomen ejus.*

My soul doth magnify the Lord:  
And my spirit has rejoiced in God my Saviour.  
For He has regarded:  
The low estate of His handmaiden.  
For behold, from henceforth:  
All generations shall call me blessed.  
For He who is mighty has done great things to me;  
And holy is His Name.

### 2. Soprano and Alto, Chorus

*Et misericordia ejus  
A progenie in progenies timentibus eum.  
Fecit potentiam in brachio suo:  
Dispersit superbos in mente cordis sui.*

And His mercy is on them who  
fear Him from generation to generation.  
He has shown strength with His arm:  
He has scattered the proud, even the arrogant of heart.

### 3. Chorus

*Deposuit potentes de sede:  
Et exaltavit humiles.  
Esurientes implevit bonis:  
Et divites dimisit inanes.*

He has put down the mighty from their seats:  
And exalted the humble and meek.  
The hungry He has filled with good things  
And the rich He has sent empty away.

### 4. Tenor and Bass

*Suscepit Israel puerum suum,  
recordatus misericordiae suae:*

He has helped His servant Israel,  
in remembrance of his mercy:

### 5. Chorus

*Sicut locutus est ad patres nostros,  
Abraham et semini ejus in saecula.*

As it was spoken to our fathers,  
to Abraham and his seed forever.

### 6. Chorus

*Sicut erat in principio, et nunc,  
et semper, Et in saecula saeculorum. Amen.*


As it was in the beginning, is now,  
And ever shall be, world without end. Amen.



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## GESU BAMBINO

When blossoms flower e'er 'mid the snow  
Upon a winter night  
Was born the Child, the Christmas Rose  
The King of Love and Light.

The angels sang, the shepherds sang  
The grateful earth rejoiced  
And at His blessed birth the stars  
Their exultation voiced.

O come let us adore Him  
Christ the Lord.

## DORMI, DORMI, O BEL BAMBIN

*Dormi, dormi o bel bambin.  
Rè divin, Rè divin.  
Fa la nano, O fanto lino.  
Rè divin, Rè divin.*

*Dormi, dormi o bel bambin,  
Dormi, dormi, Rè divin.*

*Perché piangi o mio tesor  
Dolce amor, dolce amor.  
Fa la nana, o caro figlio,  
Tanto, bel, tanto bel.*

*Dormi, dormi o bel bambin,  
Dormi, dormi, Rè divin.  
O bel bambin.*

## PIÉTRO A. YON, ARR. LINDA SPEVACEK

Again the heart with rapture glows  
To greet the holy night  
That gave the world its Christmas Rose  
Its King of Love and Light.

Let ev'ry voice acclaim His name  
The grateful chorus swell  
From paradise to earth He came  
That we with Him might dwell.

O come let us adore Him  
Christ the Lord.


## ARR. ROBERT DeCORMIER

Sleep, my darling baby, sleep.  
You are King, this I sing.  
Slumber, now, my darling baby.  
This I sing, you are King.

Sleep, O sleep, my beautiful Baby,  
Slumber now, O wonderful Child.

O my treasure, why these tears?  
Baby dear, have no fear.  
Close your eyes and sweetly slumber,  
Mother's near.

Sleep, O sleep, my beautiful Baby,  
Slumber now, O wonderful Child.  
O lovely Child.



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## SALMO 148 (PSALM 148)

*Alleluia. Laudate Dominum. Laudate in excelsis.  
Omnes angeli laudate eum. Sol et luna laudate eum.  
Omnes coeli, omnes montes,  
omnes aquae, omnes terrae.  
Jubilate Deum, laudate nomen Domini  
Omnes gentes laudate Dominum. Alleluia.*

GIUSEPPE DI BIANCO

Alleluia. Praise the Lord. Praise Him in the highest.  
All angels praise him. Sun and moon praise Him.  
All the heavens and the mountains praise Him.  
All the waters and all the earth rejoice in God.  
Sing praise to God. Praise the name of the Lord,  
All people praise the Lord. Alleluia.

## TU SCENDI DALLE STELLE

*Tu scendi dalle stelle  
O Re del Cielo.  
A vieni in una grotta, al freddo al gelo.  
O Bambino mio Divino  
Io ti vedo qui a tremar!  
O Dio Beato!  
Ahi, quanto ti costò  
l'averci amato!  
A te, che sei del mondo il Creatore,  
mancano panni e fuoco, O mio Signore!  
Caro eletto Pargoletto,  
Quanto questa povertà. Più mi innamora!  
Giacché ti fece amor,  
Povero ancora!*

DI BIANCO

From starry skies descending,  
Thou comest, glorious King.  
A manger low Thy bed, in winter's icy sting.  
O my dearest Child most holy  
Shudd'ring, trembling in the cold!  
Great God, Thou lovest me!  
What suff'ring Thou didst bear,  
That I near Thee might be!  
Thou art the world's Creator, God's own true Word,  
Yet here no robe, no fire for Thee, Divine Lord!  
Dearest, fairest, sweetest Infant,  
Dire this state of poverty. The more I care for Thee!  
Since Thou, o Love Divine,  
Will'st now so poor to be!

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## VENITE, EXULTEMUS

*Venite, exultemus! Venite, exultemus Domino,  
In nomine Domino  
Jubilemus Deo salutari nostro.*

## LAUDA PER LA NATIVITÀ DEL SIGNORE

### **L'Angelo**

*Pastor, voie che vegghiate  
sovra la greggia en quista regione; i vostr'occhi levate,  
ch'io son l'Agnol de l'eterna magione.  
Ambasciaria ve fone  
ed a voie vangelizzo gaudio fino,  
ch'è nato el Gesuino  
figliuol de Dio, per voie salvar mandato.*

### **Coro (Angeli)**

*E de ciò ve dò en segno  
ch'en vile stalla è nato el poverello,  
e non se fa desdegno  
giacere en mezzo al buove e l'asenello.  
La mamma en vil pancello  
l'ha rinchinato sovra el mangiatoio,  
de fieno è 'l covertoio,  
ed è descieso così humiliato.*

### **Pastore**

*Segnor, tu sei desceso  
de cielo en terra sico l'Agnol parla,  
e haine el cuore acceso  
a ritrovarte in così vile stalla; lasciane ritrovala  
che te vediam vestito en carne humana.*

### **Pastores ante Praeseptio**

*Ecco quilla stalletta, vedemce lo fantino povero stare.  
La Vergin benedecta  
non ha paceglie né fascia per fasciare.  
Joseppe non la po' 'itare  
ch'è desvenuto per la gran vecchiezza.  
A povertà s'avvezza,  
quel ch'è Signor senza niun par trovato.*

## DI BIANCO

O come, let us rejoice! O come, let us rejoice in the Lord,  
In the name of the Lord.  
Sing joyfully to God our Saviour.

## OTTORINO RESPIGHI

### **Angel**

Shepherd, you who watch  
over your flock in this district; lift up your eyes,  
see that I am the angel from the eternal domain.  
I come to bring a message,  
and tidings of great joy,  
that Baby Jesus has been born,  
the Son of God, for your salvation sent.

### **Chorus (Angels)**

And as a sign of this,  
in a lowly stable the poor little One has been born,  
and does not disdain  
to lie between the ox and ass.  
His Mother, dressed in a lowly shift,  
has laid Him in the manger,  
of hay is His coverlet,  
and thus humbly He came down.

### **Shepherd**

Lord, you have descended  
from Heaven to earth as the Angel said,  
and our hearts burn to find You  
in such a lowly stable; let us come to the place  
that we may see You clothed in human flesh.

### **The Shepherds at the Manger**

Lo, here is the stable, here we see the poor Baby lying.  
The blessed Virgin  
has neither food nor clothes in which to swaddle Him.  
Joseph cannot help her  
for he is weakened by great old age.  
He accustoms himself to poverty,  
he who, though Lord, finds himself with nothing.

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**Maria**

*O car dolce mio figlio, da me se' nato sì poverello!  
 Joseppe el vecchiarello,  
 qu'il ch'è tuo bailo, qui s'è adormentato.  
 Figliuol, gaudio perfecto,  
 che di sentire a la tua nativitate!  
 Strengendome t'al pecto,  
 non me curava de nulla povertade, tanta suavitade  
 tu sì me daie de qu'il gaudio eterno, o figliuol tenerello!*

**Coro**

*O fonte de' alimento,  
 co' tanta povertà te se' inchinato.*

**Maria**

*Figliuol, t'ho partorito! En tanta povertà te veggio nato!*

**Coro**

*Toglie nostre manteglie...*

**Maria**

*Tu se' l'Edio enfnito,  
 che per l'humana gente s'è 'ncarnato.  
 Non ho dua sie fasciato:  
 te vo' io fasciare con quisto mio pancello,  
 O figliuolo poverello,  
 co l'ha promesso il pate tuo biato.  
 O Madre santa, e non te fare schifa*

**Mary**

My dear sweet little Son, such a poor little One born of me!  
 Joseph the old man,  
 who is your guardian, has fallen asleep.  
 Little Son, the perfect joy  
 I feel at Your birth!  
 As I cradle You at my breast,  
 poverty means nothing to me, such sweetness as You bring me  
 fills me with eternal joy, tender little Son!

**Chorus**

Fountain of nourishment,  
 you have submitted yourself to such poverty.

**Mary**

Little Son, I gave You birth! In such poverty I see You born!

**Chorus**

Take our cloaks...

**Mary**

You are the infinite God  
 who for the human race has become flesh.  
 I have no swaddling clothes:  
 I will swaddle You in this my shift:  
 poor little Son of mine,  
 the promise of your Holy Father.  
 Holy Mother, may it not give offence

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*vestir di povere glie  
ché stanno en selva colla greggia tanta.  
EI figliuol ammanta,  
che non alita el fieno, sua carne pura.*

**Coro (Angeli)**

*Gloria, laude e onore a te, Sire del cielo onnepotente.*

**Pastores**

*Segnor, puoie ch'hai degnato  
di nascere oggi sì poveramente,  
dà lume a tutta gente  
ché null'omo sia de tal dono engrato.*

**(ad Mariam)**

*Contenti n'andremo  
se un poco noie lo podessemo toccare.  
E però te ne pregamo quanto noie siam pastori,  
siam pastori de poco affare.*

**Maria**

*Voglio ve consolare  
perchè torniate lieti a vostra gregge,  
quel chè fatto legge acciò che il servo sia recomparato.*

**Coro**

*Gloria, gloria e onore a te.  
Gloria a te, o Sire del ciel onnepotente.  
Gloria in excelsis Deo  
e in terra pace a chi ha el buon volere.*

that we are dressed in poor clothes  
worn by so much work in fields.  
Wrap your little Son up,  
so that His pure flesh does not smell of hay.

**Chorus (Angels)**

Glory, praise and honor to You, omnipotent Lord of Heaven.

**Shepherds**

Lord, You have deigned  
to be born today in such poverty!  
Give light to all people,  
that none may be ungrateful for such a gift.

**(to Mary)**

Contented we would depart,  
if we could just touch Him for a moment.  
And this we beg of you, we who are just shepherds,  
shepherds of humble calling.

**Mary**

I shall willingly console you  
because you may return to your flocks rejoicing  
that it is now granted that the servant be redeemed.

**Chorus**

Glory, praise and honour to You.  
Glory to You, omnipotent Lord of Heaven.  
Glory to God in the highest  
and peace on earth to men of goodwill.



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# PERFORMERS

Soprano **Terry Rhodes** (DMA and MM from the Eastman School of Music, 1986, 1980; BM from UNC-Chapel Hill, 1978) has performed in more than twenty countries throughout Europe, Central and South America, and across the U.S. At ease both in recital and on the opera/musical theater stage, Rhodes has earned a fine reputation as a performer of contemporary music, frequently premiering works in collaboration with composers. She has recorded two CDs on the Albany label. A Fulbright Artist-in-Residence in Macedonia in 1993, she now teaches and performs in Italy in the summers (Spoleto Study Abroad and Corso Internazionale di Musica da Camera in Tuscania).

Professor of Music and UNC Opera Director, Rhodes also currently sits on the UNC Faculty Executive Committee and is Vice-Chair of the Fine Arts Division of the College of Arts & Sciences.



**Elizabeth Williams-Grayson**, soprano and actress, has enjoyed a professional career in opera, musical theatre, classical/pops concert stage, and television. Her versatility in singing and acting has allowed her to play starring roles on Broadway in *My Fair Lady*, *Oklahoma*, *The Sound Of Music*, and *Kismet*. Her most memorable role was starring as Guinevere opposite Richard Harris as King Arthur, in the Broadway National tour of *Camelot*.

She has performed numerous operatic roles with the Opera Company of North Carolina. In 2005, she sang Valencienne in *The Merry Widow*, in 2006, Donna Anna in *Don Giovanni*, and in 2007, the role of Musetta in *La Bohème*. Other recent operatic engagements include performances with the Greensboro Opera and Long Leaf Opera in Chapel Hill.

On the concert stage, Williams-Grayson has performed with the Choral Society of Durham and the North Carolina Symphony, with the Asheville Symphony, and the Greensboro Oratorio Society and Symphony, and with the Chapel Hill Community Chorus and orchestra in 2008 singing *Carmina Burana*.

Williams-Grayson also enjoys acting in film and regional TV commercials and print work. She lives in Durham, NC, with her husband, Arthur (Owner/Chef – Grayson's Café) and their two daughters, Stephanie and Juliana.





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**Timothy W. Sparks**, a North Carolina native, enjoys a career of singing and teaching. His operatic engagements include The Israel Vocal Arts Institute, Operafestival di Roma, Jacksonville Lyric Opera, The Opera Company of North Carolina, The Greensboro Opera Company, The Triangle Opera, The National Opera Company, The Brevard Music Center, Capital Opera Raleigh, Long Leaf Opera, and The Durham Savoyards, Limited. He has sung in premieres of contemporary stage works by Joel Geigin, Benton Hess, Tom Lohr, and Henry Mollicone. Sparks has participated in the premiere of several new stage works by Joel Feigin, Benton Hess, Tom Lohr, and Henry Mollicone.

In concert, Sparks has appeared with the Hochschule der Künste in Berlin, The Canton Symphony Orchestra, The Statesboro-Georgia Southern Symphony, The North Carolina Symphony, The Breckenridge Music Institute and Festival, The University of Notre Dame, and numerous choral organizations.

Currently, Sparks serves as an Instructor of Voice at UNC-Chapel Hill, and holds degrees in vocal performance from the University of North Carolina at Chapel Hill and the Eastman School of Music. He lives in Raleigh, N.C. with his wife Amy, and two sons, Jason and Dylan.




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## COMPOSER

Born in Naples, Italy, **Giuseppe Di Bianco** is an accomplished composer, pianist, and conductor. As a composer with a particular interest in choral composition, Giuseppe Di Bianco has gained international recognition with successes in more than a dozen composition competitions and with many performances in Italy, Central Europe, and the United States.

Mr. Di Bianco has lectured on musical topics as diverse as “Musica Poetica by J. Burneister” at the University of Salerno and “Linguaggi, inventio, percorsi critici tradizione e contemporaneità” at the 36th European Conference on Musical Education and Choral music in Gorizia.

He currently serves as Musical Director of Cultural Associations at the Art Academy of Capri and at Atellana of Maiori on the Amalfi Coast. Mr. Di Bianco came to the attention of conductor Sue Klausmeyer when the Carolina International Chorale traveled to Maiori, Italy, his hometown. The choir performed his Salmo 148 in several concerts in Italy and Mr. Di Bianco offered to arrange two Italian carols for the CHCC “Italian Christmas” concert. On December 21st, CHCC’s vocal ensemble Cantari will perform two additional selections by Mr. Di Bianco - “Ave Maria” and “In laude,” which were broadcast on WCPE during Ken Hoover’s Sacred Music telecast on September 21st.



## CHOIR SOLOISTS



*Back row: Amanda Haas, Whitney Kahn, and John Stevermer*

*Middle: Alice Carlton and Peggy Stevermer*

*Front: Pamela Stewart and Bill Kodros*

# ORCHESTRA

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Maureen Kelly

## Oboe

Lois Schultz

## English Horn

Jennifer Hay

## Bassoons

Amy DiDomenico  
Jessica Kunttu

## Trumpet

Paul Neebe

## Violins

Margaret Partridge  
Joan Beck  
Christine DeCiantis  
Emi Hildenbrandt  
Tasi Matthews  
Doris Powers  
Lisa Randolph  
Laura Thomas

## Violas

Michael Castelo  
Ted Smith  
Diane Stephens  
Kathryn Wyatt

## Cellos

Mark Foster  
Angela Blackburn

## Bass

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# PROGRAM NOTES

## VIVALDI GLORIA

Antonio Vivaldi has been called the most original and influential Italian composer of his generation. A prolific composer, his works include sonatas, trio sonatas, concertos, masses, Psalm settings, motets, oratorios, solo cantatas, operas, and serenatas. Beginning with violin study under his father's tutelage, he also acquired skill on the keyboard and trained for the priesthood. Following his ordination in 1703, Vivaldi received his first appointment. He was employed to teach violin and eventually direct all music at a conservatory of the Ospedale della Piet  in Venice. One of four Venetian orphanages for girls, all boasting strong music programs, Ospedale Della Piet  was a hub of international activity that hosted Venetian dignitaries and many foreign visitors. Vivaldi was censured for some nameless "conduct unbecoming a priest" and was forbidden to say mass. Never the less, he remained pious, adding *L.D. (Laus Deo – Praise God)* to many of his scores, including operas.

Like J. S. Bach, Vivaldi and his music were forgotten after his death. But with the resurgence of interest in Bach's music in the 19th century came a discovery in Germany of a collection of Vivaldi concertos, dated 1739, which had been transcribed by Bach. And almost a century later, in the 1920's, many of Vivaldi's manuscripts were found in the National Library in Turin, having been in the possession of a Viennese Count Giacomo Durazzo.

*Gloria in D*, Vivaldi's most famous sacred work today, was written during his years at the Ospedale Della Piet , presumably for a special concert or worship service. It was among the works discovered in Turin. The first modern performance was in Siena in 1939. The work calls for an orchestra of strings, trumpet, oboe, and *basso continuo*. All instruments appear in the opening and



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closing movements and in the “Quoniam tu solus Sanctus,” which is a reprise of the first movement. Three female soloists and SATB chorus make up the vocal part of the work. The male choristers for the first performances were likely drawn from the conservatory’s staff or a neighboring church.

The music is jubilant and displays typical Baroque formal treatments, from ritornellos for the orchestra to fugues, arias, and a siciliano for the singers. The Gloria is divided into twelve movements – eight choruses, two arias, a duet for sopranos, and one movement in which an alto soloist and the choir sing responsively.

#### PERGOLESI MAGNIFICAT

A leading figure in the development of Italian comic opera, Giovanni Battista Pergolesi was born in Iesi, Italy and died at the young age of 26 in Naples. A follower of the Neapolitan School founded by Alessandro Scarlatti, he was a violinist and organist. He studied composition with Gaetano Greco, *maestro di cappella* of the conservatory in Naples, and with Francesco Durante. Pergolesi enjoyed the patronage of the Duke of Maddaloni, and served as *maestro di cappella*. Due to ill health, in 1736 Pergolesi moved to a Franciscan monastery in Pozzuoli founded by the ancestors of his patron and composed the cantata *Orfeo*, the *Salve regina in C minor* for soprano and strings, and *Stabat Mater* (his last and most famous work, scored for soprano and alto voices and strings). Following his death, Pergolesi’s music attained a new notoriety. Queen Maria Amalia of Naples pronounced Pergolesi “a great man and composer” and ordered publication of four of his cantatas. Shortly thereafter, his operas *La serva padrona* and *La contadina astuta* were performed. His fame spread as traveling troupes of musicians added his comic works, especially *La serva padrona*, to their repertory. In all, Pergolesi composed largely vocal music, sacred and secular. Many works originally ascribed to him have since been attributed to other composers, particularly his teacher Durante (1684-1755). Durante was a Neapolitan, but instead of joining his colleagues in composing fashion-



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able works for the operatic stage, he devoted himself almost entirely to liturgical music. Although published under the name of Pergolesi, most recent scholarship points to Durante as the composer of the *Magnificat in B-flat* on tonight's program.

The *Magnificat in B-flat* consists of six movements and is scored for SATB chorus, soloists, and strings. In each movement, imitative polyphony is a dominant feature. Contrasts of tempi and articulation give each successive movement its character. Short solos for soprano and alto open movement two, followed by an allegro, largely homophonic, choral statement. Movement four, *Suscepit Israel*, is set for bass and tenor soloists. Movements one and six share opening material, as was the Neopolitan practice in the latter half of the eighteenth century.

## CAROLS

### Dormi, Dormi, O Bel Bambin

Robert DeCormier

Mr. DeCormier has set this lovely carol for mezzo soprano solo and *a cappella* chorus. He employs vocal sounds reminiscent of guitar strumming throughout much of the piece. The strumming sounds, when paired with the soloist or with the women of the chorus create a gentle lullaby. Interrupted briefly by a refrain of "Fa-la-la," the calm "Sleep, sleep, my beautiful child" returns to conclude the piece.

### Gesu, Bambino

Pi tro A. Yon (arranged by Linda Spevacek)

The familiar *Gesu Bambino* is arranged for women's voices, piano, and flute by Linda Spevacek. The refrain: "O come, let us adore him," separates the two stanzas and appears paired with the tune for a final setting. A soprano descant is employed with stanza two and imitative entrances signal the start of the last section. The harmony, based on thirds, is consonant throughout and the melody moves along in a lilting compound meter.


– Sue Klausmeyer

### Salmo 148 (Psalm 148) Giuseppe Di Bianco

This composition was written for a composition contest sponsored by the Evangelic-Lutheran community of Naples in 2008. The central section of my motet features insistent rhythmic patterns. Combining these rhythmic patterns, which occur in frequently-changing meters with a fluctuating melodic line, create a lively sense of motion and energy. In stark contrast to all this activity is an incipit of Gregorian chant used at the beginning, in a central section, and in the final climax of the piece. *Salmo 148* won the "Franco Caracciolo" prize in the choral composition for sacred text settings. And the Carolina International Chorale, on their Italian tour in June 2008, performed it in the duomo of my hometown in Maiori.

### Tu Scendi Dalle Stelle (You come down from the stars) Di Bianco

Among all traditional Italian Christmas carols, I believe that this simple lullaby may be the best-known. I remember my family singing this carol around the "presepe" (manger) on Christmas Eve in celebration of our Lord's birth. The author of



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the carol, Saint Alfonso Maria de'Liguori, was a Neapolitan bishop and composer (1696-1787) who lived in Pagani, a town in the province of Salerno, which overlooks the Amalfi Coast and is near my home.

In December of 1744, Alfonso composed a Christmas song that began with the words "Tu scendi dalle stelle," and consisted of seven strophes of sestina (six verses). The song was published in a collection of spiritual songs the following year under the title "Canzoncinzz a Gesù Bambino" (Little Song to the Child Jesus).

My arrangement of "Tu scendi dalle stelle" for choir and chamber orchestra came about following a request by conductor Sue Klausmeyer for authentic Italian carols for a concert by the Chapel Hill Community Chorus. I have chosen new harmonies for this traditional carol.

**Venite, exultemus (Come, let us adore him)  
Di Bianco**

Venite, exultemus was written for the final scene of "Rabbuni," a 13-scene sacred drama for solo, choir and chamber orchestra. The last scene focuses on the Resurrection of the Lord, celebrated in the night of Easter, the holy night that "rejoins the earth to the sky and the man to his creator" (Exultet).

An incipit, with dissonant harmonies of the strings and a gloomy enunciation of the bassoon, sounds like a obscure praeludium and represents the night's shapeless obscurity from which the song of resurrection takes form. The vigil has also the eschatological meaning of waiting for the arrival of the Lord, a passage from darkness to light, from death to new life. The theme, far and distant at the beginning, as the soprano tunes it up in a vocalise, becomes more and more plain and clear at each new enunciation of the choir and orchestra, with thick sonority and emphasis till the solemn emphasis of the final psalm verses.


While listening to *Venite, Exultemus*, we hear, in a certain sense, the history of our lives permeated by the light of faith. On the eve of Easter, Christians celebrate the glorious night, "the party of parties," the richest of teachings: benediction of the new fire, exaltation of the light in the Easter candle, reading of the prophecies, the water's benediction, administration of the baptism, renewal of the baptismal promises, the deep mystery of the resurrection.

—Giuseppe Di Bianco

***Lauda per la Natività del Signore***


**Respighi**

Respighi's compositional style reflects many influences: composition study with Torchi and Martucci at the *Liceo Musicale* in Bologna, orchestration study with Rimsky-Korskov on two trips to Russia, performances with the orchestra of the Imperial Theatre in St. Petersburg and at the Bolshoi Theatre in Moscow, and additional study with Max Bruch in Berlin. An interest in neglected, early Italian music arrested his attention for many years. As a performer, he enjoyed success as a violinist, pianist, and conductor. He served as professor of music at the *Liceo di Sante Cecilia* in Rome, beginning in 1913, and in 1924 became the director of the school.



Music produces a kind  
of pleasure which human  
nature cannot do without.  
~Confucius

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But in 1926 he left academia to devote more time to composition. He established his home in Rome and traveled widely enjoying international fame. He produced many types of music- operas and songs, chamber music and larger orchestral works. He often accompanied his wife, Elsa Olivieri-Sangiacomo, a singer, composer, and eventually his biographer, in concerts. Perhaps his best-known works are the symphonic poems *Fountains of Rome* (1916), *Pines of Rome* (1923-24), and *Roman Festivals* (1928).

The years following these popular compositions showed an increased interest in music from medieval times. His “new-old” music incorporated Gregorian motifs, modes, and medieval texts. His arrangements of early music influenced many works, notably *Vetrare di chiesa*, *Concerto gregoriano*, *Quartetto dorico*, *Concerto in modo misolidio*, and *Lauda per la Natività del Signore*.

Respighi’s *Lauda per la Natività del Signore* has been called the “almost perfect embodiment of Respighi’s archaizing principles.” Written in 1930, it is an extended, dramatic cantata for chorus, three soloists and woodwinds. The text follows an angel’s appearance to a group of shepherds. Soprano soloists take the parts of the angel and Mary, mother of Christ. The tenor soloist plays the role of a shepherd boy. The chorus fills numerous functions, from angels in the heavens, to shepherds in the fields. Through-composed, the dramatic elements of the nativity story, seen through the eyes of shepherds, are both poignantly and playfully cast. The text is attributed to the thirteenth-century poet Franciscan friar Jacopone da Todi, also the reputed author of the *Stabat Mater*. Madrigalian choruses, chanting, humming, arias in a Monteverdian style, full-scaled choruses, pastoral instrumental writing (note the choice of woodwinds without strings) - all find a place in the telling of Christ’s birth.

– Sue Klausmeyer

## IN MEMORY OF DON CLIFFORD 1935-2008

Who is the ideal chorister? It is a singer with a fine voice, who loves choral music, who is versatile, faithful in attendance, loyal to the chorus, willing and able to sing solos when needed, and personable to everyone. Don Clifford personified these qualities. His avocation was music, and his profession was Professor of Law. He sang with the chorus from 1980-2007, and he served on the CHCC Board from 2003-06.

Don sang in the first concert of CHCC in December, 1980, and continued to sing with us for the next 26 years! His performances with the CHCC included approximately 52 concerts from 1980 through the spring performance of *Elijah* in 2007, Don’s last concert.

Over the years, Don’s contributions to CHCC were protean. In the 1980’s, he sang solos in whatever range was needed: tenor, baritone, and bass. In two 1984 and 1985 concerts, he sang baritone solos in *Oratorio de Noel* by Saint Saens and in the Brahms *Requiem*. In 1986-87, when he was one of only nine basses, he sang the bass solo, *Deep River*, arranged by Norman Luboff. The 1988 winter concert, featuring John Rutter’s *Requiem*, was performed by 43 singers. In this concert, Don was not only one of four tenors, but also sang a baritone solo.

We are grateful for Don’s sense of humor, for his leadership, for his voice of reason, for his friendship, and especially for his singing. He was the ideal chorister. He will be missed.



# *Chapel Hill Community Chorus*

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 Bonni Baird  
 Pat Brooks  
 Alice Carlton  
 Yolaine Cartright  
 Sue Ferguson  
 Amanda Haas\*  
 Julie Hamberg  
 Kathleen Hammon †  
 Samantha Hammond  
 Martha Huggins  
 Diane Jones  
 Passion Jones  
 Veronique King  
 Carol Klevenow  
 Kristi Laster  
 Jean Anne  
     Leuchtenburg †  
 Annette Levine †  
 Sara Likness  
 Laura Linnan †  
 Sally Logan  
 Jenny Marin  
 Pat Meacham  
 Keri Millikan  
 Betsy Newlon  
 Ann O'Hale †  
 Joan Troy Ontjes †  
 Jane Pahner  
 Jenifer Parks  
 Peggy Polak †  
 Stephanie Reszka  
 Carol Robbins  
 Ann Sherman  
 Mary Sipple  
 Pamela Stewart  
 Ellen Stuke †  
 Caroline Talbot †  
 Shelley Turkington  
 Nedra Van Gombos  
 Qing Zhou

## **Alto**

Kathy Barboriak  
 Anna Berg  
 Mary Clyde Bugg  
 Jane Chatterjee  
 Becky Coble  
 Hilary Culbertson  
 Betsy Dain  
 Elizabeth Earle  
 Dona Fountoukidis  
 Jo Friedman  
 Penina Goldstein  
 Amanda Jacob  
 Sally Jones  
 Whitney Kahn  
 Lynne Manchester †  
 Nancy McLaughlin  
 Mary Louise Meyer  
 Gloria Nicholson †  
 Stephanie Ottone  
 Grace Penny †  
 Pam Perreault  
 Meg Petersen  
 Gail Peterson †  
 Peg Rees  
 Donna Rehman  
 Josephine Reinhardt  
 Jane Saiers  
 Molly Schneider  
 Ginger Sickbert  
 Jennifer Snyder  
 Peggy Stevermer †\*  
 Sarah Stokes  
 Annie Tane  
 Donna Trohanis  
 Kristi Webb  
 Katherine (Kay) White  
 Peggy Whiting †  
 Elizabeth Woodman †  
 Elsie Wu

## **Tenor**


Sho Ando †  
 Tomas Baer  
 George Cocolas  
 Gregory Egan †  
 Jerry Eidenier †  
 Lloyd Frick †  
 Henry Friedman  
 Ross Highsmith  
 Bill Kodros †  
 William Mann  
 John McMichaels  
 Glenn Morris  
 Damian C. Munn\*  
 Chris Newlon  
 Allan Parrent  
 Dan Poirier †  
 Hawley Truax  
 John Young

## **Bass**

Bob Behringer  
 Stanley Black †  
 Eugene Bozyski †  
 Phil Burke  
 David Curtin  
 Wes Dain  
 Dan Daniel  
 Eric Dashman\*  
 Jack DeBruyn †  
 Scott Goodwin †  
 Paul Grendler  
 Jay Hargrove †  
 John Idol  
 Galen Irwin  
 Darin Knapp  
 Burton Linker  
 John Paul  
     Middlesworth  
 David Ontjes †  
 Steven Peterson †  
 Jim Pike  
 David Rabinowitz  
 Pat Ryan  
 Neil Shipman  
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## Conductor

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DR. SUE T. KLAUSMEYER is an active conductor in the Triangle area of North Carolina. She holds degrees in music from Meredith College, the University of North Carolina at Chapel Hill, Westminster Choir College in Princeton, NJ, and the University of Cincinnati College Conservatory of Music. She pursued additional studies in voice and Baroque performance practice at the Sweelinck Conservatory in Amsterdam, The Netherlands, studying with Dutch baritone, Max von Egmond.

Dr. Klausmeyer has conducted the 130-voice Chapel Hill Community Chorus since the fall of 2000 in choral/orchestral performances. On May 17, 2008, CHCC, orchestra, soloists and the NC Boys Choir performed Carl Orff's *Carmina Burana* in UNC's Memorial Hall. In June of 2008, she led a group called the Carolina International Chorale, comprised of CHCC members and others, on a tour of Italy featuring performances of *Carmina Burana* as well as American Spirituals and gospel music. In 2002, she initiated the Chapel Hill Community Summer Chorus and in 2006, under the auspices of CHCC, she formed Cantari, a 26-voice select vocal ensemble. In the summer of 2009 she will lead the CHCC summer chorus in a program called "The Wild, Wild West," featuring music of the American Western Frontier by composers Libby Larsen, Stephen Chatman and Randol Alan Bass.

Dr. Klausmeyer conducts the 60-voice UNC Women's Glee Club in numerous concerts each semester including a yearly tour with the UNC Men's Glee Club. In 2008 she coordinated the first Carolina Women's Choral Showcase, "Making Music... Making a Difference" featuring five local high school choirs performing with the Women's Glee Club. And in 2007 she directed the Women's Glee Club and Women's Voices Chorus in a combined concert featuring women "18 to 81 years of age" singing women's choral works including Ralph Vaughan Williams' *Magnificat*.

In 2003 she was selected as a conducting fellow



for the Chorus America national convention in Kansas City, MI, where she had an opportunity to conduct the Dale Warland Singers and the Kansas City Chorale. In 1997 she received a educational grant from the University of Cincinnati to travel to England to study the music manuscripts of Ralph Vaughan Williams in preparation for a performance and lecture on the composer's choral/orchestra work *Dona Nobis Pacem*. She has performed as a mezzo soprano soloist and choral singer with numerous professional groups. She is frequently called upon as a guest conductor or choral clinician.

Other choral positions have included: Duke University Chapel's Choral Vespers and Divinity School Choirs; Capital University's Chapel Choir and Choral Union in Columbus, Ohio; University of Cincinnati Women's Glee Club and Cabaret Singers; Worthington Presbyterian Church Music Program and Concert Series Director, Worthington, Ohio; Binkley Baptist Church, Chapel Hill, NC and guest conducting appearances with Musica! in Dayton, Ohio, Women's Voices Chorus in Chapel Hill, UNC's Carolina Choir, and Chapel Hill's University United Methodist Church Chancel Choir.

## *Accompanist*

ALICIA LEVIN, originally from Palatine, Illinois, is a doctoral student in musicology at the University of North Carolina at Chapel Hill. In 2002, she received a B.M. in piano performance from Illinois Wesleyan University, where she studied with Lawrence Campbell and Susan Brandon. Alicia completed her M.A. in musicology in 2004 at UNC-CH with a thesis on country music and is currently writing her dissertation, entitled "Seducing Paris: Virtuoso Pianists and Artistic Identity, 1820-48." She works as a teaching assistant and an adjunct instructor of piano in the UNC Music Department, and also maintains a small private piano studio.



### THE CHAPEL HILL COMMUNITY CHORUS PRESENTS

## *Cantari*

**Sue Klausmeyer, director**    **Frank Zachary, accompanist**

CHCC's Cantari, Chapel Hill's premiere 26-member vocal ensemble, gave their first concert in December 2006 and began their third season with *Make We Merry*, a Christmas concert featuring music from the Spanish High Renaissance to contemporary selections by Conrad Susa, Stephen Paulus, and David Willcocks. Songs of nature were featured in Cantari's Spring 2008 concert *The World Is Not Our Own*. In this program, Cantari performed works by Benjamin Britten, Felix Mendelssohn, Charles Stanford, Josquin Des Prez and contemporary composers Irving Fine, John Tavener, and Stephen Chatman.

Their spring 2009 program *Something Old, Something New*, offers a vibrant mix of music from the past and present, Le Jeune and Bernstein, Palestrina & Fauré, Monteverdi & Whitacre, sung with a lustrous tone and impeccable phrasing. Join us for an evening of superb choral music at University United Methodist Church, Friday, May 1, at 8 p.m.



For more information, visit <http://www.chapelhillcommunitychorus.org/cantari.html>. Cantari specializes in a cappella repertoire, classics and modern selections, and is available for engagements throughout the state. Call Dr. Sue Klausmeyer to book Cantari for your special event in 2009.

## *A Message from the President*

I want to welcome you to the 28<sup>th</sup> season of the Chapel Hill Community Chorus. It's an exciting time! We closed our 27<sup>th</sup> year last May with an unforgettable performance of *Carmina Burana* in Memorial Hall. In June, we completed our first international tour, heading to Italy for another performance that included *Carmina*, as well as some wonderful Italian pieces. Now, we're bringing Italy back to Chapel Hill with *An Italian Christmas*, featuring the works of Maiori composer Giuseppe Di Bianco, including two brand-new pieces composed for this occasion.

We're delighted to welcome Mr. Di Bianco as our special invited guest for both performances, and grateful to the Triangle Sons of Italy and the Carolina International Chorale for their support.

Our Spring offering is *In the Beauty of Holiness*, featuring not only our 130-voice symphonic chorus, but also our 26-member Cantari ensemble. Cantari, now in its third year, extends the outreach of CHCC to the community with its own concert series – *Make We Merry* in December, and *Something Old, Something New* in April and May.

The impact of CHCC has increased enormously in 28 years. It's because of the passion and commitment of our singers, the leadership of our conductor, Dr. Sue Klausmeyer, and above all, the unwavering support of our audiences, that we are able to continue to grow musically. You support us with your enthusiastic applause – it's

what makes all those hours of rehearsing worthwhile. When you buy a concert or raffle ticket, or a bag of pecans, or make a donation, you help pay for our orchestra and soloists, for rehearsal and concert space rentals, and for a raft of other expenses that are part of the daily business of keeping a great chorus running.

*The impact of  
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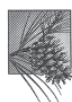
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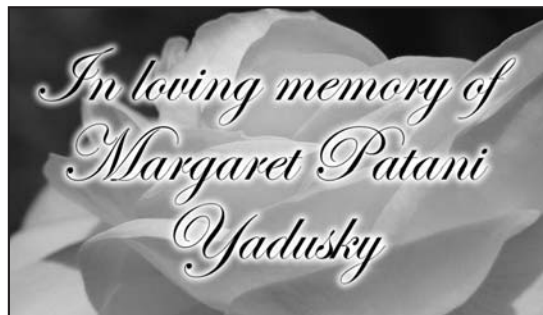
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# In the Beauty of Holiness



Memorial Hall Saturday, May 16, 2009 at 8:00 p.m.  
Sue T. Klausmeyer, *conductor and artistic director*

## Requiem

1. Requiem Aeternam
2. Out of the Deep
3. Pie Jesu
4. Sanctus
5. Agnus Dei
6. The Lord Is My Shepherd
7. Lux Aeterna

John Rutter  
(b. 1945)

– Intermission –

## French Choruses from The Lark

1. Spring Song
2. Court Song
3. Soldier's Song

Leonard Bernstein  
(1918-1990)

Sung by Cantari

## Missa Brevis

- Kyrie
- Gloria
- Sanctus
- Benedictus
- Agnus Dei
- Dona Nobis Pacem

Bernstein

## Chichester Psalms

- I. Psalm 108:2, Psalm 100
- II. Psalm 23:1-4, Psalm 2:1-4, Psalm 23: 5-6
- III. Psalm 131, Psalm 133

Bernstein



# Text and Translations

## REQUIEM AETERNAM

JOHN RUTTER

### 1. Requiem Aeternam

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

*Te decet hymnus Deus in Sion,*

*et tibi reddetur votum in Ierusalem:  
exaudi orationem meam,  
ad te omnis caro veniet.*

*Kyrie, eleison!  
Christe, eleison!  
Kyrie, eleison!*

Grant them eternal rest, O Lord,  
and may light eternal shine upon them.

—(4 Esdr. 2, 34-35)

It is fitting that a hymn should be raised unto  
Thee in Sion

and a vow paid to Thee in Jerusalem:  
give ear to my prayer, O Lord,  
unto Thee all flesh shall come at last.

—(Sal. 64 (65), 1-2)

Lord, have mercy!  
Christ, have mercy!  
Lord, have mercy!

### 2. Out of the Deep

Out of the deep have I called unto thee, O Lord: Lord, hear my voice.

O let thine ears consider well: the voice of my complaint.

If thou, Lord, wilt be extreme to mark what is done amiss: O Lord, who may abide it?

For there is mercy with thee: therefore shalt thou be feared.



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I look for the Lord; my soul doth wait for him: in his word is my trust.  
 My soil fleeth unto the Lord: before the morning watch, I say, before the morning watch.  
 O Israel, trust in the Lord, for with the Lord there is mercy: and with him is plenteous redemption.  
 And he shall redeem Israel: from all his sins. —Psalm 130

### 3. Pie Jesu

<i>Pie Jesu Domine, dona eis requiem,</i>	Blessed Lord Jesus, grant them rest,
<i>Pie Jesu Domine, dona eis requiem,</i>	Blessed Lord Jesus, grant them rest,
<i>Pie Jesu Domine, dona eis requiem, sempiternam.</i>	Blessed Lord Jesus, grant them eternal rest

### 4. Agnus Dei

<i>Agnus Dei, qui tollis pecatta mundi:</i>	Lamb of God, who takes away the sins of the world,
<i>dona eis requiem.</i>	Grant them rest.

Man that us born of a woman hath but a short time to live, and is full of misery.  
 He cometh up, and is cut down like a flower; he fleeth as it were a shadow.

<i>Agnus Dei, qui tollis pecatta mundi:</i>	Lamb of God, who takes away the sins of the world,
<i>dona eis requiem.</i>	Grant them rest.

In the midst of life, we are in death: of whom may we seek for succour?

<i>Agnus Dei, qui tollis pecatta mundi:</i>	Lamb of God, who takes away the sins of the world,
<i>dona eis requiem.</i>	Grant them rest.

I am the resurrection and the life, saith the Lord: he that believeth in me, though he were dead, yet shall he live: and whosoever liveth and believeth in me shall never die.

### 5. The Lord Is My Shepherd

The lord is my shepherd: therefore can I lack nothing.  
 He shall feed me in a green pasture: and lead me forth beside the waters of comfort.  
 He shall convert my soul: and bring me forth in the paths of righteousness, for his Name's sake.  
 Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff comfort me. Thou shalt prepare a table before me against them that trouble me: thou hast anointed my head with oil, and my cup shall be full. But thy loving-kindness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.


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## 6. Lux Aeterna

I heard a voice from heaven saying unto me. Blessed are the dead who die in the Lord,  
for they rest from their labours: even so saith the Spirit.

*Lux aeterna luceat eis Domine:  
Cum sanctis tuis in aeternum, quia pius es.  
Requiem aeternam dona eis Domine,  
et lux perpetua luceat eis.*

Let eternal light shine upon them, O Lord:  
with Thy saints for ever, for art merciful.  
Grant them eternal rest, O Lord,  
and may light perpetual shine on them.

## FRENCH CHORUSES FROM *THE LARK*

LEONARD BERNSTEIN

### 1. Spring Song

*Revey venir le printemps.  
Laudate Dominum. Alleluia.*

### 1.

Spring has returned.  
Praise God. Alleluia.

### 2. Court Song

*Fi, mari de vos tre amour.  
Cor j'ai ami, noble et de bel atour.  
Tout l'aime aussi. Fi, mari.  
J'ai ami, noble et de bel amour,  
Ne sert de nuit, sert de nuit et de jour!  
Tour l'aime aussi. Fi, mari!*

### 2.

Fie, husband, on you and your love.  
For I have a love, noble and beautifully dressed.  
Everyone loves him also. Fie, husband.  
He doesn't just serve me at night,  
He serves me night and day!  
Everyone loves him also. Fie, husband!

### 3. Soldier's Song

*Vive la Jeanne! La jolie Jeanne!*

### 3.

Long life to Joan! The pretty Joan!

## MISSA BREVIS

BERNSTEIN

### 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.  
Domine Deus, Rex Caelestis,  
Domine Fili unigenite,  
Domine Deus, Agnus Dei, Filius Patris,  
Tu solus Dominus, Tu solus altissimus!*

Glory be to God on high,  
And on earth peace to men of good will.  
O Lord God, heavenly King,  
O Lord, the only begotten Son,  
Lord God, Lamb of God, Son of the Father,  
Thou only art the Lord, Thou only art most high!

### Sanctus

*Sanctus, sanctus, sanctus, Dominus Deus Sabaoth,  
Pleni sunt coeli et terra gloriae tuae.  
Osanna in excelsis.*

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



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## Benedictus

*Benedictus qui venit in nomine Domini  
Osanna in excelsis.*

## Agnus Dei and Dona Nobis Pacem

*Agnus Dei qui tollis peccata mundi.  
Miserere nobis.*

*Agnus Dei qui tollis peccata mundi.  
Dona Nobis Pacem.*

## CHICHESTER PSALMS

### I. Psalm 108:2, Psalm 100

*Hariu l'Adonai kol haarets.  
Iv'du et Adonai b'simha  
Bo-u l'fanav bir'nanah.  
D'u ki Adonai Hu Elohim.  
Hu asanu v'lo anahnu.  
Amo v'tson mar'ito.  
Bo-u sh'arav b'todah,  
Hatseivotav bit'hilah,  
Hodu lo, bar'chu sh'mo.  
Ki tov Adonai, l'olam has'do,  
V'ad dor vador emunato.*

Blessed is he who cometh in the name of the Lord  
Hosanna in the highest.

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 thy peace.

## BERNSTEIN

Make a joyful noise unto the Lord all ye lands.  
Serve the Lord with gladness.  
Come before His presence with singing.  
Know that the Lord, He is God.  
It is He that has made us, and not we ourselves.  
We are His people and the sheep of His pasture.  
Come unto His gates with thanksgiving,  
And into His court with praise.  
Be thankful unto Him and bless His name.  
the lord is good, his mercy everlasting  
And His truth endureth to all generations.

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## II. Psalm 23:1-4, Psalm 2:1-4, Psalm 23: 5-6

### *"David" and Sopranos*

*Adonai ro-i, lo ehsar.  
Bin'ot deshe yarbitseini,  
Al mei m'nuhot y'nahaleini,  
Naf'shi y'shovev,  
Yan'heini b'ma'aglei tsedek,  
Lma'an sh'mo.*

### *Sopranos*

*Gam ki eilech  
B'gei tsalmavet,  
Lo ira ra, ki Atah imadi.  
Shiv't'cha umishan'techa hemah y'namuni.*

### *Tenors and Basses*

*Lamah rag'shu goyim  
Ul'umim yeh'gu rik?  
Yit'yats'vu malchei erets,  
V'roznim nos'du yahad  
Al Adonai v'al m'shiho.  
N'natkah et mo'sroteimo,  
V'nashlichah mimenu avoteimo.  
Yoshev bashamayim*

The Lord is my shepherd, I shall not want.  
He maketh me to lie down in green pastures,  
He leadeth me beside the still waters,  
He restoreth my soul,  
He leadeth me in the paths of righteousness,  
For His name's sake.

Yea, though I walk  
Through the valley of the shadow of death,  
I will fear no evil, for Thou art with me.  
Thy rod and Thy staff they comfort me.

Why do the nations rage,  
And the people imagine a vain thing?  
The kings of the earth set themselves,  
And the rulers take counsel together  
Against the Lord and against His anointed.  
Saying, let us break their bonds asunder,  
And cast away their cords from us.  
He that sitteth in the heavens

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*Yis'hak, Adonai yil'ag lamo!*

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*Ta'aroach l'fanai shulchan*

*Neged tsor'rai*

*Dishanta vashemen roshi*

*Cosi r'vayah.*

**"David"**

*Ach tov vahesed*

*Yird'funi kol y'meihayai*

*V'shav'ti b'veit Adonai l'orech yamim.*

**III. Psalm 131, Psalm 133**

*Adonai, Adonai, lo gavah libi,*

*V'lo ramu einai, v'lo hilachti*

*Big'dolot uv'niflaot*

*Mimeni.*

*Im lo shiviti v'domam'ti,*

*Naf'shi k'gamul alei imo,*

*Kagamul alai naf'shi.*

*Yahel Yis'rael el Adonai*

*Me'atah v'ad olam.*

**Finale**

*Hineh mah tov, umah nayim,*

*Shevet ahim gam yahad*

Shall laugh, and the Lord shall have them in derision!

Thou preparest a table before me

In the presence of my enemies,

Thou anointest my head with oil,

My cup runneth over.

Surely goodness and mercy

Shall follow me all the days of my life,

And I will dwell in the house of the Lord forever.

Lord, Lord, my heart is not haughty,

Nor mine eyes lofty, neither do I exercise myself

In great matters or in things

Too wonderful for me to understand.

Surely I have calmed and quieted myself,

As a child that is weaned of his mother,

My soul is even as a weaned child.

Let Israel hope in the Lord

From henceforth and forever.

Behold how good, and how pleasant it is,

For brethren to dwell together in unity.

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# Program Notes

by Sue Klausmeyer

The wide embrace of choral music brings together many diverse people. "In the Beauty of Holiness" features music by two composers, both born in the twentieth century, both highly influential on the American music scene, but from very different backgrounds and perspectives – John Rutter and Leonard Bernstein.

John Rutter, educated in English schools with a strong choral tradition steeped in Anglican church music, has become a stand-by for choruses of all calibers. His compositional career has embraced large and small-scale choral works, orchestral and instrumental pieces, a piano concerto, two children's operas, and music for television. He co-edited four volumes in the *Carols for Choirs* series with Sir David Willcocks, and has edited two volumes in the new *Oxford Choral Classics* series, "Opera Choruses," and "European Sacred Music." He is renowned for his choral conducting, especially with his professional choir the Cambridge Singers (founded in 1981). He formed his own recording label to promote excellent choral music. He earned music degrees from Clare College of Cambridge University and was elected an honorary fellow of Westminster Choir College, Princeton, NJ, in 1980.


Leonard Bernstein began music studies with piano lessons at the age of ten. Continuing his piano studies at Harvard University, Bernstein soon added conducting and orchestration to his resume. It was his conducting that propelled him into the national spotlight when he filled in for an ailing Bruno Walter in a highly publicized performance with the NY Philharmonic. From these early days as a celebrity conductor and pianist in that most cosmopolitan of cities, New York, Bernstein pursued a second career as a composer. Naturally, Broadway was the chosen venue for many of his performances that included choral writing, but he

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also produced works with sacred themes: Mass (a theater piece based on the Roman Catholic liturgy), Hashkivenu, Symphony no. 3 “Kaddish,” and Chichester Psalms. Most of his non-theatrical works focus on spiritual themes, about which Bernstein commented “its me down here looking up to find Him.” Bernstein made numerous nationally broadcast television appearances introducing young people to the orchestra and symphonic literature. He published several books – “The Joy of Music” (1954), “The Infinite Variety of Music” (1959), and “The Unanswered Question” (1976).

## Requiem

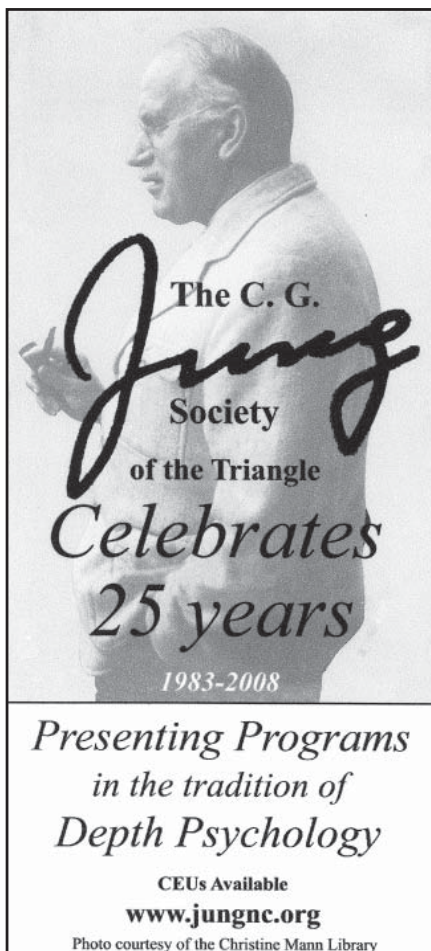
Composed in 1985, Requiem, is a very personal commemoration for John Rutter. It was written a year after the death of his father and is inscribed *In memoriam LFR*. Rutter once said that the piece was written “in the shadow of a bereavement of my own.” And like the *German Requiem* by Brahms, its text offers comfort and consolation to the grieving, not the fiery judgment of a Verdi *Dies Irae*.

The *Requiem* by John Rutter, a musical adaptation of the Roman Catholic Requiem Mass, is cast in seven movements for mixed chorus, orchestra, and soprano soloist. Rutter prepared two instrumentations for the work- one for organ and six instruments, and a second version for small orchestra without organ. The work premiered on October 13, 1985 in Dallas, Texas, with the composer conducting.

Rutter’s *Requiem* has been compared to settings by Fauré and Benjamin Britten. Like Fauré, Rutter includes a beautiful “Pie Jesu” for solo soprano. Both works share a certain simplicity of means and lyrical quality that singers love, and, indeed, two years before composing his own *Requiem*, Rutter published a new critical edition of Fauré’s *Requiem*.

While a chorister at Highgate School, Rutter participated in the 1963 premiere recording of Britten’s *War Requiem* under the direction of Britten himself. In Britten’s *Requiem*, composed on a massive scale by comparison, texts from the Latin Mass are combined with English poems by Wilfred Owen. In Rutter’s *Requiem*, the texts from the Latin

## John Rutter



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Mass are intertwined with scripture and texts from the 1662 Book of Common Prayer.

The first movement of Rutter's *Requiem* consists of the Introit from the *Missa pro defunctis* and Kyrie. A solemn chant evolves into ominous harmonies over a distant pedal point for twenty measures. As this section unfolds, a metamorphosis occurs and a melody in G major (*requiem aeternam*) appears, something entirely removed from pain and agony, and, a few measures later, is a perfect fit for the Kyrie. Movement two, entitled "Out of the Deep," features a cello solo in C minor and a jazz-inspired melody. It is based on Psalm 130, a psalm commonly used at Anglican funerals. Movement three is the soprano solo "Pie Jesu" with brief responses from the choir on "Dona eis requiem, Dona eis sempiternam requiem." The fourth movement, Sanctus (with Benedictus), sparkles with a bright orchestration in C major. Movement five, Agnus Dei, again uses a pedal point as a defining element, first on C for 34 measures, and later on F for 25 measures. Movement six, the most frequently excerpted part of the Requiem, features a solo oboe and text of the 23<sup>rd</sup> Psalm, another psalm commonly used at Anglican funerals. Movement seven includes words from the 1662 Book of Common Prayer alongside the Lux aeterna from the *Missa pro defunctis*. The work closes with a return to the *requiem aeternam* melody from movement one, thus completing an arch shape with the Sanctus as the apex of the composition.

John Rutter's music is very popular among choral singers. NBC's Today Show called him "the world's greatest living composer and conductor of choral music." And alongside conductor and arranger, Robert Shaw, he has probably been one of the most influential musicians promoting the choral art in modern times.

#### **French Choruses from "The Lark"      Leonard Bernstein**

The music was written originally as incidental pieces for Lillian Hellman's adaptation of "The Lark," a drama about the trial of Joan of Arc, produced in a New York theater. Bernstein wrote eight *a cappella* choruses for the play- three in French for Joan and her loyalists, and five in Latin for the inquisitors. The play was staged in October 1955 at Boston's Plymouth Theater, and in New York three weeks later at the Longacre Theater.

Conductor Robert Shaw attended one of the performances and mentioned to Mr. Bernstein that he felt that this music might be adapted for another text, the *Missa Brevis*, and thus enjoy an entirely new audience. Thirty-three years later, Mr. Bernstein did exactly that, composing his *Missa Brevis* in honor of his colleague's retirement as Music Director of the Atlanta Symphony Orchestra. "In so doing, the two men continued a friendly association that began with Mr. Shaw's




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recording of Mr. Bernstein's *On the Town* in 1944."

The three French Choruses use clapping and a small drum to evoke the medieval world of Joan of Arc. "Spring Song" is a parody of a motet by Claude Le Jeune. Le Jeune spent most of his life in Paris and was associated with the royal chapel. He was well-known for his "measured music" which derived its rhythm from the rhythm of the verse to which it was written. A counter-tenor sings "Laudate Dominum, alleluia" while the chorus sings of the return of spring. In Court Song, a soprano soloist sings about her new lover of the royal court and in Soldier's Song we hear drumming as the men whom Joan has befriended march and whistle their way through the countryside.

### **Missa Brevis**

**Leonard Bernstein**

A shortened form of the Roman Catholic mass, this work was written in 1988, the year of the composer's 80th birthday, for counter tenor, chorus and percussion. In Bernstein's *Missa Brevis*, the Mass text is shortened by cutting the Gloria in half and omitting entirely the Credo. He set the Agnus Dei's closing words (dona nobis pacem) as a separate movement and added a line from the Psalm 117, Laudate Dominum – "Sing unto the Lord," and the words "alleluia, amen" at the end.

The *Missa Brevis* is a *cap-pella* except for a modest use of percussion.

### **Chichester Psalms Bernstein**

Commissioned for an English music festival held at the Cathedral of Chichester in Sussex, England, *Chichester Psalms* was completed on May 7, 1965. On July 15, 1965, the new work was given its premiere in Philharmonic Hall, NY, with the composer conducting the New York Philharmonic and the Camerata Singers, and John Bogart as alto soloist. The original version was for all-male choir, and in this version received its premiere on July 31, 1965, at Chichester, conducted by John Birch.

*Chichester Psalms* exists in two instrumentations. One is for boy treble or countertenor, solo quartet, choir and orchestra

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consisting of 3 trumpets, 3 trombones, 2 harps, percussion and strings. A second version for pared-down instrumental forces includes organ, two harps and percussion.

The text was arranged by Bernstein from the Psalms in the original Hebrew. Part 1 uses Psalms 100 and 108. Part 2 uses Psalm 2 and 23. Part 3 uses Psalms 131 and 133.

Written immediately after Bernstein's Third Symphony (Kaddish), *Chichester Psalms* is an overtly Jewish work. Sung in Hebrew, *Chichester Psalms* is positive in tone, tinged with serenity, but cognizant of war and suffering. The first movement presents considerable challenge to the singers, both with its range and rhythmic complexity. The interval of a seventh figures prominently in the movement and there are nine meter changes in the first ten measures.

Movement two opens with the treble soloist (Bernstein explicitly states that a male singer is required), perhaps to suggest that the 23<sup>rd</sup> Psalm was sung by the shepherd boy, David. But the movement soon takes another turn and presents yet other challenge to the chorus – rapid-fire text in an almost brutal setting. (“Why do the nations rage?”) The movement ends with an amalgamation of the shepherd boy's melody and riotous raging by the men of the chorus. Interestingly, the boy's theme was adapted from a musical that Bernstein never completed, *The Skin of Our Teeth* (based on the play by Thornton Wilder). The men's theme was adapted from material that was cut out of *West Side Story*.

Movement three begins with a terse and harmonically complex orchestra prelude. Chords and melodic gestures from the opening of the work are heard in this section. Then without pause, the prelude gives way to a quiet chorale that seems to have taken its inspiration from a Tahitian serenade. Continuing his use of unusual meters, Bernstein has the chorus sing first in 10/4 and, in the final section of the movement, in 9/2 and 12/2. A theme from the introduction of the work appears, this time pianissimo, and the last word “yachad” meaning “together” or “as one,” brings the voices nearly all together. A choral unison, with a hint of a major third from the orchestra, ends the piece.

This is how Bernstein described Chichester Psalms in the New York Times:

The Psalms are a simple and modest affair,  
Tonal and tuneful and somewhat square,  
Certain to  
sicken a stout  
John Cager  
With its tonics  
and triads in E  
flat major.



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## SUPPORTING LOCAL CHORAL MUSIC

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The Chapel Hill Community Chorus is part of a vigorous and diversified performing arts scene. We would like to salute other organizations that work to advance chorus music locally. That includes vocal groups at UNC, places of worship and public schools, and our counterparts throughout the area which, like CHCC, provide choral opportunities for many singers and music lovers. In addition, two nonprofit websites help benefit CHCC and the region's choral arts.

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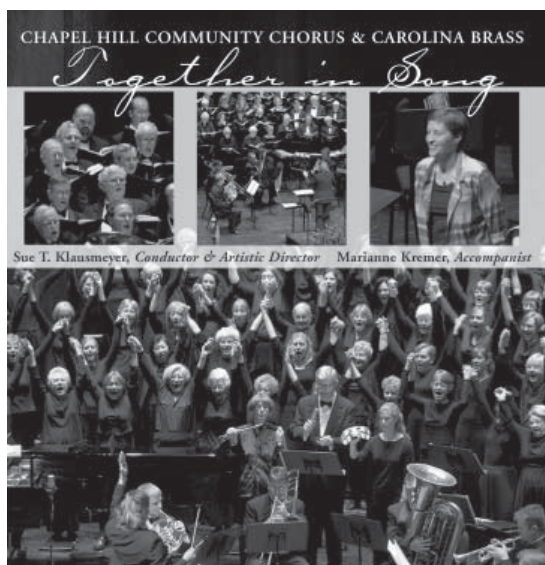
The Triangle's online source for comprehensive, current information on choral activities in and near the Triangle. Along with an events calendar, the web site offers a monthly email newsletter, directory of vocal ensembles, calendar for singing opportunities, and a resources section, listing goods and services for singers and choirs.

### CLASSICAL VOICE OF NORTH CAROLINA

– [www.cvnc.org](http://www.cvnc.org) –

CVNC is a performing arts journal that features reviews on classical music, opera, dance and theater. It has become the source for professional, published critiques of area choral performances. Now in its eighth year of service and growth, CVNC also provides an events calendar and commentaries on local arts matters.

## A GREAT GIFT IDEA!



Give the concert recording of the Chapel Hill Community Chorus' 25th anniversary concert, *Together in Song*, with the Carolina Brass. Tracks include Mack Wilberg's *Jubilate Deo* (from *Tres Cantus Laudendi*), Randall Thompson's *A Feast of Praise*, Stephen Paulus' *An American Medley*, and three works by Gwyneth Walker, including the premiere performance of *Together in Song*, commissioned by the CHCC for this performance. Also available are recordings of *A Festival of Carols*, the 2007 CHCC Christmas Concert, with brass, harp, and percussion.

*Both CDs are available for purchase in the lobby for \$15, or at <http://www.chapelhillcommunitychorus.org>.*

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