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Chapel Hill Community Chorus

SUE T. KLAUSMEYER, *conductor*

2010-11

Symphonic Choir - 30th Season

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Thank you for attending this concert sponsored by the Chapel Hill Community Chorus. Our two performing groups, Symphonic Choir and Cantari, each work hard to bring you an enjoyable musical experience, and we appreciate your continued support of our efforts.

As you know, ticket sales alone cannot cover all the costs associated with the concerts we offer. Thanks to contributions from individuals such as you, we can present a wide variety of music, everything from intimate unaccompanied motets to large-scale oratorios for chorus and orchestra. CHCC depends on your generous contributions.

Please consider taking your support to the next level by making an additional donation and becoming a Friend of CHCC. Instructions for mailing your contribution are included below. Or, you may make a contribution to the chorus at our website: www.chapelhillcommunitychorus.org.

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The CHCC is a 501(c)(3) non-profit organization. Thank you for supporting music in our community, and enjoy the show.

A Letter from the Conductor

Good Evening, Welcome to the Concert!

When I first heard the Chapel Hill Community Chorus, I was surprised that they were performing Vaughan Williams' *Hodie*, a complex score for chorus and orchestra, one that the composer himself found daunting to conduct! This wasn't typical choral fare for a small volunteer chorus. Now, after serving as their conductor for eleven years, I know that they are, indeed, a hard-working group, always ready for a challenge. Together we've performed Bach and Brahms, Britten and Vaughan Williams, Mozart and Haydn, Mendelssohn and Schubert. We plan to continue singing the classic choral repertoire, as well as featuring modern composers and their new works for chorus and orchestra.

Finding new choral works worthy of a wider audience is an exciting journey for me as a conductor. Beginning in 2005 when CHCC brought Gwyneth Walker from Braintree, Vermont to Chapel Hill for its 25th anniversary concert, we were on track to collaborate with the creative force behind the music, the composer. In 2008, following an Italian summer tour, we invited Giuseppe DiBianco from Maiori, Italy to our December concerts. In the spring of 2011, we welcome Steve Dobrogosz from Sweden where he is highly regarded as a jazz performer and composer. The performance of *My Rose* will be a US premiere and allows CHCC to experience a musical collaboration with the composer right in the center of the orchestra. Then in 2012, we'll be joined by one of Canada's most prominent composers, Stephen Chatman, for a showcase of his music, including the dramatic *Earth Songs*, the 2010 winner of the Western Canadian Music Award for Classical Composition.

I believe it is important for Chapel Hill to sponsor a chorus that performs classical standards and innovative choral music and I know that you do, too. I want to personally thank each of you for joining us tonight, for supporting our chorus by buying tickets, sponsoring program ads, and making donations. We couldn't do it without you!

Sue Klausmeyer

Sue T. Klausmeyer,
CHCC Conductor & Artistic Director



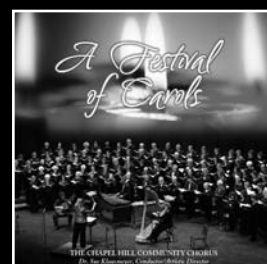
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A GREAT GIFT IDEA!



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. This recording features Conrad Susa's *Carols and Lullabies: Christmas in the Southwest*.



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THERE IS *No* Rose

December 17 & 18, 2010, 8:00 pm
Hill Hall Auditorium, UNC Chapel Hill

Gloria

John Rutter
(b. 1945)

- I. Allegro vivace
- II. Andante
- III. Vivace e ritmico

Ave Rex, A Carol Sequence, Opus 45

William Mathias
(1934-1992)

- 1. Ave Rex
- 2. Alleluya, a new work is come on hand
- 3. There is no rose of such virtue
- 4. Sir Christèmas
- 5. Ave Rex

Intermission

Selections performed by Carolina Brass

- O Come Emmanuel
- Once In Royal David's City
- Lo, How a Rose E're Blooming
- The First Noel
- God Rest Ye Merry, Gentlemen
- Have Yourself A Merry Little Christmas

There Is No Rose

John Joubert
(b. 1927)

Torches

Joubert

Christmas Joy!

Stephen Chatman
(b. 1950)

Join the chorus in singing "Hark, the Herald Angels Sing." See text on page 9.

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TEXT AND TRANSLATIONS



GLORIA

JOHN RUTTER

- I. *Gloria in excelsis Deo, et in terra pax,
hominibus bonae voluntatis.
Laudamus te, benedicimus te, adoramus te, glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.*
- II. *Domine Deus, Rex caelestis, Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis;
Qui tollis peccata mundi, suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.*
- III. *Quoniam tu solus sanctus, tu solus Dominus,
tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris. Amen.*

- I. Glory be to God on high, and on earth peace,
good will towards men.
We praise Thee, we bless Thee, we worship Thee, we glorify Thee
We give thanks to Thee for Thy great glory.
- II. O Lord God, heavenly King, God the Father Almighty,
O Lord, the only begotten Son, Jesus Christ,
O Lord God, Lamb of God, Son of the Father.
That takest away the sins of the world, have mercy upon us,
Thou that takest away the sins of the world, receive our prayer.
Thou that sittest at the right hand of the Father, have mercy upon us.
- III. For Thou only art holy, Thou only art the Lord,
Thou only art most high, Jesus Christ.
With the Holy Ghost, in the Glory of God the Father. Amen.

THERE IS NO ROSE

JOHN JOUBERT

There is no rose of such virtue as is the rose that bare Jesu:
Alleluia.
For in this rose containèd was heav'n and earth in little space:
Res miranda [a wondrous thing].
By that rose we may well see there be one God in Persons Three:
Pares forma [equal in form].
Then leave we all this worldly mirth and follow we this joyous
birth: *Transeamus* [let us go].

TORCHES

JOUBERT

Torches, torches, run with torches all the way to Bethlehem!
Christ is born and now lies sleeping: Come and sing your song to him!

Torches, torches, run with torches all the way to Bethlehem!
Christ is born and now lies sleeping: Come and sing your song to him!

Ah, roro, roro, my baby, Ah, roro, my love, roro;
Sleep you well, my heart's own darling, while we sing you our roro.

Sing, my friends, and make you merry, joy and mirth and joy again;
Lo! he lives, the King of Heaven, now and evermore. Amen.

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I. Ave Rex

Ave rex angelorum, ave rexque celorum, ave princepsque polorum.
Hail, most mighty in thy working, hail, thou Lord of all thing;
I offer thee gold as to a king; *Ave, Ave, Ave Rex!*

II. Alleluya, A new work is come on hand

Alleluya, A new work is come on hand,
Through might and grace of God's son
To save the lost of every land,
Alleluya, For now is free what erst was bound;
We may well sing: "Alleluya."
By Gabriel begun it was right as the sun shone through the glass
Jesu Christ conceived was, Alleluya.
Of Mary mother, full of grace; now sing we here: "Alleluya."
Now is fulfilled the prophecy of David and of Jeremy,
And also of Ysaye, Alleluya,
Sing we therefore both loud and high: "Alleluya, alleluya."

III. There is no rose

There is no rose of such virtue as is the rose that bare Jesu:
Alleluia.
For in this rose containèd was Heaven and earth in little space:
Res miranda.

By that rose we may well see That He is God in Persons Three:
Pari forma.

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

Leave we all this worldly mirth, and follow we this joyful birth:
Transeamus.

IV. Sir Christèmas

Nowell, nowell, nowell, nowell!

Who is there that singeth so: Nowell, nowell, nowell, nowell?

I am here, Sir Christèmas! Welcome, my lord, Sir Christèmas!
Welcome to us all, both more and less! Come near, Nowell!
Nowell, nowell, nowell, nowell!

Dieu vous garde, beaux sieurs, tidings I you bring:
A maid hath borne a child full young,
Which causeth you to sing: Nowell, nowell!

Christ is now born of a pure maid; In an ox-stall He is laid;
Wherefore sing we at a brayde: Nowell, nowell!

Buvez bien par toute la compagnie,
Make good cheer and be right merry,
And sing with us now joyfully; Nowell, nowell!

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CHRISTMAS JOY!

STEPHEN CHATMAN

Audience sings "Hark, the Herald Angels Sing" on cue from the conductor.

Noel, noel, sing Christmas joy! Noel, noel, sing Christmas joy!

Good King Wenceslas

Good King Wenceslas looked out on the feast of Stephen,
When the snow lay 'round about deep and crisp and even.

Brightly shone the moon that night, though the frost was cruel
When a poor man came in sight gath'ring winter fuel

"Hither, page, and stand by me if thou know'st it, telling
Yonder peasant, who is he? Where and what his dwelling?"

"Sire, he lives a good league hence underneath the mountain
Right against the forest fence by Saint Agnes' fountain."

Noel, noel, sing Christmas joy! Noel, noel, sing Christmas joy!

O come, O come, Emmanuel

O come, O come, Emmanuel and ransom captive Israel
That mourns in lonely exile here until the Son of God appear
Rejoice! Rejoice! Emmanuel Shall come to thee, O Israel.

O come, Thou Day-Spring, come and cheer
Our spirits by Thine advent here
Disperse the gloomy clouds of night
And death's dark shadows put to flight.
Rejoice! Rejoice! Emmanuel Shall come to thee, O Israel.

Here We Come Awassailing

Here we come a wassailing among the leaves so green,
Here we come a wandering so fair to be seen.
Love and joy come to you, and to you your wassail too,
And God bless you and send you a happy New Year.
And God send you a happy New Year.

Our wassail cup is made of the rosemary tree,
And so is your beer of the best barley.
Love and joy come to you, and to you your wassail too,
And God bless you and send you a happy New Year.
And God send you a happy New Year.

Ding, dong, merrily on high

Ding, dong, merrily on high, in heav'n the bells are ringing.

Noel nouvelet

Noel nouvelet! Sing we a new Noel;
Thank we now our God,
And of His goodness tell;
Sing we Noel to greet the newborn King;
Noel nouvelet, a new Noel we sing!

Waking from my sleep, a vision came to me;
For before my eyes there stood a flow-ring tree;
Where on a bright red rosebud I did see.
Noel nouvelet, a new Noel sing we!
How my heart did glow, with inward joy divine!
For with rays of glory did the rosebud shine,
As when the sun doth blaze on break of day,

Noel nouvelet, a new Noel sing we!

Then a tiny bird ceased joyous song to say
Unto certain shepherds: "Haste you now away!
In Bethlehem the newborn Lamb you'll see."
Noel nouvelet, a new Noel sing we!

Lo, How a Rose E're Blooming

Lo, how a Rose e'er blooming from tender stem hath sprung!
Of Jesse's lineage coming as men of old have sung.
It came a Flow'et bright, amid the cold of winter,
When half-spent was the night.
Isaiah 'twas foretold it, the Rose I have in mind,
With Mary we behold it, the Virgin Mother kind.
To show God's love aright, she bore to men a Savior,
When half-spent was the night.
This Flow'r, whose fragrance tender, with sweetness fills the air.
Dispel in glorious splendour the darkness ev'rywhere.
True Man, yet God, from sin and death He saves us,
And lightens ev'ry load.

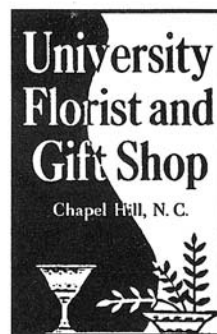
Noel, noel, sing Christmas joy! Noel, noel, sing Christmas joy!

Hark the Herald Angels Sing

Hark the herald angels sing,
"Glory to the newborn King!
Peace on earth and mercy mild God and
sinners reconciled"

Joyful, all ye nations rise join the
triumph of the skies
With the angelic host proclaim:
"Christ is born in Bethlehem"

Hark! The herald angels sing "Glory
to the newborn King!"



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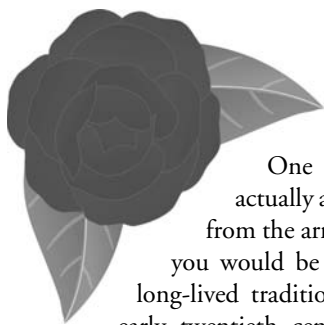


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PROGRAM NOTES

One might think that tonight's program is actually a festival of British choral music. And aside from the arrangement of carols by Stephen Chatman, you would be correct! Choral music has a strong and long-lived tradition in Great Britain, including works by early twentieth century composers such as Edward Elgar, Ralph Vaughan Williams and Benjamin Britten. Add to that list three composers who have enriched the choral tradition of our times: William Mathias, John Joubert, and John Rutter. Joubert and Mathias certainly deserve greater recognition for their contributions to choral music in particular. Rutter, the youngest of the three, has acquired fame and commercial success through his composition, recordings, conducting, music editing, and speaking engagements. I'm happy that CHCC can perform outstanding music by all three of them for you this evening.

John Rutter – Gloria

John Milford Rutter (b. 1945) studied music at the Highgate School and Clare College, Cambridge, where as a student he began composing and conducting. His mature compositions include large and small-scale works for chorus, for instrumental ensembles, and for orchestra, two children's operas, a piano concerto, and music for television. Music editing is another area of Rutter's expertise. His critical edition of Faure's *Requiem*, his collaborative work with Sir David Willcocks on the four-volume *Carols for Choirs* series, the first two volumes of the *Oxford Choral Classics* series— Opera Choruses and European Sacred Music – all receive wide usage. Rutter has his own recording label, *Collegium*, and professional recording chorus, the Cambridge Singers.

John Rutter's *Gloria* is a three-movement work scored for brass octet, organ, timpani, percussion, and mixed chorus. Commissioned by the Voices of Mel Olson, Omaha, Nebraska, the first performance took place in May 1974 and was conducted by John Rutter himself. The first and last movements are extroverted, joyful expressions with playful rhythmic vitality, while the middle movement offers a more introspective setting with quiet ornamental flourishes from the organ and a quiet interlude from the brass.

The Latin text, from the Ordinary of the Mass, is an early prose hymn that is found in the present form in Frankish sources as early as the 9th century, but is believed to date back to Greek sources from the 2nd century. It is known as the *hymnus angelicus* since it begins with the song sung by angels at Christ's nativity (Luke 2:14).

William Mathias – Ave Rex

William Mathias (1934-1992) was born in Whitland, Dyfed. For many years he served as Professor and Head of the Department of Music in the College of North Wales, Bangor.

Mathias, a gifted pianist, composer and conductor, entered the international spotlight when the Prince of Wales requested a new anthem for his 1981 wedding. *Let the people praise Thee, O God* was heard by millions of people in a broadcast live from St. Paul's cathedral and received performances around the globe following this very special premiere.

Mathias was a prolific composer and received commissions from the leading British choral festivals. He composed works for orchestra, including 3 piano concertos, 3 symphonies, and concertos for clarinet, for harp, and organ. He wrote various pieces of chamber music, piano music, and organ music. He wrote choruses, songs, anthems and an opera called "The Servants."

He founded a music festival in 1972 which continues to this day – the



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Mathias's music became very popular in the United States as well as in the United Kingdom. In 1988 he received an honorary doctorate from Westminster Choir College in Princeton, NJ and at the time of his death he was working on a new symphony for the Santa Fe Symphony Orchestra.

Mathias discussed AVE REX with journalist Bruce Duffie in Chicago prior to a performance of the work by the William Ferris Chorale.

Ave Rex was written in the sixties for a Welsh choir, originally. I think it was the Cardiff Polyphonic Choir ... Originally it was written for chorus and organ and I made another version for chorus and orchestra... Either is valid in my view; it makes no difference which is played. It's a collection of Christmas material. They aren't all carols as such, but they are basically carols with medieval words. I like using medieval words partly because you're slightly distanced from them, or at least

the words are not sentimental. You can never be accused of falling into sentimentality by using fourteenth and fifteenth century words. There's a certain realism, a certain rightness about them, which isn't true of the nineteenth century's.

John Joubert – Carols: *There Is No Rose; Torches*

John Joubert immigrated to England from Cape Town, South Africa in the early 1950s and has enjoyed a distinguished career as music lecturer at Birmingham University. He continues to compose works in every genre, including several operas and a wealth of choral works, some on a grand scale.

Now 83 years old, he was the featured composer at the famous Three Choirs Festival in Great Britain in August 2010, where his newest choral/orchestral work was premiered. Entitled *An English Requiem, Op. 166*, the new work, like *Ein Deutsches Requiem* by Johannes Brahms, is a series of meditations on the subject of death rather than a Latin liturgical setting.

Two of Joubert's most popular Christmas carols are presented in this concert. *Torches* features a text translated from the Galician by J. B.

Trend and is included in the well-known Oxford Book of Carols. Richard Morrison, writing for *The Times*, called it "the most stirring Christmas carol written in the 20th century." Accompanied by organ, the text beckons us to join in a joyous village processional, singing praise to the newborn Christ child.

A 15th century text, with English and Latin words, provides the basis for *There is No Rose*. This stunning *a cappella* setting is a quiet devotional tribute to Mary, the mother of Jesus.

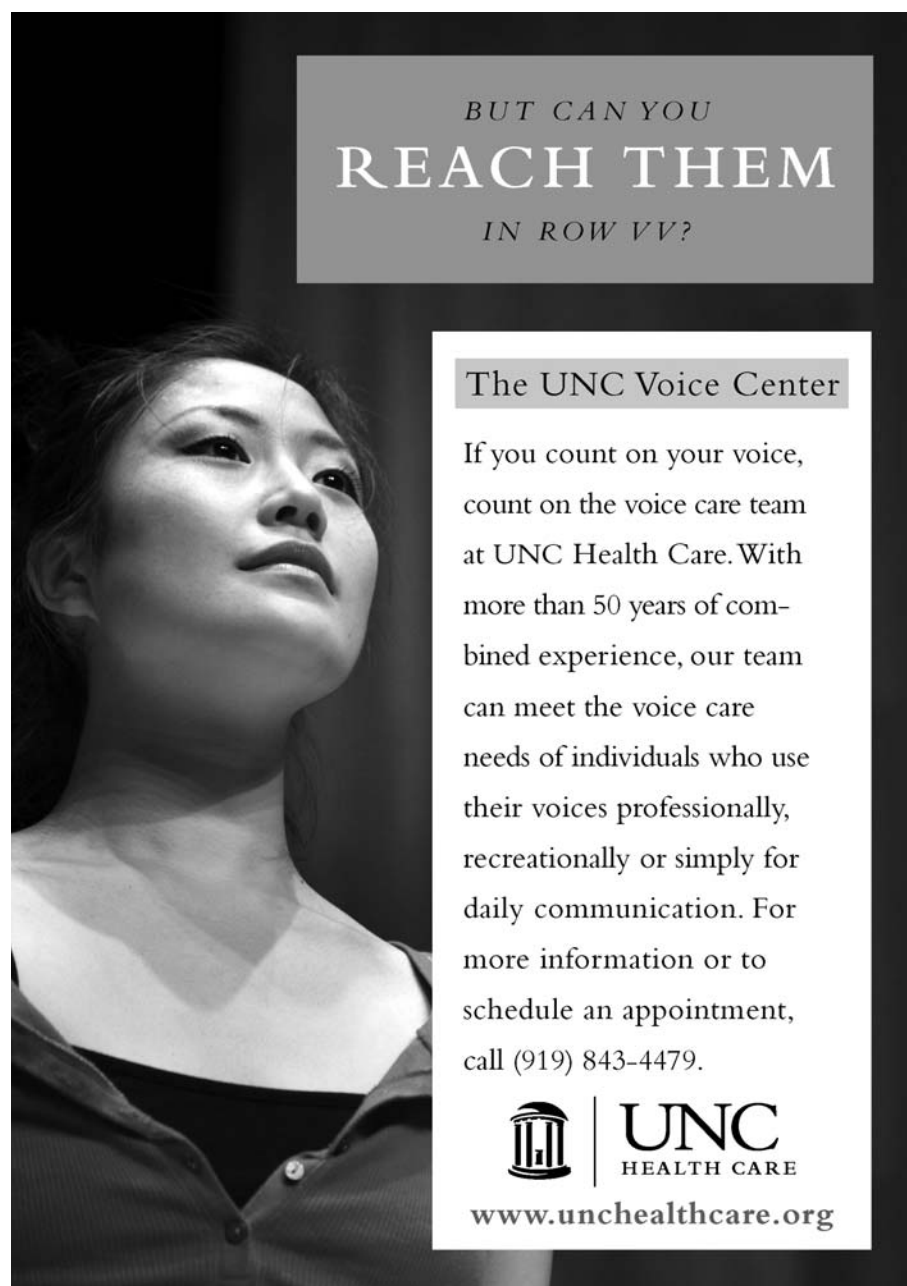
Stephen Chatman – Christmas Joy

Stephen Chatman, born in Faribault, Minnesota, studied music at the Oberlin Conservatory of Music and University of Michigan at Ann Arbor, completing his D.M.A in composition in 1977. His principal teachers were Ross Lee Finney, Leslie Bassett, William Bolcom, and Eugene Kurtz. Chatman, long considered one of Canada's most prominent composers, is the Chairman of the Composition Division of the School of Music at the University of British Columbia, Vancouver.

Chatman's complete works include over 100 choral compositions, an opera entitled "The Crazy Horse Suite," vocal music, works for orchestra, band, instrumental ensembles, and keyboard. David Gordon Duke of the *Vancouver Sun* wrote that "*Chatman is now the dean of B.C. composers.*"

Christmas Joy was composed for a commission by Maurice Casey of Ohio, in honor of the Worthington United Methodist Church Choir, and premiered on December 18, 2005. This exuberant tour of familiar carols is linked by a recurring motive, "Noel, noel. Sing Christmas Joy!" The music, tuneful and traditional throughout, is aptly scored for brass, organ, chorus and audience. A triumphant "Hark, the Herald Angels Sing" joins all singers and players for a celebratory conclusion to the work.

– Sue Klausmeyer



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ABOUT CAROLINA BRASS

Hailed by critics as one of America's finest chamber music groups, the Carolina Brass continues its mission of promoting the arts and music education to audiences of all ages. This dynamic group brings virtuosity and good humor to the concert stage as well as the classroom, in formal and informal settings. Carolina Brass performs Classical and Contemporary works, Medieval and Renaissance music, and pops programs which include Broadway, Jazz, Dixieland, Big Band, and other popular forms. In addition, the group collaborates at times with other ensembles, such as choral groups and even big bands.

In great demand by composers all over the world, Carolina Brass is dedicated to playing the finest original compositions and arrangements for brass and percussion. The group is responsible for many new compositions, and will give 15 world premiere performances in 2010 alone by noted composers such as Arthur Frackenpohl, J. Mark Searce, Stanley Hoffman and Jeff Richmond. Other composers that have written for Carolina Brass include Jack Gale, Gwyneth Walker, James Stephenson, David P. Jones and Britt Theurer.

During 2009-2010, Carolina Brass was featured in a series of four issues of *The Instrumentalist*, the number one music education magazine in America. Articles include tips on becoming better performers, suggestions on playing chamber music, how to start brass groups in the schools, and a CD review.

As Summit Recording Artists, Carolina Brass recordings are available worldwide and are regularly broadcast on National Public Radio. The ensemble plans to release their sixth CD next year, with increased touring in the U.S. and abroad. If you'd like to find out more about the group, check out their website at: www.carolinabrass.com



SUSAN MOESER, ORGAN

Susan Moeser is a well known organ recitalist and teacher. She is a past winner of the prestigious Fort Wayne National Competition, and has concertized throughout the United States, Great Britain, Germany, Portugal, and South Korea. Her CD, titled "Susan Moeser plays Bedient Opus 59," features the concert she performed at the 1999 Regional American Guild of Organists convention in Omaha, Nebraska. She has served in the American Guild of Organists as Director of the AGO Regional Competitions for Young Organists and as AGO National Councillor. Dr. Moeser is currently the University Organist and Instructor of Organ at the University of North Carolina at Chapel Hill, and has had faculty appointments teaching organ, music theory, and music history at the universities of Nebraska, South Carolina, and The Pennsylvania State University. Prior to her university appointments, she was Organist/Choirmaster at the Second Presbyterian Church in Richmond, Virginia. She received the Doctor of Musical Arts degree in organ performance from the University of Kansas.

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PART 1

And Sorrows End

Overture

Like To The Lark

His Beauty

Live Twice

My Speaking Breast

Being Your Slave

Richer Than Wealth

A Summer's Day

-intermission-

PART 2

Sweet Love

Elder

Marigold

If Thou Wilt Leave Me

Interlude

Lips To Kiss

My Home

Your Memory



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Texts

PART 1

And Sorrows End

When to the sessions of sweet silent thought
I summon up remembrance of things past,
I sigh the lack of many a thing I sought,
And with old woes new wail my dear time's waste:
Then can I drown an eye, unused to flow,
For precious friends hid in death's dateless night,
And weep afresh love's long since cancell'd woe,
And moan the expense of many a vanish'd sight:
Then can I grieve at grievances foregone,
And heavily from woe to woe tell o'er
The sad account of fore-bemoaned moan,
Which I new pay as if not paid before.
But if the while I think on thee, dear friend,
All losses are restored and sorrows end.

Overture

Like To The Lark

When, in disgrace with fortune and men's eyes,
I all alone beweepe my outcast state
And trouble deaf heaven with my bootless cries
And look upon myself and curse my fate,
Wishing me like to one more rich in hope,
Featured like him, like him with friends possess'd,
Desiring this man's art and that man's scope,
With what I most enjoy contented least;
Yet in these thoughts myself almost despising,
Haply I think on thee, and then my state,
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate;
For thy sweet love remember'd such wealth brings
That then I scorn to change my state with kings.

His Beauty (soprano solo)

Against my love shall be, as I am now,
With Time's injurious hand crush'd and o'er-worn;
When hours have drain'd his blood and fill'd his brow
With lines and wrinkles; when his youthful morn
Hath travell'd on to age's steepy night,
And all those beauties whereof now he's king
Are vanishing or vanish'd out of sight,
Stealing away the treasure of his spring;
For such a time do I now fortify
Against confounding age's cruel knife,
That he shall never cut from memory
My sweet love's beauty, though my lover's life:
His beauty shall in these black lines be seen,
And they shall live, and he in them still green.

Live Twice

Who will believe my verse in time to come,
If it were fill'd with your most high deserts?
Though yet, heaven knows, it is but as a tomb
Which hides your life and shows not half your parts.

If I could write the beauty of your eyes
And in fresh numbers number all your graces,
The age to come would say 'This poet lies:
Such heavenly touches ne'er touch'd earthly faces.'
So should my papers yellow'd with their age
Be scorn'd like old men of less truth than tongue,
And your true rights be term'd a poet's rage
And stretched metre of an antique song;
But were some child of yours alive that time,
You should live twice; in it and in my rhyme.

My Speaking Breast

As an unperfect actor on the stage
Who with his fear is put besides his part,
Or some fierce thing replete with too much rage,
Whose strength's abundance weakens his own heart.
So I, for fear of trust, forget to say
The perfect ceremony of love's right,
And in mine own love's strength seem to decay,
O'ercharged with burthen of mine own love's might.
O, let my books be then the eloquence
And dumb presagers of my speaking
breast,
Who plead for love and look for
recompense
More than that tongue that
more hath more express'd.
O, learn to read what silent
love hath writ:
To hear with eyes belongs
to love's fine wit.



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Being Your Slave (mezzo and bass duet)
 Being your slave, what should I do but tend
 Upon the hours and times of your desire?
 I have no precious time at all to spend,
 Nor services to do, till you require.
 Nor dare I chide the world-without-end hour
 Whilst I, my sovereign, watch the clock for you,
 Nor think the bitterness of absence sour
 When you have bid your servant once adieu;
 Nor dare I question with my jealous thought
 Where you may be, or your affairs suppose,
 But, like a sad slave, stay and think of nought
 Save, where you are how happy you make those.
 So true a fool is love that in your will,
 Though you do any thing, he thinks no ill.

Richer Than Wealth

Some glory in their birth, some in their skill,
 Some in their wealth, some in their bodies' force,
 Some in their garments, though new-fangled ill,
 Some in their hawks and hounds, some in their horse;
 And every humour hath his adjunct pleasure,
 Wherein it finds a joy above the rest:
 But these particulars are not my measure;
 All these I better in one general best.
 Thy love is better than high birth to me,
 Richer than wealth, prouder than garments' cost,
 Of more delight than hawks or horses be;
 And having thee, of all men's pride I boast:
 Wretched in this alone, that thou mayst take
 All this away and me most wretched make.



A Summer's Day (tenor solo)
 Shall I compare thee to a summer's day?
 Thou art more lovely and more temperate:
 Rough winds do shake the darling buds of May,
 And summer's lease hath all too short a date:
 Sometime too hot the eye of heaven shines,
 And often is his gold complexion dimm'd;
 And every fair from fair sometime declines,
 By chance or nature's changing course untrimm'd;
 But thy eternal summer shall not fade
 Nor lose possession of that fair thou owest;
 Nor shall Death brag thou wander'st in his shade,
 When in eternal lines to time thou growest:
 So long as men can breathe or eyes can see,
 So long lives this and this gives life to thee.

PART 2

Sweet Love

Sweet love, renew thy force; be it not said
 Thy edge should blunter be than appetite,
 Which but to-day by feeding is allay'd,
 To-morrow sharpen'd in his former might:
 So, love, be thou; although to-day thou fill
 Thy hungry eyes even till they wink with fullness,
 To-morrow see again, and do not kill
 The spirit of love with a perpetual dullness.
 Let this sad interim like the ocean be*
 Which parts the shore, where two contracted new
 Come daily to the banks, that, when they see
 Return of love, more blest may be the view;
 Else call it winter, which being full of care
 Makes summer's welcome thrice more wish'd, more rare.

Elder (mezzo solo)

My glass shall not persuade me I am old,
 So long as youth and thou are of one date;
 But when in thee time's furrows I behold,
 Then look I death my days should expiate.
 For all that beauty that doth cover thee
 Is but the seemly raiment of my heart,
 Which in thy breast doth live, as thine in me:
 How can I then be elder than thou art?
 O, therefore, love, be of thyself so wary
 As I, not for myself, but for thee will;
 Bearing thy heart, which I will keep so chary
 As tender nurse her babe from faring ill.
 Presume not on thy heart when mine is slain;
 Thou gavest me thine, not to give back again.



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Marigold

Let those who are in favour with their stars
Of public honour and proud titles boast,
Whilst I, whom fortune of such triumph bars,
Unlook'd for joy in that I honour most.
Great princes' favourites their fair leaves spread
But as the marigold at the sun's eye,
And in themselves their pride lies buried,
For at a frown they in their glory die.
The painful warrior famoused for fight,
After a thousand victories once foil'd,
Is from the book of honour razed quite,
And all the rest forgot for which he toil'd:
Then happy I, that love and am beloved
Where I may not remove nor be removed.

If Thou Wilt Leave Me (bass solo)

Then hate me when thou wilt; if ever, now;
Now, while the world is bent my deeds to cross,
Join with the spite of fortune, make me bow,
And do not drop in for an after-loss:
Ah, do not, when my heart hath 'scoped this sorrow,
Come in the rearward of a conquer'd woe;
Give not a windy night a rainy morrow,
To linger out a purposed overthrow.
If thou wilt leave me, do not leave me last,
When other petty griefs have done their spite
But in the onset come; so shall I taste
At first the very worst of fortune's might,
And other strains of woe, which now seem woe,
Compared with loss of thee will not seem so.

Interlude



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Lips To Kiss

How oft, when thou, my music, music play'st,
Upon that blessed wood whose motion sounds
With thy sweet fingers, when thou gently sway'st
The wiry concord that mine ear confounds,
Do I envy those jacks that nimble leap
To kiss the tender inward of thy hand,
Whilst my poor lips, which should that harvest reap,
At the wood's boldness by thee blushing stand!
To be so tickled, they would change their state
And situation with those dancing chips,
O'er whom thy fingers walk with gentle gait,
Making dead wood more blest than living lips.
Since saucy jacks so happy are in this,
Give them thy fingers, me thy lips to kiss.

My Home (soprano and tenor duet)

O, never say that I was false of heart,
Though absence seem'd my flame to qualify.
As easy might I from myself depart
As from my soul, which in thy breast doth lie:
That is my home of love: if I have ranged,
Like him that travels I return again,
Just to the time, not with the time exchanged,
So that myself bring water for my stain.
Never believe, though in my nature reign'd
All frailties that besiege all kinds of blood,
That it could so preposterously be stain'd,
To leave for nothing all thy sum of good;
For nothing this wide universe I call,
Save thou, my rose; in it thou art my all.

Your Memory

Not marble, nor the gilded monuments
Of princes, shall outlive this powerful rhyme;
But you shall shine more bright in these contents
Than unswept stone besmear'd with sluttish time.
When wasteful war shall statues overturn,
And broils root out the work of masonry,
Nor Mars his sword nor war's quick fire shall burn
The living record of your memory.
'Gainst death and all-oblivious enmity
Shall you pace forth; your praise shall still find room
Even in the eyes of all posterity
That wear this world out to the ending doom.
So, till the judgment that yourself arise,
You live in this, and dwell in lover's eyes.



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Program Notes

Steve Dobrogosz grew up in the American south (Raleigh, North Carolina), where his training as a classical pianist paralleled his fascination with popular music. After moving to Stockholm in 1978 he became an active part of Scandinavia's jazz scene as both pianist and composer. His 1982 CD *Fairy Tales* with the late Norwegian singer Radka Toneff is widely regarded as a classic vocal/piano recording. The Gothenburg Post compared his music to Gershwin and Porter, writing "Dobrogosz's songs are melodic masterpieces, with a harmonic sophistication seldom found in music today."

In the 90's, Dobrogosz shifted his musical focus to notated composition, and his reputation began to grow as a modern representative of traditional, tonal lyricism. His first major choral work, *Mass* (choir/piano/strings, 1992) has been performed in over 30 countries. Dobrogosz's diverse creative accomplishments now include more than 800 compositions, including works for orchestra, vocal and instrumental chamber music, piano and organ pieces, volumes of jazz/pop songs, and a large body of secular and sacred choral music. His recent duo recordings with Anna Christoffersson have received two Swedish Grammy nominations.

My Rose is a two-hour composition for chorus, 4 soloists, orchestra, and jazz piano. Steve Dobrogosz cites Shakespeare's timeless texts, along with a fruitful collaboration with the Opus Project Choir Foundation, as the inspiration for this work. *My Rose* was completed in an astonishingly short period of 4 days! Various musical styles including musical theater, classical, and jazz infuse the music with a popular and timeless quality. The composer calls it "romance with a touch of humor."

Steve Dobrogosz says of the piece: "Everything romantic I have ever wanted to say, I think I have said it now. It is all about love. 'All you need is love' would be a great subtitle for this. When I wrote this, it came out all at once, I could barely write it down. That was a special feeling. When I finished it, I felt this was the best thing I had ever written." *My Rose* is dedicated to the composer's wife, Katarina.

The world premiere of *My Rose* took place in Groningen, Leeuwarden and Utrecht, The Netherlands, in the summer of 2009 and was conducted by Anne Sollie as the Opus Project Choir's "Opus 3." This choir had previously performed Dobrogosz's *Mass* and *Requiem*. The Opus Project Choir Foundation has the goal of presenting annual performances of "unique, never before performed music, when possible in the presence of the composer, where the music is combined with another art form."

Dobrogosz's music is available on-line through Sand Castle Score Shop. See: <http://www.dobrogosz.com/>

What the Swedish critics are saying:

"Dobrogosz has to be the best songwriter in the country. Few others have such complete command of melody.... If they'd been written decades ago his songs would surely have reached standard status by now" – Sydsvenska Dadbladet

"Melodic masterpieces with a harmonic sophistication seldom found in music today... Dobrogosz now takes his place among our foremost (musicians). Given the opportunity, he could revolutionize other musical styles" – *Gothenburg Post*

"Many of these pieces could and should become standards... Dobrogosz's enormous talent as a writer/performer represents something all too rare in today's music business: uncompromising originality" – Uppsala Nya Tidning

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Performers



ANNA KIRBY, soprano, is a North Carolina native. Ms. Kirby's voice has been described by critics as a "soaring, shimmering soprano... a standout, stealing vocal honors all around." In 2004, Ms. Kirby performed as Iris in the East Coast premiere of Lee Hoiby's *The Tempest*, and was praised by *The Independent Weekly* as possessing a "robust sound which must not be ignored." She has performed with Capital Opera, Greensboro Opera, Long Leaf Opera, North Carolina Opera's Opera About Town, and The Durham Savoyards, Ltd. Roles include Madame Lidoine in *Dialogues of the Carmelites*, Cherubino in *Le Nozze di Figaro*, La Ciesca in *Gianni Schicchi*, Josephine in *HMS Pinafore*, Marguerite in *Faust*, and Micäela in *Carmen*.

Ms. Kirby's ensemble talent was highlighted in the all women's quintet, *Isabella*, and she was a guest soloist with the Women's Voices Chorus of Chapel Hill, NC. Ms. Kirby has also enjoyed engagements as soprano soloist in Handel's *Messiah*, Haydn's *Creation*, Pergolesi's *Magnificat*, Rutter's *Requiem*, and Schutz's *Christmas Story*. She was a guest recitalist for the Adelaide McCall Memorial Concert Series, and last month, sang in North Carolina's Opera's Opera About Town concert series. She is thrilled to be singing in tonight's performance of Steve Dobrogosz's, *The Rose*.

Anna holds both a Bachelor and Master of Music Degree in Vocal Performance from UNC-Greensboro and recently completed a Master's Degree in Social Work from UNC-Chapel Hill. Ms. Kirby teaches voice lessons and resides in Durham, with her husband Carl, and their daughter, Olivia.

CARYL THOMASON PRICE, mezzo-soprano, has been a favored performer in the triangle for over twenty years, appearing with such ensembles as the the Longleaf Opera Company, Isabella, the Chapel Hill Community Chorus, and the annual Chapel Hill Community Christmas sing-along of Handel's *Messiah*. She has given numerous solo recitals and has enjoyed solo roles in operas and oratorios such as Mendelssohn's *Elijah*, Vivaldi's *Gloria*, Menotti's *Amahl and the Night Visitors*, Hoiby's *The Tempest*, Feigin's *Twelfth Night*, Daugherty's *Jackie O*, Carter's *Strange Fruit*, Bach's *Magnificat*, and Requiems of Mozart and Brahms. Over the

past ten years, Price's interest in jazz, and particularly in standards of the 40s, has blossomed into a schedule of regular performances around the triangle at restaurants and clubs. Her CD, *You Go to My Head*, was released in 2004.

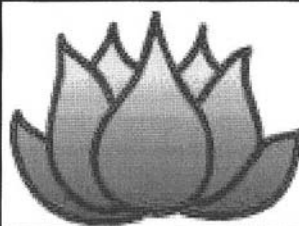


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STEVEN B. JEPSON, baritone, is a respected international artist with expansive credits in the Americas, Europe and Japan. He displays a wide range of emotion, vocal agility and acting style in over fifty operatic roles. He made his European debut as *Carmen's* Escamillo, his signature role, and has reprised the role with many companies in the United States.

In musical theater, he has been applauded for virtuoso performances in such roles as Don Quixote, Emile deBeque in *South Pacific* and the title role in *Sweeney Todd*. His concert experience is rich and varied, from Broadway pops, cruise ship production shows and cabaret to sacred works and symphonies.

The recipient of many vocal awards, Steven Jepson was the first to be awarded the Boughman Artistry Award at the Kansas City Metropolitan Opera Competition. He received a nomination for Best Actor in a Musical by the Metropolina Theatre Association and *Creative Loafing* Magazine. Also in demand as a teacher and clinician, he has served on the faculties of several outstanding colleges, and is currently on the faculty of the Gaston School of the Arts.

More information can be found at Mr. Jepson's website, www.sbjings.com. He is represented by RC Artists Management.



TIMOTHY W. SPARKS, lyric tenor and North Carolina native, has appeared with opera companies in the United States and Europe. Representative companies include The Israel Vocal Arts Institute, Operafestival di Roma, The Jacksonville Lyric Opera, The Opera Company of North Carolina, The National Opera Company (A. J. Fletcher Opera Institute), The Brevard Music Center, and The Durham Savoyards, Limited. His representative operatic roles include Anatol, Rodolfo, Don José, Prince Ramiro, Don Ottavio, Jaquino, Ralph Rackstraw, and Enoch Snow. With a commitment to contemporary music, Mr. Sparks has participated in the premiere of several new stage works by Joel Feigin, Benton Hess, Tom Lohr, and Zachary Wadsworth. As a part of The Opera Company of North Carolina's 2002 performances of *Starbird* by Henry Mollicone, the production was broadcast on PBS in April of 2005. In concert, Mr. Sparks has appeared with the Hochschule der Künste in Berlin, The Canton Symphony Orchestra, The Statesboro-Georgia Southern Symphony, The North Carolina Symphony, Bellayre Music Festival, The Breckenridge Music Institute and Festival, The University of Notre Dame, The Duke Artists Concert Series, and The North Carolina Bach Festival. Mr. Sparks is active as a soloist throughout the United States, with representation by RCAM Artist Management. Mr. Sparks currently serves as a Lecturer in Voice at UNC-Chapel Hill and was an Instructor of Voice at Meredith College for ten years. Mr. Sparks received his BM in Vocal Performance from the UNC-Chapel Hill and MM with the Performer's Certificate in Voice from the Eastman School of Music.


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ABOUT THE CONDUCTOR



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. In

2002, she initiated the Chapel Hill Community Summer Chorus, which performs lighter musical fare and welcomes singers without audition to enjoy choral singing. In 2006, under the auspices of CHCC, she formed Cantari, a 22-voice select vocal ensemble that performs mostly a cappella works spanning six centuries of choral repertoire. And in 2008 she formed the Carolina International Chorale, a summer touring group that has made two European trips, first to Italy (2008) and most recently (2010) to Central Europe (Austria, The Czech Republic, and Hungary).

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, MO, where she had an opportunity to conduct the Dale Warland Singers and the Kansas City Chorale. In 1997 she received an 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 and Duke Divinity School; Capital University in Columbus, Ohio; University of Cincinnati; Worthington Presbyterian Church in Worthington, Ohio; Binkley Baptist Church, Chapel Hill, NC and guest conducting appearances with Musica! in Dayton, Ohio, Women's Voices Chorus in Chapel Hill, and UNC's Carolina Choir.

PIANIST ACCOMPANIST FOR CHCC SYMPHONIC AND CANTARI

Pianist **DEBORAH LEE HOLLIS** has established herself as one of the Triangle's most prominent pianists. Esteemed by colleagues for her sensitivity and skill as a collaborative partner, she is in demand by singers and instrumentalists alike. Dr. Hollis has performed as a chamber musician and accompanist in numerous American and European cities. She was pianist for the Chicago Symphony First Chair Series and has served as the official accompanist for the Long Leaf Opera Company and the Eastern Music Festival. Partnering frequently with university faculty and chamber groups, Dr. Hollis has been heard in numerous North Carolina Triangle area venues including the N.C. Museum of Art Sights & Sounds and the Duke University Rare Book Room concert series. Previously on faculties at Guilford College and The University of North Carolina at Greensboro, she is currently a collaborative pianist and coach at UNC-Chapel Hill.

Hollis holds piano performance degrees from Oberlin Conservatory and the University of Illinois at Champaign-Urbana, and received her Doctor of Musical Arts in Collaborative Piano from the University of North Carolina at Greensboro. Hollis has also participated in master classes with pianists Geza Anda, Rudolph Jensen, Martin Katz, John Wustman, and Clifford Benson; and composers John Harbison, Jake Heggie and Ricky Ian Gordon.



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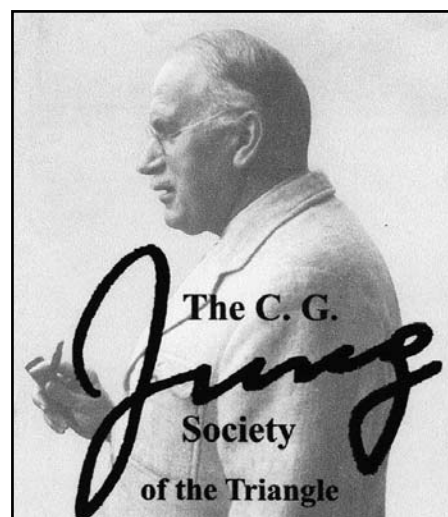
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FROM THE PRESIDENT

*This Season we get to celebrate our 30th
Anniversary and Roses too!*

Our fantastic Artistic Director, Dr. Sue Klausmeyer, has come up with another outstanding season for our Symphonic, Cantari, and Summer Choruses. This means you have the opportunity to experience it all for yourselves! Besides our choruses, we have the Carolina Brass, organist Susan Moeser, Steve Dobrogosz composer and pianist, talented soloists, and even some Shakespearean actors performing this season.

Programs like these take a lot of planning and effort to produce, as well as good performances. We also need to thank our Board of Directors, committees, as well as our director, Dr. Klausmeyer. We all get great satisfaction bringing wonderful music to our community.

However, all of our work goes for naught without your support. We need you at our concerts, donating funds for our support, advertising in our program, and talking about us to your friends. For 30 years, you have helped us continue our quest to grow and improve in our musical service to our greater community.

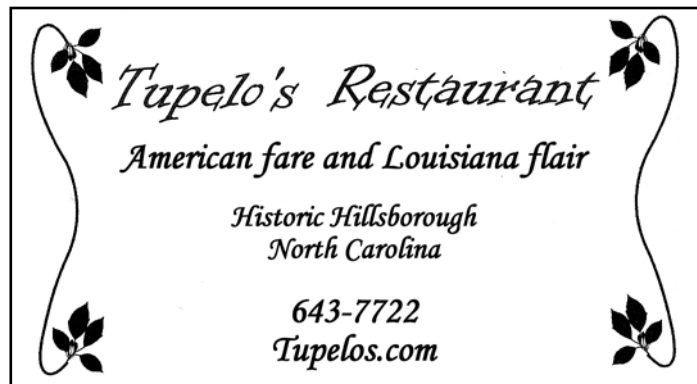
The Chapel Hill Community Chorus thanks you, our audiences, donors, and advertisers for your support. We hope you continue to enjoy our performances. Who knows, maybe that support will still be present in another 30 years! That is what we would all like to happen. So, sit back and enjoy another great concert, and thank you again for being here.

We always enjoy singing for you,

Bill Kodros

Bill Kodros
President, CHCC Board of Directors

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THE STROWD ROSE FOUNDATION

This year's theme of The Rose honors The Strowd Rose Foundation, Inc. because without it our voices would be heard less. Foundations, like The Strowd Rose Foundation, that support the Arts, play a critical role: they act as a catalyst between the performer and those who come to listen. The Strowd Roses Foundation has been in operation for a decade. Its charter was to honor a man, Eugene Strowd, who planted one rose, and another, and another, until his garden was impossible to ignore. When one student plays timpani at Chapel Hill High school, when a child scrambles on safe and new playground equipment Chapel Hill Community Preschool, when a note sounds from this small cadre of singers, or countless other organizations in the community of Chapel Hill, they owe an inestimable debt of gratitude to Irene and Gene Strowd and their desire to help others.

CANTARI A CHRISTMAS ROSE

SATURDAY 12.11.2010 7:30PM
CHAPEL OF THE CROSS, CHAPEL HILL

I. Nova, Nova! Ave Fit Ex Eva Anon., 15th Century English
Soloists: Amanda Haas and Wes Schultz

Hodie Christus Natus Est Giovanni Gabrieli (ca. 1555-1612)

Joseph, lieber Joseph mein Hieronymus Praetorius (1560-1692)

Jumalisten joucko (Rejoice, let us rejoice) Stephen Chatman (b. 1950)

There Is No Rose John Joubert (b. 1927)

II. The Christmas Story, "Lo, How a Rose E're Blooming" Hugo Distler (1908-1942)

Soloists

Dale Bailey, *Evangelist* Jane Thurston, *Angel*

Miranda Steed, *Mary* Claire Wright, *Elizabeth*

Eric Dashman, *Herod* Dave Sroka, *Simeon*

-Pause-

III. Nova! Nova! Bob Chilcott (b. 1955)

A Spotless Rose Herbert Howells (1892-1983)

Soloist: Graham White

Puer Nobis Richard Rodney Bennett (b. 1936)

Five Carols Bennett

1. There is no rose

2. Out of your sleep

3. That young child

4. Sweet was the song

5. Susanni

IV. Masters in this Hall arr. Robert Shaw and Alice Parker

The Holly and the Ivy Shaw/Parker

Silent Night César Carrillo (b. 1957)

TEXT AND TRANSLATIONS

NOVA, NOVA! AVE FIT EX EVA

ANON., 15TH CENTURY ENGLISH

Nova, nova, ave Eva.

News, news, 'Ave' has been made from 'Eve'!

HODIE CHRISTUS NATUS EST

GIOVANNI GABRIELI

*Hodie Christus natus est:
Hodie Salvator apparuit:
Hodie in terra canunt Angeli,
laetantur Archangeli
Hodie exsultant justi, dicentes:
Gloria in excelsis Deo. Alleluia.*

Today Christ is born:
Today the Savior appeared:
Today on Earth the Angels sing,
Archangels rejoice:
Today the righteous rejoice, saying:
Glory to God in the highest. Alleluia.

JOSEPH, LIEBER JOSEPH MEIN

HIERONYMUS PRAETORIUS

*Josef, lieber Josef mein, hilf mir wiegen das Kindelein!
Gott, der wird dein Lohner sein
Im Himmelreich, der Jungfrau Kind Maria.
Eya. Virgo deum genuit, quem divina volit clementia.
Omnes nunc concinite, voce pia dicite:
sit gloria Christo nato infantulo. Hodie apparuit,
apparuit in Israel, quem praedixit Gabriel, est natus rex, est natus rex.*

Joseph, my dear Joseph, help me cradle the little child.
God will give you your reward
in Heaven, child of the Virgin Mary.
Eia. A virgin gave birth to God, as divine mercy desired.
All now sing together, and play to the newborn king,
saying with holy voice: "Glory be Christ born a baby. Today has
appeared in Israel, he who Gabriel foretold would be born king."

JUMALISTEN JOUCKO (REJOICE, LET US REJOICE)

STEPHEN CHATMAN

*Jumalisten joucko ratk riemuidcan.
Äiti neitsynä on pojan synnyttan Bethlehemis.*

People of God, rejoice.
In Bethlehem, a boy is born of a virgin.

THERE IS NO ROSE JOHN JOUBERT

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

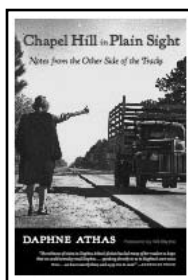
For in this rose contained was heaven and
earth in little space;
Res miranda.

By that rose we may well see that He is
God in persons three,
Pares forma.

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

Now leave we all this worldly mirth and
follow we this joyful birth;
Transeamus.

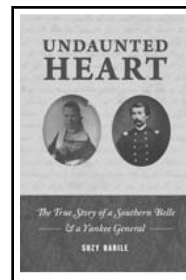
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Lo, how a Rose e’er blooming from tender stem hath sprung!
Of Jesse’s lineage coming, as men of old have sung.
It came, a floweret bright, amid the cold of winter,
When half spent was the night.

Evangelist:

*And in the sixth month the angel Gabriel was sent from God
unto a city of Galilee named Nazareth, to a virgin espoused to a man
whose name was Joseph, and the virgin’s name was Mary,
And the angel came unto her and said:*

Angel:

*Hail, thou that art highly favor’d, the Lord is with thee;
Blessed art thou among women!*

Evangelist:

*And when she saw him, she was troubled at his saying, and wonder’d
what manner of greeting this should be. And the angel said unto her:*

Angel:

*Behold, thou shalt conceive in thy womb, and shalt bring forth a Son,
And shalt call His name Jesus, He shall be great and shall be called the
Son of the Highest, and of His kingdom there shall be no end.*

Evangelist:

Mary then said:

Mary:

*Behold, behold the handmaid of the Lord;
Be it unto me according to thy word.*

Evangelist:

And the angel departed from her.

Isaiah ’twas foretold it, the Rose I have in mind; with Mary we
behold it, the virgin mother kind. Through God’s eternal will, she
bore to men a Savior, at midnight calm and still.

Evangelist:

*And Mary arose and went into the hill country, and went into the
house of Zechariah, and greeted Elizabeth, and Elizabeth was filled
with the Holy Ghost, and she spoke out with a loud voice and said:*

Elizabeth:

Blessed art thou among women, and blessed is the fruit of thy womb.

Evangelist:

And Mary said:

Mary:

*My soul doth magnify God the Lord, and my spirit hath rejoic’d
in God, my Savior, for He hath regarded the low estate of His
handmaiden, for behold, from henceforth all generations shall call me
blessed. For He that is mighty hath done great things, hath done great
things unto me. He is mighty, and Holy is His name, and His mercy is
on them that fear Him.*

O Savior, hear our pleading, thou, gracious Child above, through all
Thy dreadful suff’ring by Thy great gift of love, from this sad vale of
tears, bring Thou our souls to heaven, dispel our earthly fears.

Evangelist:

*Now it came to pass in those days that there went out a decree from
Caesar Augustus that all the world should be enroll’d, and all went
to enroll themselves, every one to his own city. And there also went up
Joseph from Galilee, out of the city of Nazareth into Judea, to the city
of David, which is called Bethlehem, to enroll himself with Mary, His
betrothed wife, being great with Child. And while they were there, the
days were fulfilled that she should be deliver’d, and she brought forth
her first-born Son, and she wrapped Him in swaddling clothes and laid
Him in a manger, for there was no room for them in the inn.*

This Flower, whose fragrance tender with sweetness fills the air,
dispels with glorious splendor the darkness everywhere;
True Man, yet very God, from sin and death He saves us, and
lightens every load.

Evangelist:

*And there were shepherds in the same country abiding in the fields,
keeping watch over their flocks by night. And, lo! An angel of the Lord
stood by them, and the Glory of the Lord shone ‘round about them, and
they were sore afraid. And the angel said to them,*

Angel:

*Be not afraid, behold, I bring you tidings of great joy, which shall to
all people, for unto you is born this day, in the city of David, a Savior,
which is Christ the Lord. And this is a sign to you, Ye shall find a Babe
wrapp’d in swaddling clothes and lying in a manger.*

Evangelist:

*And suddenly there was with the angel a multitude of the heavenly
host, praising God and saying:*

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

Evangelist:

*And when the angels were gone from them into heaven the shepherds
said one to another:*

Let us go now, even unto Bethlehem and see this thing which is
come to pass, which the Lord hath made known unto us.

Evangelist:

*And they came with haste and found Mary and Joseph and the Babe
lying in a manger.*

At once the shepherds answered and hastened on their way. They
found the lovely Christ Child with Mary, meek and mild. On high
the angels sang their praise to God the Father upon His heav’nly
throne.



Evangelist:

Now when Jesus was born in Bethlehem, in the land of Judah, in the days of Herod the king, behold, there came wise men from the East to Jerusalem.

Where, where is the newborn King of the Jews? We have seen a brightly shining star in the Eastern land and we are come to worship Him,

Evangelist:

When King Herod heard it, he was troubled, and gathering together all the chief priests and scribes of the people, he inquired of them where the Christ should be born, and they said to him.

In Bethlehem, in Judaea.

Evangelist:

For thus it was written by the prophet, thou Bethlehem in the land of Judah, art in no wise the least among the princes of Judah, for out of thee shall come forth a Leader that shall be Shepherd of My people Israel. Then Herod called the wise men privily and learned from them exactly what time the star appeared and sent them to Bethlehem and said:

Herod:

Go your way, and inquire exactly for the Child, and when you have found Him, bring me word that I may come and worship Him also.

Evangelist:

And when they had heard the king, they went their way, and behold, the star which they had seen in the East went before them, until it stood over where the young Child was. When they saw the star, they rejoiced greatly, and coming into the house, they saw the young Child with Mary, and falling down, they worshipped Him, and having opened their treasure, and offered him gold, frankincense, and myrrh. And being warned of God in a dream that they should not return to Herod, they departed by another way to their own land.

All thanks to God the Father, to God the Holy Ghost, who by a human mother made His dear Son our Host! We pray by that sweet Progeny, deliver us from evil, from sinning set us free.

Evangelist:

And behold, there was a man in Jerusalem whose name was Simeon and the same man was just and devout, and the Holy Ghost was upon him. And it was revealed to him by the Holy Ghost that he should not see death before he had seen the Lord's Christ. And he came into the temple, and when the parents brought the Child Jesus into the temple, to do Him after the custom of the law, he took Him in his arms and blessed God, and said:

Simeon:

Lord, Lord, now let Thy servant depart in peace according to Thy word, for mine eyes have seen Thy salvation, which Thou hast prepared before the face of all people, a light to lighten the Gentiles and the Glory, the Glory, the glory of Thy people Israel.

Now sing we all, so be it! Amen, so shall it be! Our hopes, bound in one Spirit, all find their end in Thee. O Jesus, grant our prayer, to praise Thee in Thy glory and in Thy glory share.



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NOVA! NOVA!

BOB CHILCOTT

Nova! Nova! Ave fit ex Eva!

Gabriel, of high degree, he came down from Trinity to Nazareth in Galilee. Nova! Nova! Ave fit ex Eva.

He met a maiden in a place, he kneeled down afore her face. He said, "Hail, Mary, full of grace!" Nova! Nova! Ave fit ex Eva.

When the maid heard tell of this, she was full sore abashed I-wys, and wened that she had done a-miss. Nova! Nova! Ave fit ex Eva.

A SPOTLESS ROSE

HERBERT HOWELLS

A spotless Rose is blowing, sprung from a tender root, of ancient seers' foreshowing, of Jesse promised fruit; its fairest bud unfolds to light amid the cold, cold winter, and in the dark midnight.

Then said the angel, "Dread not you, You shall conceive in all virtue a Child whose name shall be Jesu. Nova! Nova! Ave fit ex Eva."

"It is not yet six months a-gone since Elizabeth conceived John, as it was prophesied before." Nova! Nova! Ave fit ex Eva.

Then said the maiden, "I am your servant right truly. Ecce ancilla Domini!" Nova! Nova! Ave fit ex Eva.

PUER NOBIS

RICHARD RODNEY BENNETT

Given not lent, and not withdrawn once sent,
This Infant of mankind, this One
Is still the little welcome Son.
New ev'ry year, new born and newly dear,
He comes with tidings and a song,
The ages long, the ages long.
Ev'n as the cold keen winter grows not cold,

As childhood is so fresh, foreseen,
And spring in the familiar green.
Sudden as sweet come the expected feet,
All joy is young and new all art,
And He too, whom we have by heart.
And He too, whom we have by heart.

FIVE CAROLS

RICHARD RODNEY BENNETT

1. There is no rose

There is no rose of such virtue as is the rose that bare Jesus
Alleluia

For in this rose containèd was Heaven and earth in little space
Res miranda

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

The angels sungen the shepherds to:
Gloria in excelsis deo, gaudeamus

Then leave we all this worldly mirth and follow we this joyfull birth
Transeamus.

2. Out of your sleep

Out of your sleep arise and wake,
For God mankind now hath ytake.
All of a maid without any make:
Of all women she beareth the bell.
And through a maide fair and wise,
Now man is made of full great price:
Now angels knelen to man's service,
An at this time all this befell.
Now man is brighter than the sun:
Now man in heav'n on high shall won:
Blessed be God this game is begun
And his mother the Empress of hell.

That ever was thrall now is he free:
That ever was small now great is she:
Now shall God deem be thee and me
Unto this bliss if we do well.
Now man he may to heaven wend:
Now heav'n and earth to him they bend.
He that was foe now is our friend.
This is no nay that I you tell.
Now blessed Brother grant us grace,
At doomes day to see the face,
And in thy court to have a place,
That we may there sing thee nowell.

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3. That younge child

That younge child when it gan weep
With song she lulled him asleep.
That was so sweet a melody, it passed alle minstrelsy
The nightingale song also, his song is hoarse and nought thereto.
Who attended to her song and leaveth the first then done he wrong.

4. Sweet was the song

Sweet was the song the virgin sang, when she to Bethlem Juda came
and was delivered of a son, that blessed Jesus hath to name: lulla,
lulla lullaby.

‘Sweet babe,’ sang she, ‘my son, and eke a saviour born, who hast
vouchsafed from on high to visit us that were forlorn: lulla, lulla
lullaby.’ And rocked him sweetly on her knee.

MASTERS IN THIS HALL

Masters in this hall hear ye news today
Brought from over sea and ever you I pray:

Chorus:

Nowell! Nowell! Nowell! Nowell sing we clear!
Holpen are all folk on earth born the Son of God so dear!
Nowell! Nowell! Nowell! Nowell sing we loud!
God today hath poor folk raised and cast a-down the proud.

THE HOLLY AND THE IVY

The holly and the ivy
When they are both full grown
Of all the trees that are in the wood
The holly bears the crown.

Chorus:

O the rising of the sun
And the running of the deer
The playing of the merry organ
Sweet singing of the choir.

The holly bears a blossom
As white as lily flower
And Mary bore sweet Jesus Christ
To be our sweet Saviour.

The holly bears a berry
As red as any blood
And Mary bore sweet Jesus Christ
To do poor sinners good.

The holly bears a prickles
As sharp as any thorn
And Mary bore sweet Jesus Christ
On Christmas Day in the morn.

NOCHE DE PAZ

Noche de paz, noche de amor todo duerme enderredor,
Entre los astros que esparcen su luz, viene anunciando al Nino Jesus,
Brilla la estrella de paz.

5. Susanni

A little child is yborn, *Eia, susanni*. And he sprang out of Jesse's
thorn, *Alleluya*. To save us all that were forlorn. Now Jesus is
the childes name. *Eia, susanni*. And mary mild she is his dame,
Alleluya. And so our sorrow's turned to game. It fell upon the high
midnight. *Eia, susanni*. The stars they shone both fair and bright.
Alleluya. The angels sang with all their might. Three Kings there
came with their presents, *Eia, susanni*. Of gold and myrrh and
frankincense, *Alleluya*. As clerkes sing in their sequence. Now sit
we down upon our knee. *Eia, susanni*. And pray we to the Trinity,
Alleluya. Our help and succour for to be.

ARR. ALICE PARKER & ROBERT SHAW

Then to Bethl'em town went we two by two
In a sorry place we heard the oxen low.

Therein did we see a sweet and goodly May,
And a fair old man, upon the straw she lay.
And a little child on her arm had she, Nowell!

“Wot ye who this is?” Said the hinds to me:
This is Christ, the Lord Masters, be ye glad!
Christmas is come in and no folk should be sad!

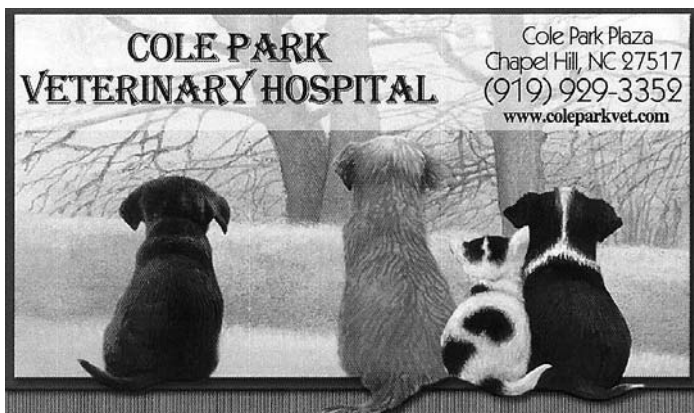
ARR. ALICE PARKER & ROBERT SHAW

The holly bears a bark
As bitter as any gall
And Mary bore sweet Jesus Christ
For to redeem us all.

The holly and the ivy
Now both are full well grown
Of all the trees that are in the wood
The holly bears the crown.

ARR. CÉSAR ALEJANDRO CARRILLO

This peaceful night, lovely night, when everything sleeps all around,
All the stars are spreading their light to announce Child Jesus' birth.
The star of peace is also shining.



PROGRAM NOTES

Spanning six centuries of choral writing, *A Christmas Rose*, features a *cappella* selections from English, German, Italian, Finnish, French, and Spanish traditions. This international tour of sacred song looks closely at the symbolism of the rose. A common Christian symbol since the 1200s, the rose may be associated with the nativity of Christ or the Virgin Mary. In Catholic litanies, the Virgin Mary is called "Rosa mystica" and in hymns she may be called the "rose without thorns." Christ is referred to as the "rose e're blooming," as prophesized by Isaiah.

The centerpiece of this concert is an extended work by German composer Hugo Distler. Entitled "The Christmas Story," it is a beautifully crafted oratorio including seven chorale variations on "Lo, How a Rose E're Blooming," solo recitatives assigned to important characters from the Biblical account of the nativity, a tenor evangelist who weaves together the scenic portions of the story, and a few incidental choruses that enrich the narrative. The work is performed without interruption, proceeding from chorus to soloists and back. It concludes peacefully with a final chorale setting.

Of note, variation three combines Mary, a soloist, singing the text of the *Magnificat* (Luke 1:46-55) simultaneously with the chorus singing a quiet prayer, "O Saviour, hear our pleading." Variation five employs

two choirs singing antiphonally, "At once the shepherds answered and hastened on their way." Later, when the wise men searching for the Christ child appear in the story, the men of the chorus sing, "Where, where is the newborn King of the Jews?" Near the end of the oratorio, the child Christ is brought by his parents to the temple. Simeon, an elderly priest, gathers him in his arms and sings to God, "Let Thy servant now depart in peace... for mine eyes have seen thy salvation." Having recognized the divinity of Jesus and bestowed upon him a blessing, Simeon declares that he is willing to depart this earthly life.

Another featured composer is Englishman Sir Richard Rodney Bennett. In 2011, he will celebrate his seventy-fifth birthday. Known best as a composer of film and television scores (examples: *Murder on the Orient Express*, *Far From the Madding Crowd*, *Four Weddings and a Funeral*), he has composed some 300 commissioned works and has been active for over fifty years as a composer and performer of jazz songs. A student of composer Pierre Boulez in the fifties, he developed his own distinctive style combining abstract and dramatic elements. The six carols on this program feature a modest use of dissonance and a refreshing freedom of metric organization. For example, in "There is No Rose," the first five measures of music require five meter changes and clusters of adjacent tones (F-sharp, G, A, B) appear frequently.

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There are two pieces on the program written for double choir. "Hodie Christus natus est," is one of two settings of the text by Giovanni Gabrieli. This example in eight parts (SATB and SATB) was written for St. Mark's Cathedral in Venice where two choir lofts, each with its own organ, offered opportunities for antiphonal performances. This influential church, with its grand acoustic and composers of the stature of Giovanni Gabrieli, gave rise to the polychoral Venetian style.

"Joseph, lieber Joseph mein," was arranged for two choirs, SSAA and TTBB, by the north German composer Hieronymus Praetorius (1560-1629). His five-volume *Opus Musicum*, 1616-22, from which this piece was taken, is a collection of 100 motets, published in eight vocal part books with continuo, including many which make use of the Venetian polychoral style.

Two additional "rose" pieces by British composers John Joubert (b. 1927) and Herbert Howells (1892-1983) are gems of choral writing.

Joubert follows a Renaissance style in "There is No Rose," pairing women's voices singing mostly in thirds against men's voices moving in parallel fashion. It is almost a polychoral effect in his hands. The Howells setting of "A spotless Rose" is a three-part composition. Part one features a harmonized melody that flows flawlessly, seemingly un-fettered by bar lines. Part two is a quiet chorale setting of the melody combined with the free-flowing tune sung by a baritone soloist. Part three returns to the original harmonized version.

Three familiar carols conclude our concert, the first two of which were arranged for the Robert Shaw Chorale of Atlanta by Alice Parker and Robert Shaw. César Carrillo, Venezuelan composer, arranged the stunning version of Silent Night in which the influence of Latin rhythms and jazz harmonies are faintly heard.

— Sue Klausmeyer



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I love you sweetheart
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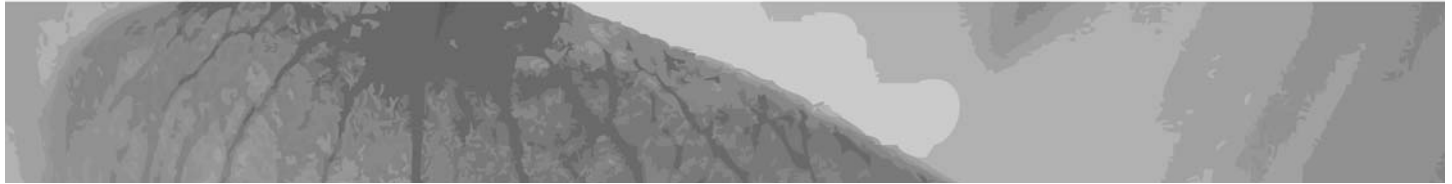
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- | | | |
|------|--|-----------------------|
| I. | Two Hymns from <i>An American Thanksgiving</i> | arr. Carol Barnett |
| | 1. Webster – “Come, we who love the Lord” | (b.1949) |
| | 2. McKay – “O the transporting, rapt’rous scene” | |
| | I Am the Rose of Sharon | William Billings |
| | | (1746-1800) |
| | By and By, a spiritual | arr. Carol Barnett |
| II. | Prairie Songs | Stephen Paulus |
| | 1. Grass | (b.1949) |
| | 2. The Mowing | |
| | 3. The Sound of Silence | |
| | 4. Sorrow Song | |
| | 5. Prairie Snow | |
| | 6. The Old Church | |
| III. | Little Birds | Eric Whitacre |
| | | (b.1970) |
| | -Pause- | |
| IV. | Three 19th century songs | Stephen Foster |
| | 1. Hard Times Come Again No More | (1826-1864) |
| | 2. Nelly Bly | arr. Mark Keller |
| | 3. Oh! Susanna! | arr. Roger Wagner |
| | | arr. Clyde Thompson |
| V. | Black is the Color of My True Love’s Hair | arr. Norman Luboff |
| | Soldier, Soldier, Won’t You Marry Me? | arr. Robert DeCormier |
| | Oh, Shenandoah | arr. Alf Houkom |
| VI. | Prairie Waters By Night | John Muehleisen |
| | | (b. 1955) |
| | Cindy | arr. Mack Wilberg |
| | | (b. 1955) |

TEXT AND TRANSLATIONS



TWO HYMNS FROM *AN AMERICAN THANKSGIVING*

ARR. CAROL BARNETT

1. Webster – “Come, we who love the Lord”

Come, we who love the Lord,
And let our joys be known;
Join in a song with sweet accord,
And thus surround the throne.

Let those that refuse to sing,
Who never knew our God;
But servants of the heavenly King,
May speak their joys abroad.

The God, Who rules on high,
That all the earth surveys,
That rides upon the stormy sky,
And calms the roaring seas.

2. McKay – “O the transporting, rapt’rous scene”

O the transporting, rapt’rous scene
That rises to my sight!
Sweet fields arrayed in living green,
And rivers of delight.

There gen’rous fruits that never fail
On trees immortal grow,
There rocks and hills and brooks and vales
With milk and honey flow.

I AM THE ROSE OF SHARON

WILLIAM BILLINGS

I am the Rose of Sharon
and the lily of the valleys.
As the Appletree,
among the trees of the wood,
so is my Beloved among the Sons.
As the Lily among the thorns,
so is my Love among the Daughters.
I sat down under his shadow with great delight,
And his fruit was sweet to my taste, taste.

He brought me to the Banqueting House,
His Banner over me was Love.
Stay me with Flagons,
Comfort me with Apples,
for I am sick, sick of Love.
I charge you, O ye Daughters of Jerusalem,
by the Roes and by the Hinds of the Field,
that you stir not up nor Awake,
Awake my Love till he please.

The voice of my Beloved,
Behold, he cometh,
Leaping upon the mountains,
skipping upon the Hills.
My Beloved spake and said unto me: rise up,
my Love, my fair one, and come away,
for Lo, the Winter is past,
the rain is over and gone.

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ARR. CAROL BARNETT

Chorus:

*Oh by an' by, by an' by,
I'm gonna lay down this heavy load.
I know my robe's gonna fit me well,
I'm gonna lay down this heavy load.
I tried it on at the gates of hell.
I'm gonna lay down this heavy load.*

Oh hell is a deep and dark despair,
I'm gonna lay down this heavy load.
So stop, poor sinner, an' a-don't go there.
I'm gonna lay down this heavy load.

Oh one of these mornings, bright an' fair.
I'm gonna lay down this heavy load.
Gonna take my wings and cleave the air.
I'm gonna lay down this heavy load.

Oh when I get to heaven gonna sing and shout.
I'm gonna lay down this heavy load.
For there's no one there to turn me out.
I'm gonna lay down this heavy load.

PRAIRIE SONGS

STEPHEN PAULUS

1. Grass

The spring grass is growing
The spring grass is growing tall
where the hearty sun shines.
There are green worlds in the grass
Gatherings of laughing men, of men.
There is hope. There is hope in the grass
And I found innocence there.

In the eye of a grass field,
My son waves his blond arms.
I wave back and churn toward him,
The thick grass around my thighs.

Grass in the dawn of a new day
Smells of rivers and clean flesh.
Oh, to be born on prairie grass.
Oh, to romp in the leaves of love.

2. The Mowing

This is the voice of high midsummer's heat.
The rasping vibrant clamour soars and shrills
O'er all the meadowy range of shadeless hills,
As if a host of giant cicadae beat
The cymbals of their wings with tireless feet,
Of brazen grasshoppers with triumphing note
From the long swath proclaimed the fate that smote
The clover timothy tops and meadow sweet.

The crying knives glide on; the green swath lies.
And all noon long the sun, with chemic ray,
Seals up each cordial essence in its cell,
That in the dusky stalls, some winter's day,
The spirit of June, here prisoned by his spell
May cheer the herds with pasture memories.

This is the voice of high midsummer's heat.
The rasping vibrant clamour soars and shrills
O'er all the meadow range of shadeless hills.



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Money, October 2010, p. 112.



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3. The Sound of Silence

The sound of silence, the sound of silence is
Prairie wind sifting through the Burr Oak tree.
Indian grass and tall blue stem nodding
Bowing to each other and to me.

The sound of silence is cricket-chirp in oat shocks
Bee-hum in clover, wind-whisper in timothy
And tall corn in those fence flat fields
Of plow-furrowed prairie where I used to be.

The sound of silence is a gentle sound,
As I sit here on prairie ground
Remembering the gentle sound of silence.

4. Sorrow Song

I hear a prairie, singing in the house,
Singing in the house of summer,
The wind is blowing, the riders are riding
The wind is singing a lament for summer
Cold as the snow, a song fills the prairie
And words are falling, caught in the grasses
In a desert of darkness where horses are
Riding through oceans of lostness.
The air is cold in the house of my summer
The prairie is singing, the prairie is singing
The prairie is turning and countless the riders
Are soundlessly singing the lament of summer
The burial of summer and the lost house
In the prairie, last in the distance
Sings a song for the evening for the empty spaces
Far away in the darkness.

5. Prairie Snow

Across the miles of prairie spreads the snow
In crescent shapes along the rolling ground
And into dim horizon's gentle flow,
Where skies of blue are lowering, earth-bound,
No sight of hill or house or human life
Disturbs this panoramic wonderland.

At peace, the winter prairie knows no strife.
The winds are stilled. Perhaps they understand
The mystery of earth when snow all white
Falls softly over prairie miles.

While I can see a world of darkness
Turn to wondrous light,
And in an empty land find glory that can be
For me an inspiration, I will keep
Within my soul, as prairie snow lies deep.

6. The Old Church

The old church leans nearby a well-worn road,
Upon a hill that has no grass or tree,
The winds from off the prairie now unload

The path that leads up to the open door
Is worn and grayed by many toiling feet
Of us who listen to the Bible lore
And once again the old-time hymns repeat.
And ev'ry Sabbath morning we are still
Returning to the altar waiting there.

The Master's House with a triumphant air.
The old church leans awry and looks quite odd,
But it is beautiful to us and God.

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*La luz no parpadea,
el tiempo se vacia de minutos se ha detenido
un pajarito en el aire.*

*Se despeña la luz,
despiertan las columnas y,
sin moverse, bailan.*

*La hora es transparente:
vemos, si es invisible
el pajarito, el color de su canto.*

THREE 19TH CENTURY SONGS

1. Hard Times Come Again No More, arr. Mark Keller

Let us pause in life's pleasures and count its many tears,
While we all sup sorrow with the poor;
There's a song that will linger forever in our ears;
Oh Hard times come again no more.

Chorus:

*Tis the song, the sigh of the weary,
Hard Times, hard times, come again no more
Many days you have lingered around my cabin door;
Oh hard times come again no more.*

While we seek mirth and beauty and music light and gay,
There are frail forms fainting at the door;
Though their voices are silent, their pleading looks will say
Oh hard times come again no more.

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NOON

Light unblinking,
time empty of minutes,
a bird stopped short in air.

LATER

Light flung down,
the pillars awake
and, without moving, dance.

FULL SUN

The time is transparent:
even if the bird is invisible,
let us see the color of his song.

STEPHEN FOSTER

2. Nelly Bly, arr. Roger Wagner

Nelly Bly! Nelly Bly! bring de broom along,
We'll sweep de kitchen clean, my dear, and hab a little song.
Poke de wood, my lady lub,
And made de fire burn,
And while I take de banjo down,
Just gib de mush a turn.

Chorus:

*Heigh! Nelly Ho! Nelly, listen lub to me,
I'll sing for you play for you, a dulcem melody.
Heigh! Nelly Ho! Nelly, listen lub to me,
I'll sing for you play for you, a dulcem melody.*

Nelly Bly hab a voice like de turtle dove,
I hears it in de meadow and I hears it in de grove
Nelly Bly hab a heart warm as a cup ob tea,
And bigger dan de sweet potato down in Tennessee.

3. Oh! Susanna! arr. Clyde Thompson

I come from Alabama with my banjo on my knee
I'm goin' to Louisiana my true love for to see.
It rained all night the day I left, the weather it was dry;
The sun so hot I froze to death -- Susanna, don't you cry.

Chorus:

Oh! Susanna, don't you cry for me;
I come from Alabama, with my banjo on my knee.

I had a dream the other night, when ev'rything was still;
I thought I saw Susanna dear, a-comin' down the hill,
The buckwheat cake was in her mouth, the tear was in her eye,
Said I, I'm comin' from the south, Susanna, don't you cry.

I soon will be in New Orleans, and then I'll look all 'round,
And when I find Susanna, I'll fall upon the ground.

But if I do not find her, then I will surely die,
And when I'm dead and buried, Oh, Susanna don't you cry.

BLACK IS THE COLOR OF MY TRUE LOVE'S HAIR

ARR. NORMAN LUBOFF

Black is the colour of my true love's hair.
Her lips are something wond'rous fair
The prettiest face and the gentlest hands,
I love the ground on which she stands.

I love my love and well she knows,
I love the ground on which she goes,
If her on earth no more I see,
My life will quickly fade away.

SOLDIER, SOLDIER, WON'T YOU MARRY ME?

ARR. ROBERT DECORMIER

O soldier, soldier, won't you marry me
With your musket fife and drum?
O no sweet maid I cannot marry you
For I have no coat to put on.
So up she went to her grandfather's chest
And she got him a coat of the very, very best
And the soldier put it on.

O soldier, soldier, won't you marry me
With your musket fife and drum?
O no sweet maid I cannot marry you
For I have no hat to put on.
So up she went to her grandfather's chest
And she got him a hat of the very, very best
And the soldier put it on.

O soldier, soldier, won't you marry me
With your musket fife and drum?
O no sweet maid I cannot marry you
For I have no gloves to put on.
So up she went to her grandfather's chest
And she got him a pair of the very, very best
And the soldier put them on.

OH, SHENANDOAH

ARR. ALF HOUKOM

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

Oh Shenandoah, I love your daughter
Away, you rolling river. I'll take her cross
The rolling water, away we're bound away,
'Cross the wide Missouri.

Oh Shenandoah, I'm bound to leave you,
Away, you rolling river, Oh Shenandoah,
I'll not deceive you, away, we're bound away
'Cross the wide Missouri.

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Black is the color of my true love's hair
Her hips are something sweet and rare
The prettiest face and the gentlest hands
I love the ground on which she stands.

O soldier, soldier, won't you marry me
With your musket fife and drum?
O no sweet maid I cannot marry you
For I have no boots to put on.
So up she went to her grandfather's chest
And she got him a pair of the very, very best
And the soldier put them on.

O soldier, soldier, won't you marry me
With your musket fife and drum?
O no sweet maid I cannot marry you
For I have for I have a wife of my own.

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 Of running water--sheer waters
 Showing the russet of old stones
 Remembering many rains.

And the long willows drowse on the water
 And sleep from much music;
 Joined songs of day-end,
 feathery throats and stony waters,
 In a choir chanting new psalms.

It is too much for the long willows
 When low laughter of a red moon comes down;
 And the willows drowse and sleep
 On the shoulders of the running water.

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I wish I was an apple,
A-hangin' on a tree,
Ev'ry time my sweetheart passed,
She'd take a bite of me.
Get along home.

I wish I had a nickel,
I wish I had a dime,
I wish I had a pretty girl,
To love me all the time.

I wish I had a needle,
As fine as I could sew,
I'd sew that girl to my coattail
And down the road I'd go.

You ought to see my Cindy,
She lives a-way down South,
And she's so sweet,
The honey bees
All swarm around her mouth.

Get along home,
Get along home,
Get along home, little Cindy,
I'll marry you sometime.

The first time I saw Cindy
She was standing in the door,
Her shoes and stockings in her hand,
Her feet all o'er the floor.

She took me to her parlor,
She cooled me with her fan,
She swore that I'ze the purtiest thing
In shape of mortal man.

Now Cindy hugged and kissed him,
She wrung her hands and cried,
She swore he was the purtiest thing
That ever lived or died.

She told him that she loved him,
She called his sugar plum,
She threwed her arms around him,
He thought his time had come.

Now Cindy went to the preachin',
She swung around and round,
She got so full of glory,
She knocked the preacher down.

My Cindy in the springtime,
My Cindy in the fall,
If I can't have my Cindy,
I'll have no girl at all.

When Cindy got religion,
She thought her time had come,
She walked right up to the preacher
And chawed her chewin' gum.

Now Cindy got religion,
She'd had it once before,
But when she heard my banjo,
She's the first one on the floor.

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PROGRAM NOTES

Our program of American song, "I Am the Rose of Sharon," recalls the feisty spirit of early settlers and the faith that sustained families through times of hardships and celebrations. Nostalgic glances and humorous escapades are tucked away in these texts, spanning an era from the American Revolution to the Age of Twitter.


William Billings published the first book of music entirely composed by an American. His "The New England Psalm Singer" of 1770, featured a frontispiece engraved by his friend Paul Revere. The engraving shows a small group of Colonial men sitting around a table singing. Surrounding the etching is a circle of music, itself a round. This was the start of grass-roots choral singing in America and, thus, it is Billings we turn to for the title of this concert.

Negro spirituals were very influential in the development of community singing in America. Created by Africans who were brought to the New World as slaves, these songs originally served as entertainment or accompaniment to the repetitious fieldwork assigned to the laborers. Passed along orally, the spirituals occasionally employed a code language with secret meanings embedded in the texts. "Arriving on Jordan's golden shores" might translate as "escaping from the slave owner by crossing the river after dark," for example. For the most part deprived of formal schooling, slaves were allowed to gather informally for worship. Worship involved singing and before long a repertoire of fervent religious songs came into being.

Modern composers, such as Carol Barnett who teaches at Augsburg College in Minneapolis, have returned to this treasure trove of music as the source for numerous choral arrangements.

Often referred to as the "father of American music," Stephen Foster was the most prominent American song-writer of the 19th century. His popular tunes such as "Oh, Susanna," "I Dream of Jeannie with the Light Brown Hair," and "Camptown Races," were parlor songs, combining his classical training in music with an appreciation for the entertaining minstrel music of his day.

Folk Songs, typically anonymous music of the working classes, are community focused songs with titles such as "Black is the Color of My True Love's Hair," "Soldier, Soldier, Won't you Marry Me?" and "Shenandoah." There is something everyone can understand and



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enjoy in the folk song's text, whether it is struggle and hardship, or true love and longing. An example from the 17th century is "Soldier, Soldier, Won't You Marry Me?" in which a Colonial soldier wins the love of his bedside nurse and weasels an entire new suit of clothing from her, out of her grandfather's wardrobe. The 18th century Southern Appalachian Mountain song, "Black is the Color of My True Love's Hair," was originally about a girl whose lover had failed to return. In this arrangement by Norman Luboff, it is a man longing for his lover to return. "Shenandoah," a 19th century folksong, takes its title from the name of an Indian tribe, the Senedos, of Shawnee-Algonquian extraction that lived north of the Shenandoah River in Virginia. The beautiful, sweeping melody has been a favorite of choral arrangers. Alf Houkom, a Minnesota native now living in New Mexico, created this arrangement for the Dale Warland Singers in 1996.

Four contemporary American composers are featured on this program: Carol Barnett, Stephen Paulus, Eric Whitacre, and John Muehleisen.

Carol Barnett wrote a set of three pieces called "An American Thanksgiving" for the Dale Warland Singers final season in 2003. Two of the hymns are included in our program. The hymns were chosen for their relevant texts and compelling melodies. They feature spirited rhythms and four-square harmonies.

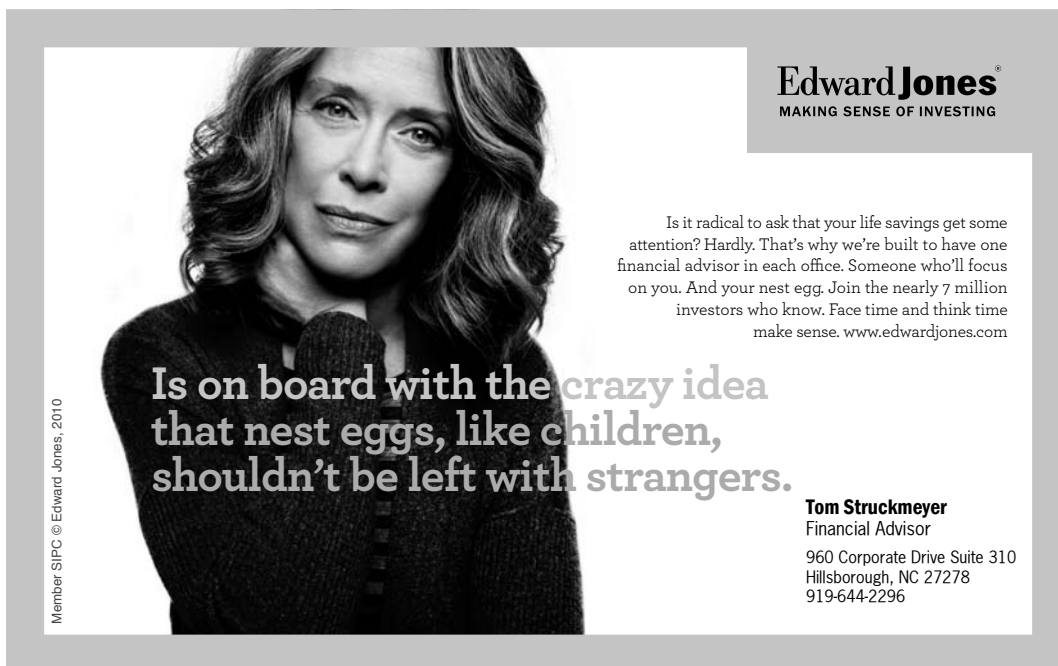
In addition to choral music, Carol Barnett's catalog of compositions includes works for solo voice, piano, diverse chamber ensembles, orchestra, and wind ensemble.

Stephen Paulus' music has been described by critics as rugged, angular, and **uniquely American**. His composition "Prairie Songs" was written for The Festival Choir of Madison, Wisconsin in 2001. The texts are by 19th and 20th century poets. Paulus lives in Saint Paul, Minnesota.

Los Angeles based composer Eric Whitacre has catapulted to the forefront of American choral music through his innovative compositional style and his use of social media to promote his compositions. The first composer to conceive of a "virtual choir," Whitacre created an on-line sensation with his "Lux Aurumque" project. Purported to be the largest choir ever assembled, Whitacre invited individuals to video record themselves singing one of the vocal parts of his composition and then email their recording to him. He proceeded to merge all of the recorded files into a massed choir media event! "Little Birds," composed in 2001 for the Delaware All-State Choir, is a setting of a short poem by Octavio Paz. The composer says that the desired effect of "little birds" is one of mystery and magic! The birds should be delicate and beautiful, no larger than a finch.

John Muehleisen is a Seattle native who has served as composer-in-residence for Opus 7 Vocal Ensemble since 1996. He specializes in works for choir and solo voice. "Prairie Waters By Night" is a text by American writer Carl Sandburg and was commissioned by the Dale Warland Singers in 2003. The text begins "Chatter of birds two by two raises a night song..." and the singers imitate the sounds.

— Sue Klausmeyer



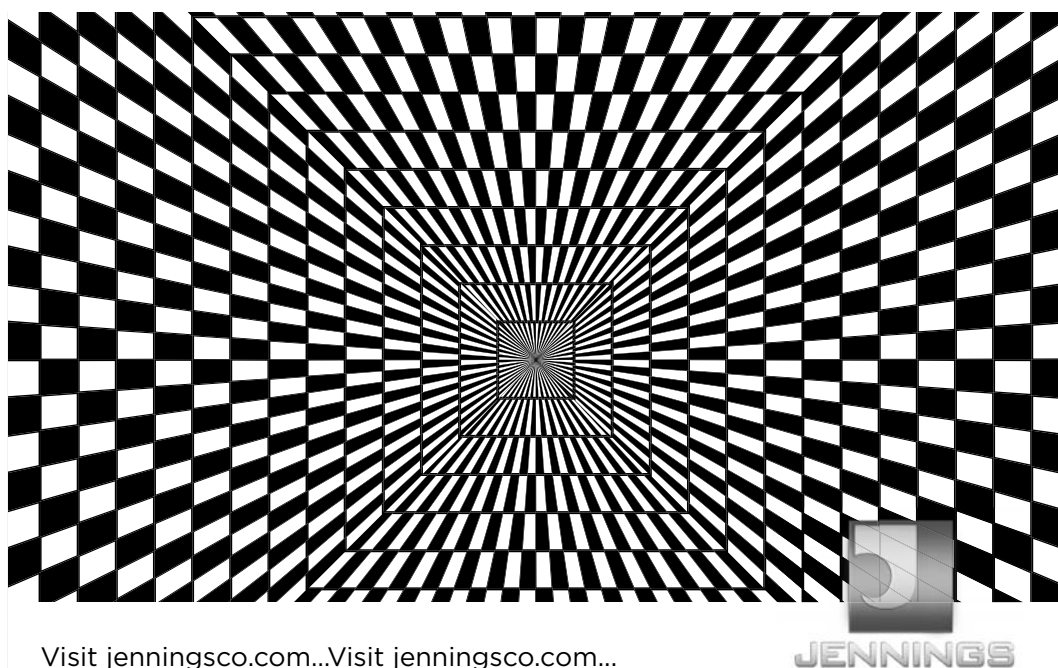
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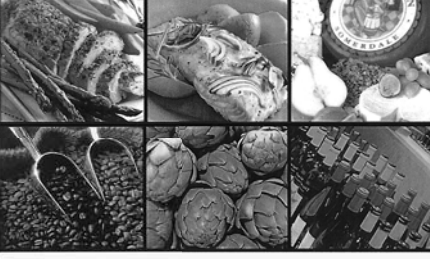
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