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Chapel Hill Community Chorus

SUE T. KLAUSMEYER, *conductor*

2009-2010

Symphonic Choir - 29th Season

DECK THE HALLS: THE OLD WORLD AND THE NEW

Program	4
Text and Translations.....	5
Program Notes	12
Performers.....	14
Orchestra, Accompanist	15

A CHORAL SAMPLER

Program	16
Text and Translations.....	17
Program Notes	20
Performers.....	21

<i>Chorus Roster</i>	22
<i>Conductor</i>	23
<i>Friends of the CHCC</i>	25
<i>Message from the President</i>	26
<i>Board of Directors</i>	26

Cantari - 4th Season

REJOICE!

Program	27
Text and Translations.....	28
Performers.....	33
Program Notes	34

THROUGH THE EYES OF THE POET

Program	36
Text and Translations.....	37
Program Notes	43
Performers.....	45

<i>Cantari Roster</i>	46
<i>Directory of Advertisers and Messages</i>	47

DECK THE HALLS

the Old World & the New

December 18 & 19, 2009, 8:00 pm
Hill Hall Auditorium, UNC Chapel Hill

St. Nicolas, Op. 42

Benjamin Britten
(1913-1976)

- I. Introduction
- II. The Birth of Nicolas
- III. Nicolas Devotes Himself to God
- IV. He Journeys to Palestine
- V. Nicolas Comes to Myra and Is Chosen Bishop
- VI. Nicolas from Prison
- VII. Nicolas and the Pickled Boys
- VIII. His Piety and Marvellous Works
- IX. The Death of Nicolas

Intermission

Rise Up, Shepherd, and Follow

André Thomas
(b. 1952)

Go Where I Send Thee

André Thomas

Gospel Magnificat

Robert Ray
(b. 1946)



TEXT AND TRANSLATIONS

ST. NICOLAS, OP. 42

BENJAMIN BRITTEN



I. Introduction

Our eyes are blinded by the holiness you bear.
The bishop's robe, the mitre and the cross of gold
Obscure the simple man within the Saint.
Strip off your glory, Nicolas! And speak!
Across the tremendous bridge of sixteen hundred years
I come to stand in worship with you.
As I stood among my faithful congregation long ago.
All who knelt beside me then are gone.
Their name is dust, their tombs are grass and clay,

II. The Birth of Nicolas

Nicolas was born in answer to prayer
And leaping from his mother's womb he cried,
God be glorified!

Swaddling bands and crib awaited him there,
But Nicolas clapped both his hands and cried,
God be glorified!

Innocent and joyful, naked and fair,
He came in pride on earth to abide
God be glorified!

Water rippled Welcome! In the bathtub by his side;
He dived in open-eyed, he swam, he cried.

III. Nicolas Devotes Himself to God

My parents died
All too soon I left the tranquil beauty of their home
And knew the wider world of man.

Poor man! I found him solitary, racked
By doubt: born, bred, doomed to die
In everlasting fear of everlasting death:
The foolish toy of time, the darling of decay—
Hopeless, faithless, defying God.

Heartsick, in hope to mask the twisted face of poverty,
I sold my lands to feed the poor.
I gave my goods to charity
But Love demanded more.

Heartsick, I cast away all things that could distract my mind
From full devotion to His will;
I thrust my happiness behind
But Love desired more still.

Heartsick, I call'd on God to purge my angry soul,
To be my only Master, friend and guide.
I begged for sweet humility
And Love was satisfied.

Yet still their shining seed of faith survives in you!
It weathers time; it springs again in you!
With you it stands like forest oak or withers with the grasses un-
derfoot. Preserve the living Faith for which your fathers fought!
For Faith was won by centuries of sacrifice and many martyrs
died that you might worship God. Help us, Lord!
To find the hidden road that leads from love to greater Love,
from faith to greater Faith. Strengthen us, O Lord!
Screw up our strength to serve Thee with simplicity.

God be glorified!

When he went to Church at Christmastide,
He climbed up to the font to be baptized.
God be glorified!

Pilgrims came to kneel and pray by his side.
He grew in grace, his name was sanctified.
God be glorified!

Nicolas grew in innocence and pride,
His glory spread a rainbow round the countryside.
"Nicolas will be a Saint!" the neighbors cried.
God be glorified!



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IV. He Journeys to Palestine

Nicolas sailed for Palestine across the sunlit seas.
The South West Wind blew soft and fair,
Seagulls hovered through the air and spices scented the breeze.

Everyone felt that land was near, all dangers now were past,
Except for one who knelt in prayer, fingers clasped and head
quite bare, alone by the mizzen mast.

The sailors jeered at Nicolas, who paid them no regard,
Until the hour of sunset came when up he stood and stopped
their game of staking coins on cards.

Nicolas spoke and prophesied a tempest far ahead,
The sailors scorned such words of fear, since sky and stars
shone bright and clear, so 'Non-sense!' they all said.

Darkness was soon on top of them,
but still the South Wind blew.
The Captain went below to sleep, and left the helmsman
there to keep his course with one of the crew.

Nicolas swore he'd punish them for mocking at the Lord.
The wind arose, the thunder roared, lightning split the waves
that poured in wild cascades on board.

Waterspouts rose in majesty until the ship was tossed.
Abaft, aback, astern, abeam, lit by lightning's livid gleam,
And all aboard cried 'Lost!'

Lightning hisses through the night, blinding sight
with living light! Ah! Spare us! Man the pumps! Save us!
Axes! Saviour! Winds and tempest howl their cry of battle
through the raging sky! Spare us! Save us!
Lifeboats! Lower away! Save us Saviour!

Waves repeat their angry roar,
Fall and spring again once more!
Ah! Let her run before the wind! Shorten sail!
Reef her! Heave her to! Thunder rends the sky asunder
With its savage shout of wonder! Ah!

Pray to God! Kneel and pray! Lightning, thunder, tempest,
ocean, praise their God with voice and motion.
Nicolas waited patiently till they were on their knees.
Then down he knelt in thankfulness

O God! We are all weak sinful, foolish men.
We pray from fear and from necessity at death, in sickness or
private loss. Without the prick of fear our conscience sleeps,
forgetful of Thy Grace.

Help us, O God! to see more clearly.
Tame our stubborn hearts.
Teach us to ask for less and offer more in gratitude to Thee.
Pity our simplicity, for we are truly pitiable in Thy sight. Amen.

The wind and waves lay down to rest. The sky was clear and
calm. The ship sailed onward without harm and all creation
sang a psalm of loving thankfulness.

Beneath the stars the sailors slept exhausted by their fear,
while I knelt down for love of God on high and saw his
angels in the sky smile down at me, and wept.

Begging God their ship to bless
And make the storm to cease.
Pity our simplicity for we are truly pitiable in Thy sight.
Amen!

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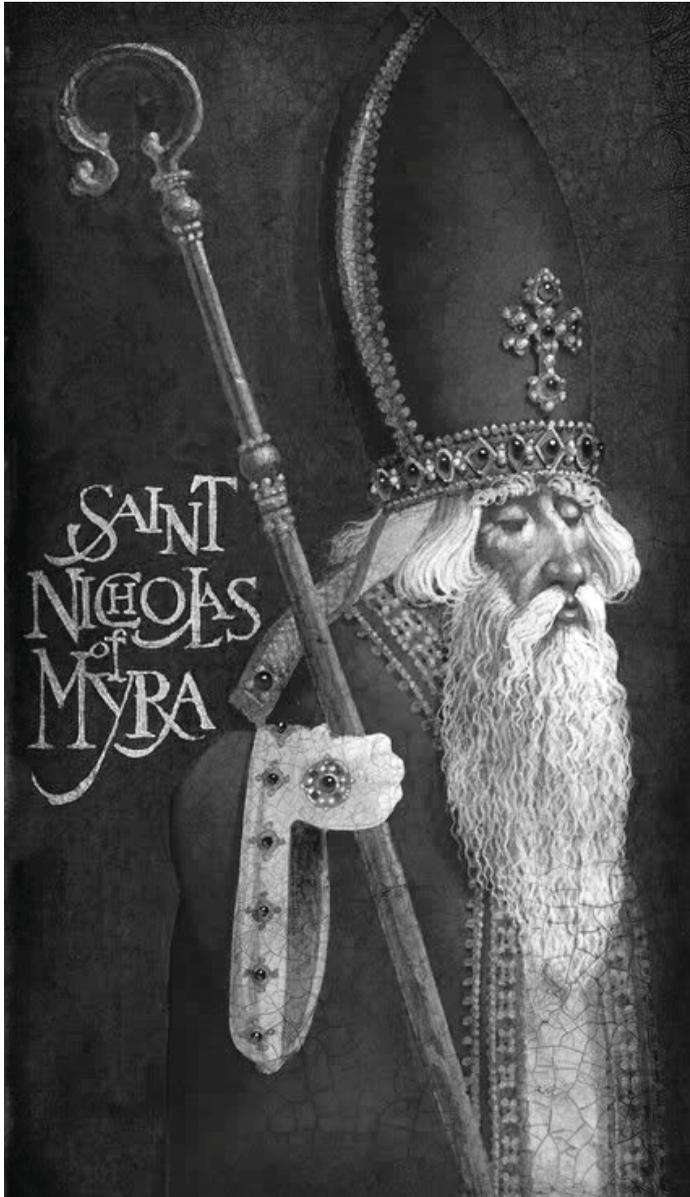
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V. Nicolas Comes to Myra and Is Chosen Bishop

Come, stranger sent from God! Come, man of God!
Stand foremost in our Church and serve this diocese,
As Bishop Nicolas, our shield, our strength, our peace!

I Nicolas, bishop of Myra and its diocese,
shall with the unfailing grace of God,
defend his faithful servants, comfort the widow and
fatherless, and fulfill his will for this most blessed Church.

Amen! Place the mitre on your head to show your mastery
of men. *Amen!* Take the golden robe that covers you with
Christ's authority. *Amen!*

Wear the fine dalmatic woven with the cross of faith. *Amen!*
Bear the crozier as a staff and comfort to your flock. *Amen!*
Set the ring upon your hand in sacramental sign of wedlock
with thy God. *Amen!*

Serve the Faith and spurn his enemies.
Serve the Faith!

Join the chorus in singing the chorale printed on page 8.

All people that on earth do dwell,
Sing to the Lord with cheerful voice.
Him serve with fear, His praise forth tell,
Come ye before Him and rejoice.

O enter then His gates with praise,
Approach with joy His Courts unto,
Praise, laud and bless His name always,
For it is seemly so to do.

For why? The Lord our God is good.
His mercy is forever sure;
His truth at all times firmly stood,
And shall from age to age endure. Amen.

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—Robert Schumann

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St. Nicolas- Chorales for Chorus and Audience

Sing on cue from the conductor at the conclusion of Section V.

Audience

All peo - ple that on earth do dwell, Sing
to the Lord with cheer - ful voice: Him serve with fear, His
praise forth tell, Come ye be - fore Him and re -
joice. O en - ter then His gates with praise, Ap -
proach with joy His courts un - to, Praise, laud and bless His
name al - ways For it is seem - ly so to
do. For why? the Lord our God is good: His
mer - cy is for - ev - er sure; His
truth at all times firm - ly stood, And
shall from age to age en - dure. A - - -
men.

VI. Nicolas from Prison

Persecution sprang upon our Church
And stilled its voice.
Eight barren years it stifled under Roman rule:
And I lay bound, condemned to celebrate
My lonely sacrament with prison bread,
While wolves ran loose among my flock.
O man! The world is set for you as for a king!
Paradise is yours in loveliness.
The stars shine down for you, for you the angels sing,
Yet you prefer your wilderness.
You hug the rack of self,
Embrace the lash of sin,
Pour your treasures out to bribe distress.

You build your temples fair without and foul within:
You cultivate your wilderness.
Yet Christ is yours. Yours!
For you He lived and died.
God in mercy gave His son to bless you all,
To bring you life,
And Him you crucified
To desecrate your wilderness.
Turn away from sin! Ah!
Bow down your hard and stubborn hearts!
Confess, yourselves to Him in penitence
And humbly vow your lives to Him, to holiness.

VII. Nicolas and the Pickled Boys

Famine tracks us down the lanes, hunger holds our horses' reins,
Winter heaps the roads with snow. O we have far to go.

Starving beggars howl their cry, snarl to see us spurring by,
Times are bad and travel slow. O we have far to go.

We mourn our boys, our missing sons,
We sorrow for three little ones.
Timothy, Mark and John are gone!

Landlord, take this piece of gold!
Bring us food before the cold.
Makes our pangs of hunger grow. O we have far to go.

Day by day we seek to find Some trace of them but oh!
Unkind! Timothy, Mark and John are gone!

Let us share this dish of meat!
Come, my friends, sit down and eat!
Join us, Bishop, for we know that you have far to go!

VIII. His Piety and Marvellous Works

For forty years our Nicolas,
Our Prince of men, our shepherd and
Our gentle guide, walked by our side.

We turned to him at birth and death,
In time of famine and distress,
In all our grief, to bring relief.

He led us from the valleys to
The pleasant hills of grace.
He fought to fold us in from mortal sin.

O! He was prodigal of love!
A spendthrift in devotion to us all,
And blessed as he caressed.

We keep his memory alive
In legends that our children and
Their children's children treasure still.

A captive at the heathen court wept sorely all alone.
"O Nicolas is here, my son! And he will bring you home!"

"Fill, fill my sack with corn," he said,
"We die from lack of food!"
And from that single sack he fed
A hungry multitude.

Three daughters of a nobleman
Were doomed to shameful sin,

Mary meek and Mother mild
Who lost thy Jesus as a child,
Our Timothy, Mark and John are gone!
Come, your Grace, don't eat so slow!
Take some meat.
O do not taste! O do not feed on sin!
But haste to save three souls in need!
The mothers' cry is sad and weak,
Within these walls they lie whom mothers sadly seek.
Timothy, Mark, and John, put your fleshly garments on!
Come from dark oblivion, Come!

See! See three boys spring back to life,
Who slaughtered by the butcher's knife, lay salted down!
And entering, hand in hand they stand and sing
Alleluia to their King!

Till our good Bishop ransomed them
By throwing purses in.

The gates were barred, the black flag flew,
Three men knelt by the block
But Nicolas burst in like flame,
And stayed the axe's shock!

"O help us, good Nicolas!
Our ship is full of foam!"
He walked across the waves to them
And led them safely home.

He sat among the Bishops who
Were summoned to Nicaea:
Then rising with the wrath of God
Boxed Arius's ear!

He threatened Constantine the Great
With bell and book and ban,
Till Constantine confessed his sins
Like any common man!

Let the legends that we tell,
Praise him with our prayers as well.
We keep his memory alive
In legends that our children and
Their children's children treasure still.



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IX. The Death of Nicolas

Death, I hear thy summons and I come in haste,
For my short life is done;
And O! my soul is faint with love for
Him who waits for me above.

Lord, now lettest thou 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

To be a light to lighten the Gentiles and
To be the glory of thy people Israel.

Glory be to the Father, and to the Son,
and to the Holy Ghost.

As it was in the beginning, is now, and
Ever shall be world without end. Amen!

Join the chorus in singing the chorale printed below.

God moves in a mysterious way
His wonders to perform;
He plants His footsteps in the sea,
And rides upon the storm.

Deep in unfathomable mines
Of never failing skill
He treasures up his bright designs,
And works His sovereign will.

Ye fearful saints, fresh courage take,
The clouds ye so much dread
Are big with mercy, and shall break
In blessings on your head. Amen!

Sing on cue from the conductor at the conclusion of Section IX.

Audience

God moves in a my - ste - rious way His
won - ders to per - form; He plants His foot - steps in the
sea, And rides up - on the storm. Deep in un -
fath - om - a - ble mines of ne - ver fail - ing skill;
He trea - sures up His bright de - signs, and works His
sov - reign will. Ye fear - ful saints, fresh cou - rage take,
the clouds ye so much dread are big with mer - cy
and shall break in bless - ings on your head. A -
men!

The musical score is written for a single voice part (Audience) in G major (one sharp) and 3/4 time. It consists of 12 staves of music. The lyrics are printed below the notes. The score begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is a simple, hymn-like setting with a steady rhythm. The lyrics are: "God moves in a mysterious way His wonders to perform; He plants His footsteps in the sea, And rides upon the storm. Deep in unfathomable mines of never failing skill; He treasures up His bright designs, and works His sovereign will. Ye fearful saints, fresh courage take, the clouds ye so much dread are big with mercy and shall break in blessings on your head. Amen!"

RISE UP, SHEPHERD, AND FOLLOW

Star in the East on Christmas morn;
Leads to the place where the Christ was born;
Leave your sheep and leave your lambs;
Leave your ewes and leave your rams.

GO WHERE I SEND THEE

Children, go where I send thee.
How shall I send thee?
I'm gonna send thee one by one.
One for the little bitty baby.
He was born! Born! Born in Bethlehem.

I'm gonna send thee one by one.
One for the little bitty baby.
Two was for Paul and Silas.
Three was the Hebrew children.
He was born! Born! Born in Bethlehem.

Four came knockin' at the door.
Somebody's knockin' at the door!

GOSPEL MAGNIFICAT

My soul doth magnify, doth magnify the Lord.
And my spirit hath rejoiced, rejoiced in God my Savior.
My soul's rejoicing in the Lord, in the Lord.
My soul's rejoicing in the Lord.

For He hath regarded the low estate of His humble servant.
All generations shall call me the blessed one.
For the Lord Almighty has really done great things for me,
For the Lord Almighty has really done great things for me
and holy is His name.

He has shown mercy on them that fear Him.
He has shown mercy on them that fear Him.
He has shown mercy on them that fear Him
from generation to generation.

He has shown strength with His arm.
He showed the strength of His arm and He
Scattered the proud in their conceit, and I'm so glad.
My, my soul's rejoicing in the Lord ev'ry day of my life,
My soul's rejoicing in the Lord.

ANDRÉ J. THOMAS

If you take good heed to the angel's words;
You'll forget your flocks, you'll forget your herds.
Rise up, shepherd and follow.
Follow the Star of Bethlehem.
Rise up shepherd and follow. Follow!

ANDRÉ J. THOMAS

Four was the four that came knockin' at the door.
Oh sinner, Why don't you answer?
Somebody's knockin' at your door.

Oh I shall send thee five by five.
Five for the Gospel preachers.
Oh, I shall send thee six by six.
Six was the six that couldn't get fixed.

Seven went up to Heaven.
Eight was the eight that stood at the gate.
Nine was the nine that got left behind!
Ten by ten cause ten was the ten commandments.
He was born! Born! Born in Bethlehem!

ROBERT RAY

He put the mighty down,
He put the mighty from their seat,
And then He exalted the humble, the meek,
And the lowly.
My, my soul's rejoicing in the Lord ev'ry day of my life,
My soul's rejoicing in the Lord.
He filled the hungry with good things,
And sent the rich away empty handed.
My, my soul's rejoicing in the Lord ev'ry day of my life,
My soul's rejoicing in the Lord.
He has come to the help of His servant Israel,
For He remembered His promise of mercy,
The promise He made to our father,
To Abraham and his children forever.
As it was in the beginning, is now and ever shall be,
World without end, Amen. Amen.

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PROGRAM NOTES

Benjamin Britten's *St. Nicolas*, a dramatic cantata in nine movements, was written in 1948 for the centenary of Lancing College in Sussex, the alma mater of Britten's close friend and frequent musical partner Peter Pears. The work is scored for mixed chorus, treble ensemble, tenor soloist, a few children, strings, piano duet, organ, and percussion. The text was prepared by Eric Crozier and is based on his extensive research into the life of Saint Nicolas, Bishop of Myra. The legend surrounding the life of Nicolas grew to mythic proportions and thus the music and text required a bold signature.

I. Introduction – Over a somber pulsing E from the orchestra, a solo violin explores a range of tonal directions. The chorus enters quietly calling to Nicolas, “Strip off your glory and speak to us.” Nicolas appears in his bishop’s robes and what follows is a flashback to the miraculous events that propelled Nicolas to sainthood.

II. The Birth of Nicolas – The women of the chorus, representing school children, recount scenes from his early life. A young boy, representing the child Nicolas, chants “God be glorified,” at the end of each of six short tales. The climactic moment arrives when the women predict that Nicolas will be a saint and the adult Nicolas picks up the chant “God be glorified.”

III. Nicolas Devotes Himself to God – A reflective solo from Nicolas, this scene tells of the death of his parents, his personal struggles, and his decision to denounce a life of wealth and privilege to care for the poor.

IV. He Journeys to Palestine – The men of the chorus, representing sailors, and Nicolas endure a stormy night aboard ship. Gambling and jeering on deck give way to prayers and cries for help as the waves crash into the ship. Nicolas calls to God for salvation from impending peril. As the skies clear, the sailors sleep and Nicolas gives thanks and weeps.

V. He Comes to Myra and Is Chosen Bishop – The full chorus proclaims Nicolas is Bishop of Myra. A small ensemble outlines the various ceremonial rites accompanying Nicolas’ ordination as Bishop. The chorus sings, “Amen,” seven times, confirming the ordination, and quickly moves into a fugal section that charges Nicolas to “serve the faith and spurn his enemies.” At the conclusion of the fugue, the audience is requested to join the choir in singing the familiar Old Hundredth. “All people



Composer Benjamin Britten



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that on earth do dwell, Sing to the Lord with cheerful voice.”

VI. Nicolas From Prison – Like the apostle Paul, Nicolas spent time away from his congregation condemned to prison. Like the prophet Jonah speaking to the people of Ninevah, his message is one of repentance.

VII. Nicolas and the Pickled Boys – This odd scene begins with a troop of hungry, weary travelers marching through the snow to an inn. Fresh in their memory is the disappearance of three children on the journey. When they settle into the inn and gather for a meal, Nicolas, who is also resting at the inn, warns them not to eat. The food set before them is the flesh of the missing children. Through miraculous intervention, the children, now alive, enter the lodge singing “Alleluia” and all join their voices in praising God.

VIII. His Piety and Marvelous Works – The chorus recalls forty years of service from their bishop Nicolas. The ensemble voices share incidents of courage and selfless leadership. They pledge to keep alive the memory of the great servant of the faith.

IX. The Death of Nicolas – Following a discordant fanfare from the orchestra, Nicolas acknowledges the approach of death. The movement ends with the chorus singing the *Nunc dimittis* (Lord, let thy servant depart in peace) while Nicolas yields his soul to God.

– Sue Klausmeyer

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We are proud to salute Chapel Hill Community Chorus

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COMPOSERS

André Thomas is a composer, arranger, and conductor who currently serves on the faculty of Florida State University. He is also the director of the Tallahassee Community Chorus. The two arrangements on this concert program are in the African American spiritual and gospel tradition.

Robert Ray is a composer and conductor, currently on the faculty of the University of Missouri at St. Louis. He is also the director of the University Community Chorus. The CHCC summer chorus and the Carolina International Chorale have performed his popular *Gospel Mass*.

Dr. Ray was commissioned to write *Gospel Magnificat* for the St. Louis Symphony and they have graciously shared their instrumental parts with us.

PERFORMERS

Christen Campbell comes to Chapel Hill by way of Boston, where she studied at Berklee College of Music. From there she went to New York where she had a successful run as a cabaret singer that propelled her into a five year world tour, including Hawaii, Japan, Italy, and the Mediterranean. Curt Davis of the New York Post said: "She's a jazz singer with a sense of humor and a good sense of the stage...an unbeatable combination." She has sung with jazz greats Dave McKenna, Illinois Jaquet, Marcus Miller and Harvey Diamond, to name a few. When she came to North Carolina, she started Combo Platter, a four piece swing band. For the past four years she has been a soloist for United Voices of Praise. She can be heard in the Triangle with Southern Routes, The Bradshaw Quartet, and Elmer Gibson.



Wade Henderson, *tenor*, a resident of Cary, North Carolina, appears frequently in opera, concert and choral settings. He is known for his "strong, vibrant tenor voice" (*Classical Voice of North Carolina*) as well as for his facility with a wide variety of musical styles.

In opera, Wade's accomplishments include critically acclaimed performances of Pinkerton in *Madama Butterfly*, Canio in *Pagliacci*, and Old Man in the J. Mark Scarce's *A Tree – A Rock – A Cloud*; the title role in *L'amico Fritz*, and parts in *Salome*, *il Barbiere di Siviglia*, *La Bohème*, *Le nozze di Figaro* and *Lucia di Lammermoor*.

As a concert soloist, Wade's recent engagements include performances of Mahler's *Das klagende Lied*, Berlioz's *Te Deum*, Haydn's *Mass in Time of War (Paukenmesse)*, Handel's *Israel in Egypt*, Beethoven's *Symphony #9*, Stravinsky's *Les Noces (The Wedding)*, Rachmaninoff's *All-Night Vigil (Vespers)*, Bach's *Magnificat* and *St. John Passion*, Richard Einhorn's *Voices of Light* and J. Mark Scarce's *Anima Mundi*.



Chorus Soloists for December 2009 (left to right)
Daniel Worrall, Lacie Scofield, Bill Kodros, Kim Vaughan

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Julia Demorest and James Daubert

Durham Academy Middle School offers five fine arts classes on a rotational basis in 5th and 6th grade. In 7th and 8th grade the band and chorus are a year-long course, performing concerts and at school functions. The 7th and 8th grade chorus has performed with the Durham Chorale, also directed by Ms. Melody Zentner, with the OLLI New Horizon Seniors Chorus, at area hospitals, senior centers, and for MLK celebrations. The Durham Academy Middle School vocal program uses the Kodály method to teach sight reading and singing techniques. The students sing a wide variety of music, including selections in two or three different languages each year.



CHCC Treble Ensemble

SOPRANOS: Amanda Cook, Julie Hamberg, Laura Rolleri, Lacie Scofield, Kristin Sroka, Melanie Ungar
ALTOS: Anna Berg, Kimberly Freeman, Cameron Hartofelis, Christin Hopp, Penina Goldstein,
Stephanie Ottone, Miranda Steed, Paige Worrall

ORCHESTRA

Violins

Joan Beck, *concert master*
Emi Hildenbrandt
Dana Friedli
Ariadna Bazarnik-Ilika
Tasi Matthews
Lisa Randolph
Laura Thomas
Doris Powers

Violas

Michael Castelo
Ted Smith
Jenny Leech
Matthew Chicurel

Cello

Mark Foster

Bass

Robbie Link

Percussion

Leslie Webster
Jeremy Gurganious

Piano

Will Gibbons
Alicia Levin

Organ

Gloria Nicholson

ACCOMPANIST



Will Gibbons, CHCC rehearsal accompanist, is active as a pianist, harpsichordist, and organist in the Triangle area. He earned a Bachelor of Arts in Music from Emory & Henry College, a Master of Arts in Musicology from UNC Chapel Hill, and will complete a Ph.D. in Musicology at UNC Chapel Hill in 2010. Particularly at home with early music, he appears frequently with the UNC Opera Ensemble and the Consort of Viols, and has been assistant director with the UNC Baroque Ensemble for several years. He is currently the organist choirmaster of Calvary United Methodist Church in Durham, NC. His articles on topics from eighteenth-century opera to music in video games have appeared in a number of major musicological journals.

A Choral Sampler

A decorative graphic featuring musical notation on a staff. The staff is curved and contains various notes, rests, and clefs. The word 'mf' (mezzo-forte) and '8va.' (octave) are written on the staff. The background is a light gray with a subtle pattern of musical notes.

Saturday, May 15, 2010
8:00 pm in Memorial Hall, UNC Chapel Hill

Te Deum

Joseph Haydn
(1732-1809)

Heilig

Felix Mendelssohn
(1809-1847)

Psalm 121

Zoltán Kodály
(1882-1967)

Regina Coeli, K. 276

Wolfgang Amadeus Mozart
(1756-1791)

Intermission

Mass of the Children

John Rutter
(b.1945)

1. Kyrie
2. Gloria
3. Sanctus and Benedictus
4. Agnus Dei
5. Finale (Dona Nobis Pacem)



Text & Translations

TE DEUM

*Te Deum laudamus: te Dominum confitemur.
Te aeternum patrem, omnis terra veneratur.
Tibi omnes angeli,
tibi caeli et universae potestates:
tibi cherubim et seraphim, incessabili voce proclamant:
"Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.
Pleni sunt caeli et terra maiestatis gloriae tuae."
Te gloriosus Apostolorum chorus,
te prophetarum laudabilis numerus,
te martyrum candidatus laudat exercitus.
Te per orbem terrarum
sancta confitetur Ecclesia,
Patrem immensae maiestatis;
venerandum tuum verum et unicum Filium;
Sanctum quoque Paraclitum Spiritum.
Tu rex gloriae, Christe.
Tu Patris sempiternus es Filius.
Tu, ad liberandum suscepturus hominem,
non horruisti Virginis uterum.
Tu, devicto mortis aculeo,
aperuisti credentibus regna caelorum.
Tu ad dexteram Dei sedes,
in gloria Patris.
Iudex crederis esse venturus.
Te ergo quaesumus, tuis famulis subveni,
quos pretioso sanguine redemisti.
Aeterna fac cum sanctis tuis in gloria numerari.
Salvum fac populum tuum, Domine, et benedic hereditati tuae.
Et rege eos, et extolle illos usque in aeternum.
Per singulos dies benedicimus te;
et laudamus nomen tuum in saeculum, et in saeculum saeculi.
Dignare, Domine, die isto sine peccato nos custodire.
Miserere nostri, Domine, miserere nostri.
Fiat misericordia tua, Domine, super nos,
quemadmodum speravimus in te.
In te, Domine, speravi:
non confundar in aeternum.*



JOSEPH HAYDN

We praise thee, O God: we acknowledge thee to be the Lord.
All the earth doth worship thee: the Father everlasting.
To thee all Angels cry aloud:
the Heavens, and all the Powers therein.
To thee Cherubim and Seraphim: continually do cry,
Holy, Holy, Holy: Lord God of Sabaoth;
Heaven and earth are full of the Majesty: of thy glory.
The glorious company of the Apostles: praise thee.
The goodly fellowship of the Prophets: praise thee.
The noble army of Martyrs: praise thee.
The holy Church throughout all the world:
doth acknowledge thee;
The Father: of an infinite Majesty;
Thine honourable, true: and only Son;
Also the Holy Ghost: the Comforter.
Thou art the King of Glory: O Christ.
Thou art the everlasting Son: of the Father.
When thou tookest upon thee to deliver man:
thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death:
thou didst open the Kingdom of Heaven to all believers.
Thou sittest at the right hand of God:
in the glory of the Father.
We believe that thou shalt come: to be our Judge.
We therefore pray thee, help thy servants:
whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints: in glory everlasting.
O Lord, save thy people: and bless thine heritage.
Govern them: and lift them up for ever.
Day by day: we magnify thee;
And we worship thy Name: ever world without end.
Vouchsafe, O Lord: to keep us this day without sin.
O Lord, have mercy upon us: have mercy upon us.
O Lord, let thy mercy lighten upon us:
as our trust is in thee.
O Lord, in thee have I trusted:
let me never be confounded.

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HEILIG

*Heilig, heilig, heilig, ist Gott der Herr Zebaoth!
Alle Lande sind seiner Ehre voll.
Hosianna in der Höh!
Gelobt sei der da kommt im Namen des Herrn!
Hosianna in der Höh!*

PSALM 121

I will lift up mine eyes unto the hills;
Whence cometh my help?
My help cometh from the Lord,
who made heaven and the earth.
He will protect thy footsteps,
And He that keeps thee will not sleep.
He that keepeth Israel shall not sleep,
nor shall He slumber nor sleep.
He is thy guard, And thy shade on thy right hand.

REGINA COELI

*Regina coeli laetare, Alleluia,
Quia quem meruisti portare, Alleluia,
Resurrexit sicut dixit, Alleluia.
Ora pro nobis Deum. Alleluia.*

MASS OF THE CHILDREN

1. Kyrie

Children:
Awake my soul, and with the sun
Thy daily stage of duty run;
Shake off dull sloth, and joyful rise
To pay thy morning sacrifice.
Redeem thy mis-spent time that's past,
Live this day as if 'twere thy last:
Improve thy talent with due care;
For the great Day thyself prepare.
(*Thomas Ken, 1637—1711*)

Adults (then children and soloists):
Kyrie eleison. Christe eleison. Kyrie eleison.

2. Gloria

Children, then adults:
Gloria in excelsis Deo, et in terra pax hominibus bonae
voluntatis.

Children:
Glory be to God in highest heaven, and peace on earth.

Adults:
Laudamus te, benedicimus te, adoramus te.
Gratias agimus tibi propter magnam gloriam tuam.

FELIX MENDELSSOHN

Holy, holy, holy, Lord God of hosts!
All lands are full of His glory.
Hosanna in the highest!
Blessed be the one who comes in the name of the Lord!
Hosanna in the highest!

ZOLTÁN KODÁLY

Burning sun shall harm thee not,
nor shall the moon by night.
He shall preserve thee safe from harm.
The Lord of hosts shall guard thee,
preserve thee from every ill,
Lo, He shall preserve thy soul.
He shall preserve thy going out
and coming in from this day for evermore.

WOLFGANG AMADEUS MOZART

Queen of Heaven, rejoice, Alleluia.
For He whom you were worthy to bear, Alleluia,
has risen, as He said, Alleluia.
Pray for us to God, Alleluia.

JOHN RUTTER

Soloists:
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 nostrum.
Qui sedes ad dexteram Patris, miserere nobis.

Adults:
Quoniam Tu solus sanctus, Tu solus Dominus,
Tu solus Altissimus,
Jesu Christe, Cum Sancto Spiritu in Gloria Dei Patris. Amen.

3. Sanctus and Benedictus

Adults:
Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth,
Hosanna!
Pleni sunt caeli et terra gloria tua. Hosanna in excelsis.

Children, then adults and soloists:
Benedictus qui venit in nomine Domini. Hosanna!

4. Agnus Dei

Adults:

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Children:

Little lamb, who made thee? dost thou know who made thee?
Gave thee life and bid thee feed, by the stream and o'er the mead;
Gave thee clothing of delight, softest clothing, woolly bright;
Gave thee such a tender voice, making all the vales rejoice:
Little lamb, who made thee? Dost thou know who made thee?

Adults and children:

Little lamb, I'll tell thee; Little lamb, I'll tell thee:
He is called by thy name, For he calls himself a Lamb:
He is meek and he is mild, He became a little child:
I a child and thou a lamb, We are called by his name.
Little lamb, God bless thee. Little lamb, God bless thee.
(William Blake, 1757—1827)

Adults:

Miserere nobis.

5. Finale

Baritone soloist:

Lord, open thou mine eyes that I may see thee;
Lord, open thou my lips that I may praise thee;
Lord, open thou my heart that I may love thee,
Serve thee with joy, fear none above thee.

Christ be my sword and shield, my strong defender;
Christ be my light and my Redeemer.
Lord, be with me this day in each endeavour;
Lord, keep my soul with thee now and for ever.

Soprano soloist:

Christ, be my guide today, my guide tomorrow;
Christ in my days of joy, my days of sorrow;
Christ in the silent hours when I lie sleeping,
Safe in his holy angels' keeping.
Christ be within the hearts of all who love me;
Christ all around, and Christ above me.
Christ in my thought na dprayer and my confessing;
Christ, when I go to rest, Grant me your blessing.

Chorus:

Dona nobis pacem, Agnus Dei, qui tollis peccata mundi.
Dona nobis pacem.

Children's choir:

Glory to thee, my God, this night for all the blessings of the light;
Keep me, O keep me, King of kings,
beneath thy own almighty wings.
Praise God from whom all blessings flow.
Praise him, all creatures here below.
Praise him above, ye heavenly host.
Praise Father, Son, and Holy Ghost.

Robert Hoogstoel 1935 - 2009

Bob Hoogstoel, a two term past president of the Chapel Hill Community Chorus Board of Directors, and a life-long singer, described himself as a lover of choral music, but an average singer. There was nothing average about Bob. For nearly a decade he immersed himself in making this good chorus always better.



Bob began singing in the early 1950s while a student at Phillips Exeter Academy. Moving on to Cornell University he continued singing by joining the Cornell Men's Glee Club and the Cayuga Waiters, an a cappella quartet. Taking a break from singing for the next several decades, Bob renewed his singing career when he moved to Chapel Hill in 1998 and joined the CHCC.

Under his leadership in the early 2000s, the CHCC began the transition from a small town singing group to a professional, high quality chorus with a strong reputation of excellence throughout the Triangle. Never satisfied with the status quo, Bob's greatest achievement was to have the foresight to bring in as the artistic director and conductor, Dr. Sue T. Klausmeyer who has raised the level of performance of the CHCC to new heights. He set a new standard for all other presidents of the CHCC to strive to attain.

It is in Bob's memory that we hope to continue the vision he espoused of bringing great performances of great choral works to Chapel Hill and the surrounding area. His leadership, friendship and singing will be missed.

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Program Notes

TE DEUM

JOSEPH HAYDN

Austrian composer Joseph Haydn, Kapellmeister of the Esterhazy royalty beginning in 1761, composed his *Te Deum* at the request of Empress Marie Therese, wife of Franz I. Haydn's *Te Deum* received its first performance during a visit of Lord Nelson and Lady Hamilton to Eisenstadt in the fall of 1800. Three trumpets, one more than usual in Haydn's scores, lend a regal presence to the music, a fitting tribute for the commander whose victory at Abukir had won the admiration of the Austrian people.

HEILIG

FELIX MENDELSSOHN

Scored for two choirs (eight parts), Mendelssohn's *Heilig* is a sublime and powerful motet of a mere 49 measures. A sweeping dynamic arc creates impressive contrasts from the quiet entrances, one part at a time, on the first page to the full-throated acclamation "All the nations speak of thy greatness and glory."

PSALM 121

ZOLTÁN KODÁLY

Hungarian musician Zoltan Kodaly enjoyed a long life of composing. For nearly seventy years he made significant contributions in a variety of genres. His music ranges from opera, chamber and instrumental works, choral works – with orchestral accompaniment and unaccompanied, to music education exercises. In addition, he wrote extensively on topics including Hungarian folk songs, musical criticism, and music education methodology. *Psalm 121*, written in 1943, is an unaccompanied brief work featuring imitation and voice pairings.

REGINA COELI

WOLFGANG AMADEUS MOZART

Mozart composed three settings of the Latin Marian hymn *Regina Coeli*, Queen of Heaven. This joyful setting in C major from 1779 is the last of the three and has a remarkable three-fold "Alleluia" that brings to mind a bit of Handel's "Hallelujah Chorus," though it is unlikely that Mozart knew *Messiah* at this time. Written for soloists, chorus, and orchestra, *Regina Coeli* is appropriate to the liturgical season of Easter.

MASS OF THE CHILDREN

JOHN RUTTER

Mass of the Children was commissioned by MidAmerica Productions and premiered on February 13, 2003 in Carnegie Hall, New York, during the American Choral Directors Association's national convention, under the baton of John Rutter. The work exists in two instrumentations: for orchestra (as you will hear in this performance) and for chamber ensemble with organ. Like his *Requiem* from 1985, this extended work was written for a mixed chorus with soprano and baritone soloists, Rutter distinguishes this work by creating a significant part for a children's choir. The texts employed are the standard Latin *Missa Brevis* interspersed with poetry by Thomas Ken, William Blake, and two poetic adaptations by John Rutter himself – one based on 16th century Lancelot Andrewes and another on 5th century St. Patrick's Breastplate.

Mass of the Children opens with the children singing a morning hymn. "Awake my soul, and with the sun thy daily stage of duty run." Many of the trademarks of Rutter's compositional craft are prominent from the start – a basic optimism, light orchestral scoring with excellent solo writing for winds, flowing melodies, catching rhythms, a popular flare. An evening hymn, sung by the children to the familiar Thomas Tallis tune, shapes the final movement but there is another level of complexity present. The adult chorus simultaneously sings *Agnus Dei qui tollis peccata mundi, dona nobis pacem*. Lamb of God who takes away the sins of the world, grant us peace.

In December 2003 on the American television broadcast *60 Minutes*, Rutter described himself as non-religious but deeply interested in and inspired by sacred writings. Two years prior to this interview and the premiere of *Mass of the Children*, he experienced the painful loss of his son, Christopher, in an automobile accident in front of Claire Chapel. Following a hiatus from composition that lasted two years, Rutter composed *Mass of the Children*.

– Sue Klausmeyer



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

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Performers



Baritone **Valentin Lanzrein**, a native of Switzerland, came to UNC-Chapel Hill after nearly ten years of performing, teaching and training in New York City. The winner of the Association des Suisse Musiciens & Kiefer Hablitzel Stiftung Competition, he has since toured Europe, Asia, and the US. He has appeared at the Rheingau Musikfestival (Germany), the *Aimez Vous Brahms* festival (Switzerland), the Verbier Festival (Switzerland) and in the *Wednesday at One* series at Lincoln Center's Alice Tully Hall in New York. Valentin Lanzrein holds the BM and MM degrees from the Juilliard School, an Artist Diploma from Oberlin College, and a Doctor of Musical Arts degree from the State University of New York at Stony Brook. Most recently he performed with the Chamber Orchestra of the Triangle as soloist in Stravinsky's *Pulcinella*.

Soprano **Andrea Edith Moore** has sung numerous leading roles on the operatic stage. Most recently seen singing Glauce in Cherubini's *Medea* with the Opera Company of New York, she has also appeared with the Hamburger Kammeroper, the Long Leaf Opera Festival, Yale Opera, Aspen Music Festival, Central City Opera, Peabody Opera Theatre, and the Opera Company of North Carolina. Andrea Moore was honored in 2009 with a career grant from the Anna Sosenko Foundation. Among many honors, she has won Third Prize in the Southeast Regional Finals in the Metropolitan Opera National Council Auditions, and was the Opera Company of North Carolina's 2005 Emerging Artist of the Year. She holds a Master of Music and an Artist Diploma from Yale University as well as a Bachelor of Music from the Peabody Conservatory of Music at the Johns Hopkins University. She is currently guest lecturer in the voice department at UNC Chapel Hill.



McDougle Middle School Treble Choir and Smith Middle School Treble Choir

Jenny Anderson, conductor, studied at Rollins College in Florida, where she received a Bachelor of Arts with a major in Vocal Performance, and a Master of Arts in Teaching. She lived in Hertfordshire, England, from 1989 to 2000, where she had a private voice studio and taught singing for the Hertfordshire Local Education Authority. Many of her singing pupils won choral scholarships to Oxford, Cambridge or London colleges or studied in conservatories such as the Royal Academy of Music. Mrs. Anderson also conducted choirs in schools and for the Hertfordshire County Music School. She returned to the US in 2000, settling in the Chapel Hill area. She teaches chorus at McDougle and Smith Middle Schools and is the director of the Chancel and Youth Choirs at United Church of Chapel Hill.

Sisters' Voices is a group of extraordinary young musicians in Chatham County. Founded in 2008, the group draws 4th through 8th grade girls into a musical community that concentrates its study on classical and world folk music. The ensemble works to build connections between people through making music, to engender a love of music and the arts in singers and audience members, and to enrich each singer's understanding of herself in relationship to her community. Sisters' Voices benefits from the generous support of the Arthur Carlsen Charitable Fund of Triangle Community Foundation, the Youth Pro Musica Fund of Triangle Community Foundation, the Fearington Arts and Crafts Club, Binkley Baptist Church, and Pittsboro Presbyterian Church. More information about Sisters' Voices can be found at www.sistersvoices.org. Leandra Strope is the conductor and founder of the group. Janice Pope is the accompanist.



Singers:

Laura Berry	Grace Duff	Taylor Mauldin
Allory Bors	Ellie Frost	Haley Poythress
Isabel Bors	Kristina Griffiths	Kaitlyn Underwood
Courtney Cleveland	Sara Kate Leviner	Destiny Austin
	Jessica Mann	Ayanna Johnson

CHAPEL HILL COMMUNITY CHORUS

Sue T. Klausmeyer, *Conductor*

Will Gibbons, *Rehearsal Accompanist*

SOPRANO

Ando, Ritsuko
Bailey, Denise
Bailey, Ruth
Baird, Bonni
Baker, Pam
Brooks, Pat
Buchanan, Betsy
Carlton, Alice
Cook, Amanda
Hamberg, Julie
Hammon, Kathleen
Hammond, Samantha
Huggins, Martha
Jones, Diane
King, Veronique
Klevenow, Carol
Klopfenstein, Cathy
Konneker, Deborah
Laster, Kristi
Leuchtenburg, Jean Anne
Levine, Annette
Linnan, Laura
Logan, Sally
Marin, Jenny
Meacham, Pat
O'Hale, Ann
*Ontjes, Joan Troy
Pahner, Jane
Polak, Peggy
Robbins, Carol
Rolleri, Laura
Scofield, Lacie
Sherman, Ann
Sipple, Mary
Sroka, Kristin
Stewart, Pamela
Stuke, Ellen
Sutton, Dot
Talbot, Caroline
Ungar, Melanie
Van Gombos, Nedra
Vaughan, Kim
Williamson, Carol

ALTO

Barboriak, Kathy
Berg, Anna
Boehm, Tova
Bugg, Mary Clyde
Burt, Cathy
Chatterjee, Jane
Dain, Betsy
Earle, Elizabeth
Fountoukidis, Dona
Freeman, Kimberly
Goldstein, Penina
Hartofelis, Cameron
Hopp, Christin
Hunter, Elaine
Jacob, Amanda
Jones, Sally
Langston, Michelle
Linas, Alison
McLaughlin, Nancy
Mitchell, Lauren
Nicholson, Gloria
Ottone, Stephanie
Penny, Grace
Perreault, Pam
Peters, Mary
Peterson, Gail
Price, Sylvia
Rees, Peg
Rehman, Donna
Saiers, Jane
Sickbert, Ginger
Snyder, Jennifer
Steed, Miranda
*Stevermer, Peggy
Stokes, Sarah
Tane, Annie
Trohanis, Donna
Webb, Kristi
Whiting, Peggy
Woodman, Elizabeth
Worrall, Paige

TENOR

Ando, Sho
Baer, Tomas
Baker, Steven
Cocolas, George H.
Egan, Gregory
Eidenier, Jerry
Frick, Lloyd
Kodros, Bill
Mann, William
Marquardt, Mark
Morris, Glenn
*Munn, Damian
Poirier, Dan
Young, John

BASS

Baron, Elliot
Bozyski, Eugene M.
Burke, Philip
Covington, Forrest
Curtin, Dave
Daniel, Dan
Dashman, Eric
DeBruyn, Jack
Goodwin, Scott
Hargrove, Jay
Hollingsworth, John
Irwin, Galen
Knapp, Darin
Middlesworth, John Paul
Ontjes, David
Peretin, Matt
Peterson, Steve
Pike, Jim
Ryan, Pat
Schlotterbeck, Eric
Shipman, Neil
Spence, Jack E.
Sroka, Dave
Sronce, Garry
*Stevermer, John
Van Gombos, Ed
Worrall, Daniel
Wright, Jim

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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. On May 17, 2008, CHCC, orchestra, soloists and the NC Boys Choir performed Carl Orff's *Carmina Burana* in UNC's Memorial Hall. In June of 2008, she led a group called the Carolina International Chorale, composed of CHCC members and others, on a tour of Italy featuring performances of *Carmina Burana* as well as American Spirituals and gospel music. In 2002, she initiated the Chapel Hill Community Summer Chorus and in 2006, under the auspices of CHCC, she formed Cantari, a 22-voice select vocal ensemble.

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.

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Tribute to Dr. Sue Klausmeyer

The 2009-2010 choral season marks the 10th year that Sue Klausmeyer has conducted the Chapel Hill Community Chorus. The performances of the Chorus over the past 10 years and the increased membership reflect the exceptional talents of the conductor. The committee of singers who interviewed and hired Sue in the year 2000 recall her appeal. "She was upbeat, enthusiastic, eager to start, and has a beautiful smile." The committee reported: "Sue had a great reputation as a musician who sang, studied voice, played the piano and had conducting experience with musical groups in Ohio. She was extremely well qualified."

Over the past 10 years as conductor of CHCC, Sue has maintained a vision. She said that she wanted our concerts to "challenge our singers and delight our audiences." She accomplished this with a variety of choral music ranging from an ambitious presentation over three seasons of Bach's *Christmas Oratorio* to a program titled "The Wild, Wild West."

Her many innovations include creating the CHCC summer chorus, the Carolina International Chorale that performed *Carmina Burana* in a unique choral festival in Italy in 2008, and Cantari, a 22-voice, select vocal ensemble. Her other innovations for the chorus include performing in a variety of venues, including UNC's Memorial Hall; engaging guest artists including soloists for many performances and a pianist for Beethoven's *Choral Fantasy*; arranging annual vocal music workshops; and inviting other choral groups to sing with CHCC, such as the North Carolina Boys' Choir.

In 2002, Sue encouraged us to take part in a significant musical experience. One year after the tragedy of September 11, CHCC joined members of other Triangle choral organizations and the North Carolina Symphony to perform Mozart's *Requiem* in Meymandi Hall – a contribution to *The Rolling Requiem*, a choral remembrance that circled the globe on that day.

Sue's conducting style makes rehearsals enjoyable, not only because of her consistent goal of excellence, but also because of her wit and infectious laugh. As a prominent Chapel Hill musician said, "CHCC is extremely fortunate to have Sue Klausmeyer as conductor. She is sensitive to the feelings of choral members, and she is able to get the very best out of her singers."

—Pat Brooks and Jean Anne Leuchtenburg



Photo by Mark Manning

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FROM THE PRESIDENT

Each season the Chapel Hill Community Chorus strives to bring beautiful choral music to Chapel Hill. Last season CHCC reached out to the community and around the globe with its music. By collaborating with the Chapel Hill Philharmonia on a benefit concert, CHCC worked to help those in need. A partnership with the Triangle Sons of Italy brought you the opportunity to experience music by an award-winning Italian composer.

This season, our 29th, the CHCC Symphonic Chorus brings to you two fantastic concerts. The first, *Deck the Halls!*, is a unique presentation of pieces for the holiday season. In May, we bring you *A Choral Sampler*. For the May performance in Memorial Hall, we are pleased to welcome some local students who will perform on the concert as part of a children's choir. These students are from three local choirs: Smith Middle School, McDougle Middle School and Sisters' Voices.

CHCC's Cantari, now in its fourth season, will be performing its own concert series, including its December concert, *Rejoice!*, and its spring performance, *Through the Eyes of the Poet*. The 22-voice ensemble has been earning praise from reviewers and audiences alike.

Dr. Sue Klausmeyer, our conductor and artistic director, is in her 10th year at the helm of the Chapel Hill Community Chorus. Her leadership and dedication to the chorus have sparked dramatic growth for the organization since her first season in 2000. Her vision and skill have guided our long-standing organization to new heights, and she continues to encourage us toward excellence.

With all the growth and change CHCC has experienced, one thing has remained the same: the unwavering support of our audience members. Your patronage is crucial to our ability to bring music to the community. Even during the troubled economic times, you have stepped forward to support the chorus and share our music, and for that we are grateful.

Thank you for joining us this evening, and we hope you enjoy the show.

All the best,

Stephanie Ottone

President, CHCC Board of Directors

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Rejoice!

December 12, 2009 at 8:00 pm, Binkley Baptist Church
December 20, 2009 at 2:00 pm, The Ackland Art Museum

Hodie Christus Natus Est	Plainchant
Benedicamus Domino	Peter Warlock (1894-1930)
In Dulci Jubilo	Michael Praetorius (1549-1611)
Magnificat and Nunc Dimittis	Herbert Howells (1892-1983)
Illuminare Jerusalem	Judith Weir (b.1954)
Today the Virgin	John Tavener (b. 1944)

Intermission

O Hearken Ye	arr. Alfred Burt (1920-1954)
Some Children See Him	arr. Alfred Burt
Pengyou, Ting!	arr. Carolyn Jennings
Noche de Paz	arr. César Alejandro Carrillo (b. 1957)
Masters in the Hall	arr. Alice Parker & Robert Shaw
The Holly and the Ivy	arr. Alice Parker & Robert Shaw
Make We Joy	Edwin Fissinger (1920-1990)
The Virgin Mary Had a Baby Boy	arr. John Leavitt (b. 1956)
When the Song of the Angels Is Stilled	Elizabeth Alexander (b. 1962)



Text & Translations

HODIE CHRISTUS NATUS EST

*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.

IN DULCI JUBILO

MICHAEL PRAETORIUS

*In dulci jubilo,
Nun singet und seid froh!
Unsers Herzens Wonne
Liet in praesepio,
Und leuchtet als die Sonne
Matris in gremio,
Alpha es et O!*

In quiet joy
Now sing with hearts aglow!
Our delight and pleasure
Lies in a manger;
Like sunshine is our treasure
in the mother's lap.
Thou art Alpha and Omega!

BENEDICAMUS DOMINO

PETER WARLOCK

*Procedenti puero
Eya, nobis annus est!
Virginis ex utero
Gloria! Laudes!
Deus homo factus est et immortalis.
Sine viri semine
Eya, nobis annus est!
Natus est de virgine
Gloria! Laudes!
Deus homo factus est et immortalis.
Sine viri copia
Eya, nobis annus est!
Natus est ex Maria
Gloria! Laudes!
Deus homo factus est et immortalis.
In hoc festo determino
Eya, nobis annus est!
Benedicamus Domino!
Gloria! Laudes!
Deus homo factus est et immortalis.*

A boy comes forth,
Eya, this is our time,
From the womb of a virgin.
Glory! Praise!
God is made man and immortal.
Without the seed of a man
Eya, this is our time,
He is born of a virgin.
Glory! Praise!
God is made man and immortal.
Without the means of a man,
Eya, this is our time,
He is born of Mary
Glory! Praise!
God is made man and immortal.
On this appointed feast,
Eya, this is our time,
Let us bless the Lord.
Glory! Praise!
God is made man and immortal.

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and
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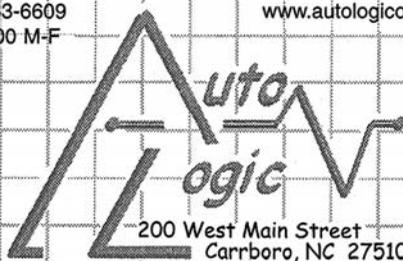


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MAGNIFICAT

HERBERT HOWELLS

My soul doth magnify the Lord: and my spirit hath rejoiced in God my Saviour.
 For he hath regarded: the lowliness of his handmaiden.
 For behold, from henceforth: all generations shall call me blessed.
 For he that is mighty hath magnified me: and holy is his Name.
 And his mercy is on them that fear him: throughout all generations.
 He hath showed strength with his arm: he hath scattered the proud in the
 imagination of their hearts.
 He hath put down the mighty from their seat: and hath exalted the humble and meek.
 He hath filled the hungry with good things: and the rich he hath sent empty away.
 He remembering his mercy hath holpen his servant Israel: as he promised to our
 forefathers, Abraham and his seed, for ever.
 Glory be to the Father, and to the Son, and to the Holy Ghost;
 As it was in the beginning, is now, and ever shall be, world without end. Amen.

NUNC DIMITTIS

Lord, now lettest thou 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;
 To be a light, to lighten the Gentiles: and to be the glory of thy people Israel.
 Glory be to the Father, and to the Son, and to the Holy Ghost;
 As it was in the beginning, is now, and ever shall be, world without end. Amen.

TODAY THE VIRGIN

JOHN TAVENER

Today the Virgin comes to the cave to give birth to the Word eternal:

*Refrain: Rejoice, O World with the Angels and the Shepherds
 Give glory to the Child! Alleluia!*

Mary my wife, O Mary my wife! What do I see?
 I took you blameless before the Lord from the priests of the Temple What do I see?

Joseph the Bridegroom, O Joseph the Bridegroom! Do not fear.
 God in his mercy has come down to earth, He takes flesh in my womb
 For all the world to see.

Mary, my Bride, O Mary my Bride! What do I see? You, a virgin giving birth.
 Strange mystery!

Joseph the Bridegroom, O Joseph the Bridegroom! Do not fear.
 God in his mercy has come down to earth, He takes flesh in my womb
 For all the world to see.

Warned by the Angel we believe that Mary gives birth inexplicable to the infant,
 Christ, our God.

O HEARKEN YE

ARR. ALFRED BURT

O hearken ye who would believe, the gracious tidings now receive:
Gloria! Gloria in excelsis Deo!

The mighty Lord of heav'n and earth today is come to human birth!
Gloria! Gloria in excelsis Deo!

O hearken ye who long for peace, Your troubled searching now may cease!
Gloria! Gloria in excelsis Deo!

For at His cradle you shall find God's healing grace for all mankind.
Gloria! Gloria in excelsis Deo!

O hearken ye who long for love and turn your hearts to God above.
Gloria! Gloria in excelsis Deo!

The angel's song the wonder tells: now love incarnate with us dwells!
Gloria! Gloria in excelsis Deo!



*"What
 passion
 cannot music
 raise and
 quell?"
 Only tenors
 sing to tell.

*John Dryden

SOME CHILDREN SEE HIM ARR. ALFRED BURT

Some children see Him lily white,
the baby Jesus born this night.
Some children see Him lily white,
with tresses soft and fair.

Some children see Him bronzed and brown,
The Lord of heav'n to earth come down.
Some children see Him bronzed and brown,
with dark and heavy hair.

Some children see Him almond-eyed,
this Savior whom we kneel beside.
some children see Him almond-eyed,
with skin of yellow hue.

Some children see Him dark as they,
sweet Mary's Son to whom we pray.
Some children see him dark as they,
and, ah! they love Him, too!

The children in each different place
will see the baby Jesus' face
like theirs, but bright with heavenly grace,
and filled with holy light.

O lay aside each earthly thing
and with thy heart as offering,
come worship now the infant King.
'Tis love that's born tonight!

PENGYOU, TING! ARR. CAROLYN JENNINGS

*Pengyou, ting zhe hao xin xi:
Yesu jiang shi wei jiu ni,
Ben lai ta shi tian shang shen
Te lai wei jiu shi shang ren.*

*Ting, ting, ting zhe hao xin xi,
Ting, ting, ting zhe hao xin xi:
Yesu Jidu, Yesu Jidu,
Jiang shi wei jiu wo jiu ni! Ting!*

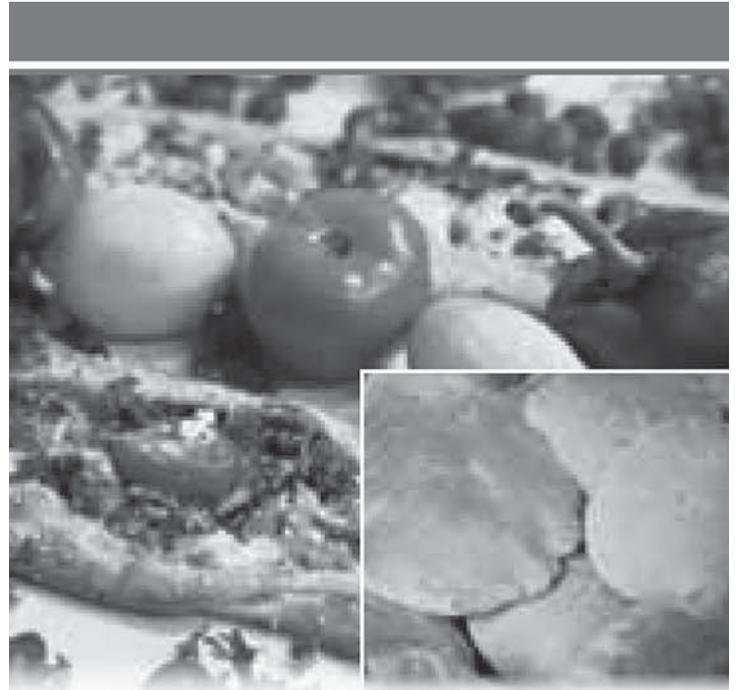
Listen, friend, to this good news:
Jesus came to Earth for you,
Came from heav'n where he was Lord,
Came to Earth to save us all.

Listen, hear this great good news,
Listen, hear this great good news:
Jesus Christ, Jesus Christ,
came to Earth for me, for you! You!

NOCHE DE PAZ ARR. CÉSAR ALEJANDRO CARRILLO

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

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.



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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.*

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

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.

ARR. ALICE PARKER & ROBERT SHAW

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 prickle
As sharp as any thorn
And Mary bore sweet Jesus Christ
On Christmas Day in the morn.

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.



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MAKE WE JOY

EDWIN FISSINGER

Make we joy now in this feast *in quo Christus natus est* (in which Christ is born): Eya!
A *Patre unigenitus* (Only-begotten of the Father) through a maiden is come to us
Sing we of him and say "welcome, welcome *Veni Redemptor gentium.*" (Come, Redeemer of nations)
Make we joy now in this feast *in quo Christus natus est* (in which Christ is born): Eya!
For he is born, O joy!

THE VIRGIN MARY HAD A BABY BOY

ARR. JOHN LEAVITT

The Virgin Mary had a baby boy
The Virgin Mary had a baby boy
The Virgin Mary had a baby boy
And they say that His name is Jesus.

Chorus:

He came from the glory
He came from the glorious kingdom
He came from the glory
He came from the glorious kingdom
Oh yes, believer!
Oh yes, believer!

He came from the glory
He came from the glorious kingdom.

The angels sang when the baby was born
The angels sang when the baby was born
The angels sang when the baby was born
And proclaimed Him the Savior, Jesus.

The wise men saw where the baby was born
The wise men saw where the baby was born
The wise men saw where the baby was born
And they said that His name was Jesus.

WHEN THE SONG OF THE ANGELS IS STILLED

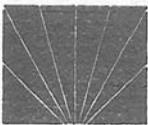
ELIZABETH ALEXANDER
POEM BY HOWARD THURMAN

When the song of the angels is stilled,
When the star in the sky is gone,
When the kings and the princes are home,
When the shepherds are back with their flocks,
The work of Christmas begins:

To find the lost,
To heal the broken,
To feed the hungry,
To release the prisoner,
To rebuild the nations,
To bring peace among brothers,
To make music in the heart.

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Performers



Organist Thomas Bloom has been a collaborative musician since fifth grade. His early keyboard studies were with Antoinette Bloom, Elizabeth Reimel, Walt Reeser, and Helen Bright Bryant. At Penn State, he was an organ student of June Miller and organist for several student congregations. Mr. Bloom studied organ with Rudolph Kremer at UNC-CH for several

years. Prior to his current position as Church Organist at Watts Street Baptist Church, Durham, he served as Organist and Choirmaster at the Church of the Holy Family (Episcopal), Chapel Hill. He is frequently called upon to play for concerts, weddings, funerals, and special services in the Triangle. When not making music, Mr. Bloom is a church administrator and avid knitter.



*Proud to be members
of the Chapel Hill
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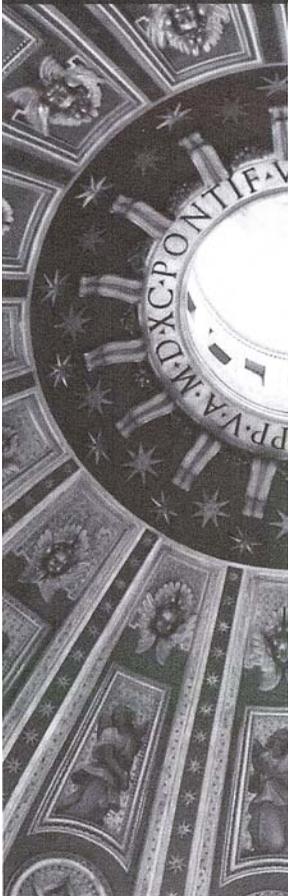
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Caroline Talbot	Steve Peterson
Nedra Van Gombos	Jack Spence
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Program Notes

There is something thrilling about hearing a choir singing, whether it be in unison or in multiple parts. There is something glorious about the way the human voice lifts the composer's notes off of the page to resonate with our souls. We hope that in this performance by Cantari you will enjoy the familiar carols as well as some exciting contemporary pieces for the holiday season. —Sue Klausmeyer, Conductor

Hodie Christus Natus Est - This paraphrase of verses from Luke 2 and Psalm 32, part of the liturgy of Vespers on Christmas Day, is a fitting processional as we begin our concert. This plainchant is closely associated with the climax of the Vespers service, the *Magnificat*.

Benedicamus Domino - Composer Phillip Arnold Heseltine chose the pseudonym Peter Warlock for his music compositions, while retaining his given name in another professional endeavor, music criticism. Here, he begins each stanza with a chant incipit and follows each with "Gloria! Laudes!" lending shape to the work. The joyous text speaks of the birth of Christ and hails the beginning of a prosperous new year. This text is one that is often sung at the close of the Vespers service.

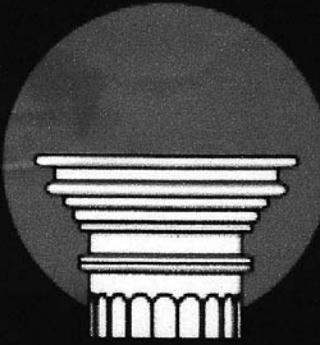
In Dulci Jubilo - A gloriously exuberant sound prevails in Praetorius' 8-part setting of a 13th century text. The marriage of Latin and German texts known as "macaronic" technique was common at the time and adds to the aural contrasts. Various segments of the tune pass from one chorus to the other, making use of the spatial, dynamic, and timbral contrasts to good effect. The tune was adapted later by John Mason Neale for the English carol *Good Christian Men, Rejoice*,

Magnificat and Nunc Dimittis, Collegium Regale - Herbert Howells absorbed the English Renaissance style during his association as organist and choir master at Salisbury Cathedral and later at Westminster Cathedral. Scored for SATB choir, tenor soloist and organ, this is a work with considerable textural interest combining modern harmonies with the "tried and true." Howells' voluminous outpouring of Anglican church music was often written for a specific cathedral acoustic, this piece being composed for King's College, Cambridge, in 1947.

Illuminare Jerusalem - A Scottish composer who studied with John Tavener, Judith Weir wrote *Illuminare* for the annual Festival of Nine Lessons and Carols at King's College, Cambridge. It premiered on December 24th, 1985. The text, in medieval Scots, is taken from an anonymous 15th-century manuscript. The refrain refers to Isaiah chapter 60, familiar from Handel's Messiah: "Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee." Dissonant, unaccompanied chords are the hallmark of this work. The women's voices are joined by a frugal offering of low, grumbling sounds from the organ and, finally, the basses and tenors. The medieval text and the exciting harmonies make this an exceptional piece.

Today the Virgin - John Tavener's *Today the Virgin* features a refrain that grows longer with each occurrence. Note the repetition of the word "Alleluia" at the end of each stanza. It premiered on December 27th, 1989, at Westminster Abbey, London, by the Choir of Westminster Abbey, conducted by Martin Neary. The text is by Mother Thekla, an Orthodox abbess in North Yorkshire, whom Tavener met in 1981, after converting from Catholicism to the Orthodox Church.

The Alfred Burt Carols - Continuing the family tradition of sending original Christmas carols and art work as cards, Alfred Burt began in 1942 to arrange the music for the now legendary collection. *Some Children See*



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Him, from 1951, opens with a tenor solo and is followed by two choral stanzas. *O Harken Ye*, from 1953, is set in the chorale style.

Pengyou, Ting! and *Noche de Paz* offer a glimpse into the celebration of Christmas in other languages. Sung in Mandarin Chinese, *Pengyou, Ting!* was arranged by Carolyn Jennings, long associated with St. Olaf College. César Carrillo conducts several university choirs in Caracas, Venezuela, as well as his own chamber choir. The jazz harmonies and the tender reflective quality of this *a cappella* setting of *Noche de Paz* afford a fresh perspective on the Christmas classic, *Silent Night*.

Alice Parker & Robert Shaw were legendary colleagues in the business of choral arranging. Two traditional carols masterfully arranged for a *cappella* mixed chorus, *The Holly and the Ivy (English)* and *Masters in This Hall (French)* express a love for the traditions of Christmas. Decorations, organ music, choirs singing, a scene at the crèche – and all bring to mind the holidays.

Edwin Fissinger's *Make We Joy*, accompanied by 3 bells, light percussion, and an ostinato consisting of open fifths sung by the men, is a magical setting based on an anonymous 15th century text. Mr. Fissinger (1920-1990) was a charter member of the American Choral Director's Association, and had an active career as a conductor and composer for over 40 years.

The calypso rhythms of John Leavitt's arrangement, *The Virgin Mary Had a Baby Boy*, combine with piano and percussion for a lively setting. Mr. Leavitt (b. 1956) is a native of Kansas and is an active composer, conductor, teacher, and church musician.

Elizabeth Alexander's *When the Song of the Angels Is Stilled* has been described as "a poetic and energetic setting of Howard Thurman's famous poem about the true "work of Christmas," informed by the rhythmic vitality of gospel and the harmonic immediacy of African vocal music." Ms. Alexander received her doctorate in music from Cornell University and has studied piano (classical, forte piano, and jazz piano). She has received over a dozen national and international awards for her compositions.

– Sue Klausmeyer

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Through the Eyes of the Poet

May 1, 2010 at University United Methodist Church, 8:00 p.m.
May 2, 2010 at First Presbyterian Church, Durham, 4:00 p.m.
May 8, 2010 at St. Matthews Episcopal Church, Hillsborough, 8:00 p.m.

Sumer is icumen in	Anon. ca. 1240 Text: Anon
O That the Learned Poets	Orlando Gibbons (1583-1625) Text: Anon
Musica Dulci Sono	Cipriano de Rore (1516-1565) Text: Anon
Scaldava Il Sol	Luca Marenzio (c.1553-1599) Text: Anon
Hymn to St. Cecilia	Benjamin Britten (1913-1976) W.H. Auden (1907-1973)
An Die Sterne, from Vier doppelchorige Gesange, Op. 141	Robert Schumann (1810-1856) F. Rückert (1788-1866)
<i>Intermission</i>	
Go, Lovely Rose	Eric Whitacre (b.1970) Edmund Waller (1606-1687)
Remember	Stephen Chatman (b. 1950) Christina Rossetti (1830-1894)
It was a Lover and His Lass	John Rutter (b. 1945) William Shakespeare (1564-1616)
Animal Crackers, Volume I and II	Eric Whitacre (b. 1970) Ogden Nash (1902-1971)
With a Lily in Your Hand	Eric Whitacre (b. 1970) Frederico Garcia Lorcas (1898-1936)



Text and Translations

SUMER IS ICUMEN IN

ANON. CA. 1240

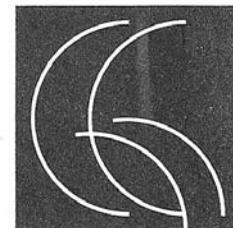
TEXT: ANON

*Sumér is icumen in,
Lhude sing cuccu!
Groweþ sed and bloweþ med
And springþ þe wde nu,
Sing cuccu!
Awe bleteþ after lomb,
Lhouþ after calue cu.
Bulluc sterteþ, bucke uerteþ,
Murie sing cuccu!
Cuccu, cuccu, wel singes þu cuccu;
Ne swik þu nauer nu.*

*Sing cuccu nu. Sing cuccu.
Sing cuccu. Sing cuccu nu*

Summer has come in,
Loudly sing, Cuckoo!
The seed grows and the meadow
blooms and the wood springs anew,
Sing, Cuckoo!
The ewe bleats after the lamb
The cow lows after the calf.
The bull leaps, the goat capers,
Merrily sing, Cuckoo!
Cuckoo, cuckoo, well you sing,
cuckoo; don't you ever stop now,

Sing cuckoo now. Sing, Cuckoo.
Sing Cuckoo. Sing cuckoo now!



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O THAT THE LEARNED POETS

ORLANDO GIBBONS, TEXT: ANON

O that the learned poets of this time,
Who in a love-sick line so well can speak,
Would not consume good wit in hateful rhyme,
But with deep care some better subject find,
For if their music please in earthly things,
How would it sound if strung with heavenly strings?

MUSICA DULCI SONO

CIPRIANO DE RORE, TEXT: ANON

Celestial music with her sweet harmonious sounds
Has the power to soothe and sway the gods.
She has joined together scattered men in a bond of love,
Ordering them to live in close proximity.
In the same way she comforts the mournful
And increases the delight of the joyous at the same time.
Therefore rightfully we have recognized her places in the heavens
And as a reward she has arranged for us a pathway to the stars.

SCALDAVA IL SOL

LUCA MARENZIO, TEXT: ANON

The sun's warm rays are filled with splendor at noon,
Arching so high above the lion's sign, his well-loved mansion.
Deep in the green wood where the verdant leaves shade,
The shepherd boy sleeps with his meek flock all around him.
The shepherd's tasks are laid aside.
His dreams are more dear, more than the bounty of golden grain.
Now see the birds and all of God's beasts.
Man seeks seclusion and silence.
One lone cicada sings and breaks the silence.



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HYMN TO ST. CECILIA

BENJAMIN BRITTEN, TEXT: W.H. AUDEN

I.

In a garden shady this holy lady
With reverent cadence and subtle psalm,
Like a black swan as death came on
Poured forth her song in perfect calm:
And by ocean's margin this innocent virgin
Constructed an organ to enlarge her prayer,
And notes tremendous from her great engine
Thundered out on the Roman air.
Blonde Aphrodite rose up excited,
Moved to delight by the melody,
White as an orchid she rode quite naked
In an oyster shell on top of the sea;
At sounds so entrancing the angels dancing
Came out of their trance into time again,
And around the wicked in Hell's abysses
The huge flame flickered and eased their pain.
Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.

II.

I cannot grow;
I have no shadow
To run away from,
I only play.
I cannot err;
There is no creature
Whom I belong to,
Whom I could wrong.
I am defeat
When it knows it
Can now do nothing
By suffering.
All you lived through,
Dancing because you
No longer need it
For any deed.
I shall never be Different. Love me.
Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.



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III.

O ear whose creatures cannot wish to fall,
 O calm of spaces unafraid of weight,
 Where Sorrow is herself, forgetting all
 The gaucheness of her adolescent state,
 Where Hope within the altogether strange
 From every outworn image is released,
 And Dread born whole and normal like a beast
 Into a world of truths that never change:
 Restore our fallen day; O re-arrange.
 O dear white children casual as birds,
 Playing among the ruined languages,
 So small beside their large confusing words,
 So gay against the greater silences
 Of dreadful things you did: O hang the head,
 Impetuous child with the tremendous brain,
 O weep, child, weep, O weep away the stain,
 Lost innocence who wished your lover dead,

Weep for the lives your wishes never led.
 O cry created as the bow of sin
 Is drawn across our trembling violin.
 O weep, child, weep, O weep away the stain.
 O law drummed out by hearts against the still
 Long winter of our intellectual will.
 That what has been may never be again.
 O flute that throbs with the thanksgiving breath
 Of convalescents on the shores of death.
 O bless the freedom that you never chose.
 O trumpets that unguarded children blow
 About the fortress of their inner foe.
 O wear your tribulation like a rose.
 Blessed Cecilia, appear in visions
 To all musicians, appear and inspire:
 Translated Daughter, come down and startle
 Composing mortals with immortal fire.

AN DIE STERNE

ROBERT SCHUMANN, F. RÜCKERT, TEXT: W.H. AUDEN

Sterne in des Himmels Ferne!
die mit Strahlen bessrer Welt
ihr die Erdendämmerung hellt;
schau'n nicht Geisteraugen
von euch erdenwärts,
daß sie Frieden hauchen
ins umwölkte Herz?

Stars in the distant heavens!
 Who with your rays of a better world
 Brighten the earthly twilight.
 Don't your spirit eyes
 Look down upon the earth
 In order to instill peace
 In the clouded heart?

Sterne in des Himmels Ferne!
träumt sich auch in jenem Raum
eines Lebens flücht'ger Traum ?
Hebt Entzücken, Wonne,
Trauer, Wehmut, Schmerz,
jenseit unsrer Sonne
auch ein fühlend Herz?

Stars in the distant heavens!
 In your realm does one also dream
 A life's fleeting dream?
 Do delight, bliss,
 Sadness, melancholy, pain
 Beyond our sun
 Also elevate a feeling heart?

Sterne in des Himmels Ferne!
Winkt ihr nicht schon Himmelsruh'
mir aus euren Fernen zu?
Wird nicht einst dem Müden
auf den goldnen Au'n
ungetrübter Frieden
in die Seele tau'n?

Stars in the distant heavens!
 Waving from your distant places,
 Do you not already bestow
 on me heaven's rest?
 Will not one day on the
 golden meadows unalloyed peace
 Fall like dew into the tired soul?

Sterne in des Himmels Ferne,
bis mein Geist den Fittich hebt
und zu eurem Frieden schwebt,
hang' an euch mein Sehnen
hoffend, glaubevoll!
O, ihr holden, schönen,
könnt ihr täuschen wohl?

Stars in the distant heavens!
 Until my soul takes wings
 And ascends to your peace,
 My yearnings cling to you
 Hopefully, trustingly!
 Oh, you fair, beautiful ones,
 Could you possibly deceive?



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GO, LOVELY ROSE ERIC WHITACRE, EDMUND WALLER

Go, lovely rose tell her that waster her time and me,
That now she knows, when I resemble her to thee,
How sweet and fair she seems to be.

Tell her that's young, and shuns to have her graces spied,
That hadst thou sprung in deserts where no men abide,
Thou must have uncomended died.

Small is the worth of beauty from the light retired;
Bid her come forth, suffer herself to be desired,
And not blush so to be admired.

Then die! That she the common fate of all things rare
May read in thee: How small a part of time they share,
That are so wondrous sweet and fair!

REMEMBER STEPHEN CHATMAN, CHRISTINA ROSSETTI

Remember me when I am gone away,
Gone far away into the silent land;
When you can no more hold me by the hand,
Nor I half turn to go yet turning stay.

Remember me when no more day by day
You tell me of our future that you plann'd:
Only remember me; you understand
It will be late to counsel then or pray.

Yet if you should forget me for a while
And afterwards remember, do not grieve:
For if the darkness and corruption leave
A vestige of the thoughts that once I had,
Better by far you should forget and smile
Than that you should remember and be sad."

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IT WAS A LOVER AND HIS LASS

It was a lover and his lass,
With a hey, and a ho, and a hey nonino,
That o'er the green corn-field did pass,
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
These pretty country folks would lie,
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

ANIMAL CRACKERS

VOL. I

1. The Panther

The panther is like a leopard,
Except it hasn't been peppered.
If you behold a panther crouch,
Prepare to say, "ouch."
Better yet, if called by a panther, don't anther.

2. The cow

The cow is of the Bovine ilk;
One end is moo
The other, mil,.

3. The Firefly

The firefly's flame is something for which science has no name.
I can think of nothing eerier
than flying around with an unidentified glow
on a person's posterior.

WITH A LILY IN YOUR HAND

"With a lily in your hand
I leave, o my night love!
Little widow of my single star
I find you.
Tamer of dark butterflies!
I keep along my way.

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JOHN RUTTER, WILLIAM SHAKESPEARE

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that life was but a flower
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

And, therefore, take the present time
With a hey, and a ho, and a hey nonino,
For love is crowned with the prime
In the spring time, the only pretty ring time
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

ERIC WHITACRE, OGDEN NASH

VOL. II

1. The Canary

The song of canaries
Never varies.
And when they're moulting,
They're pretty revolting.

2. The Eel

I don't mind eels,
Except as meals,
And the way they feels.

3. The Kangaroo

O Kangaroo, O Kangaroo,
Be grateful that you're in the zoo.
And not transmuted by a boomerang
Into zestful, tangy Kangaroo meringue.

ERIC WHITACRE , FREDERICO GARCIA LORCAS

After a thousand years are gone
you'll see me, O, my night love!
By the blue footpath,
tamer of dark stars.
I'll make my way.
Until the universe can fit inside my heart."

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Program Notes

Four anonymous poems open this program. *Sumer Is Icumen In*, possibly the oldest and best-known example of an English round or rota in existence, dates from around 1240. The manuscript comes from Reading Abbey, though its author and composer are unknown. There are very specific instructions on the manuscript as to how the voices are to proceed. *O That the Learned Poets* is a madrigal by **Orlando Gibbons**. The poet suggests that one's time would be better spent serving God than writing love poems. Gibbons was a chorister at Kings College, Cambridge, and later became a gentleman in the Chapel Royal. He served as an organist in Westminster Abbey, writing music for the Church of England in the important forms of the day— madrigals, motets, consort music, and especially keyboard works. **Cipriano de Rore** directed two of the finest musical chapels in Italy. As a court musician employed by Duke Ercole II d'Este of Ferrara, he composed five books of madrigals. *Musica Dulci Sono* praises the power of music to refresh and soothe the spirit. **Luca Marenzio** composed 159 madrigals and motets; the first volume he dedicated to Alphonse d'Este, the Duke of Ferrara in 1581. In 1588, a number of his madrigals were published in a popular work called "Musica Trans-Alpina." *Scaldava Il Sol* is a five-part madrigal that describes a forest scene and the benefits of an afternoon nap.

The patron saint of music, St. Cecilia, has long enjoyed the attention of English composers. There are odes, cantatas, and songs by composers such as John Dryden, Henry Purcell, Hubert Parry, George Frideric Handel, and Herbert Howells. **Benjamin Britten** was no exception. In fact, he was born on St. Cecilia's day, November 22. In 1940, Britten turned to W. H. Auden to provide an English text for his *Hymn to St. Cecilia* and the music composition began to take shape later in that same year. The poem appears in three sections, each followed by a refrain "Blessed Cecilia, appear in visions to all musicians, appear and inspire..." Britten's music is scored for unaccompanied five-part chorus.

Robert Schumann – concert pianist, composer, music critic, wrote exclusively for the piano until 1840. 1840 is referred to as his "year of song." During this year, as his love for Clara Wieck, the daughter of his piano teacher and his future wife,

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blossomed, he composed 168 songs. "An Die Sterne," from *Vier doppelchorige Gesänge*, was composed in 1849 to a poem by Friedrich Rückert. In addition to being a prolific poet, Rückert was a translator and professor of Oriental languages, with a mastery of thirty languages. Rückert's poetry inspired many musical settings including works by Brahms, Mahler, Strauss, Wolf, and Bartok.

An accomplished composer, conductor and lecturer, **Eric Whitacre** has become one of the most popular and performed composers of our time. Beginning his musical training at the age of 18, Whitacre explains that singing in a college choir changed his life. He wrote his first concert work, *Go, Lovely Rose* at age 21. Last summer the National Youth Choir of Great Britain sang a concert in Los Angeles with Whitacre himself conducting a wide selection of his choral works, including the, at that time, unpublished *Animal Crackers, Volumes I and II*, settings of poems by Ogden Nash. Today, you will hear the earliest and the most recent Whitacre choral works. *Go, Lovely Rose (1991)*, presents an evocative blend of harmonies structured around the cyclical life of a rose - a seed that germinates on the tonic note, opens, grows, dies, and grows. In 1992, Whitacre wrote two additional "flower" pieces and the three were subsequently published under the title "Three Flower Songs." *With a Lily in Your Hand* is a bold piece with rhythmic vigor and the extended harmonies and choral spacing so recognizable as Whitacre's. The two volumes of *Animal Crackers* pair the linguistic humor of Ogden Nash with musical humor. A musical exercise "oo" becomes the speech of a cow. Exaggerated diction by the choir implies formality and superiority, while describing ridiculous antics such as "flying around with an unidentified glow on a person's posterior."

Stephen Chatman's sensitive setting of Christian Rossetti's poem *Remember* is a beautiful blend of simple chords with an added tone. The slow pacing of the harmonies and careful phrasing recall distant conversations and memories. Listen for the final settling of thoughts by the addition of a few very low bass tones. Chatman lives in British Columbia and has been Professor and Head of the Composition Division at The University of British Columbia, Vancouver since 1976.

Shakespeare's lyrics, *It was a Lover and His Lass*, from "As You Like It" receive a humorous setting by **John Rutter** in the Swingle Singers tradition - doo ba doo ba doo.

- Sue Klausmeyer

LOST AND FOUND

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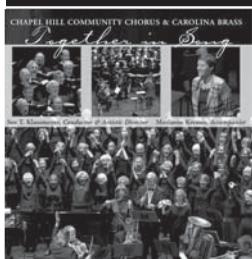
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Performers



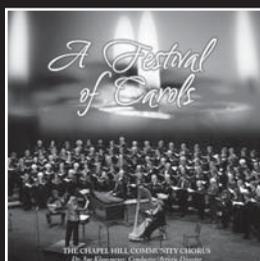
Deborah Lee Hollis, pianist, received performance degrees from Oberlin Conservatory, the University of Illinois, and The University of North Carolina at Greensboro. Principal teachers include Anne Vanko Liva, Miles Mauney, Kenneth Drake, Claire Richards, Andrew Harley, and James Douglass. Hollis has 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. 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 Duke University, Northeastern University in Chicago, the University of Illinois at Champaign-Urbana, Triton College, and Guilford College, she is currently on faculty at UNC-Greensboro and a collaborative pianist/vocal coach at UNC-Chapel

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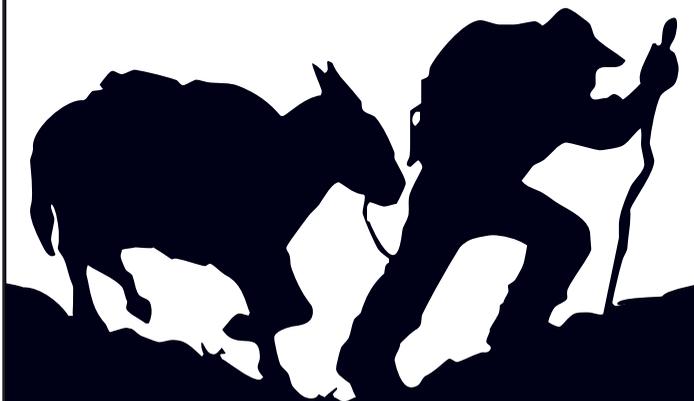
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and philanthropic 2010.

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Acme Restauarnt	5	Mark Manring Recording and Photography	45
Auto Logic	28	Mary Kay Cosmetics, Connie Olson	32
Bliss Boutique and Bakery.....	23	Massage Center	40
Cantari Altos.....	28	Massage for Life	26
Captain John's Restaurant.....	11	Mediterranean Deli	30
Carrboro Family Pharmacy.....	11	Merrill Lynch, Carver Mumford Group	13
Carrboro Family Vision.....	41	Merlion Restaurant	25
Carrboro Plaza Veterinary Clinic.....	14	Morgan Stanley, Patrick Flores	23
Churton Street Gallery.....	37	N.C. Crafts Gallery.....	6
Ciao Bella.....	28	Nationwide, Sizziz Wong.....	31
The Cleaning Authority	24	Oriental Market	32
Cliff's Meat Market.....	6	Pamela Stewart.....	9
Coleman, Huntoon & Brown	47	Panciuto	41
Chris Copley Agency.....	14	Pat Ryan.....	29
David Hoyle, DDS	24	Performance Auto Mall	42
Dina Porter	6	Phoenix Financial, Raymond James.....	43
Edward Jones, Patrick Phelan	19	Piedmont EMC.....	46
Edward Jones, Tom Struckmeyer	35	Provence.....	31
Eno Publishers	46	Ruth Hall Florist	25
Fearrington Singers	33	Space Builders	34
Galloway Ridge	38	Sylvia Price.....	25
Garrett Building Co.	44	Tenors	29
Gene Care	39	Terry Patrikis Flute Studio.....	32
Great Outdoor Provision Co.	46	Tony Hall and Associates.....	38
Hair Spraye	22	TriangleSings.....	44
Hillsborough Gallery of Arts	17	Tupelo's Restaurant.....	42
Hopper Piano & Organ Company	37	University Florist.....	7
Incantato Tours	33	UNC School of Medicine.....	41
Jennings	46	UNC Voice Center.....	12
K.C. Hammon & Friend.....	47	WCPE.....	7
Kreative Karats Jewelry.....	35	Weaver Street Market	17
Kristi Webb, Psy. D.	32	Weaver Street Realty.....	20
Kryosphere.....	44	Wild Bird Center	9
Kurama Restaurant.....	31	William Roberson, CPA.....	26
The Loop Pizza and Grill	19	Yarns Etc.	6

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