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Voices Summer Chorus, an eight-week program beginning in late May, is a good time to "get your feet wet" with singing. In addition to many regular *Voices* singers, we welcome folks who perhaps haven't sung in years or who have fewer regular time commitments during the summer.

A simple voice placement with the conductor is all that is required for membership. Dues include a chorus t-shirt. An additional fee is charged for the music packet.

Guest artists have appeared with the chorus each summer adding another dimension to these entertaining programs. To learn more, please visit: www.voiceschapelhill.org



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Message from the Conductor

Welcome Fellow Music Lovers,

A wealth of choral music awaits you this season with **Many Voices: One World**. Concerts by *Voices*, our large chorus, and our vocal ensemble, Cantari, feature seldom-heard repertoire from the New World and new music from the Pacific Northwest. In our December concerts you'll experience the confluence of Latin American and Caribbean rhythmic streams, accompanied by orchestral instruments, classical guitar, harpsichord, steel drums and native percussion instruments. If you feel like tapping your toes as we wander off the well-worn path of familiar holiday music, don't hold back!

Then, in the spring concerts, we showcase music by Vancouver composer Stephen Chatman. Chatman has written an abundance of fresh, innovative music for chorus with orchestra in addition to his often-performed a cappella choral selections. We are pleased to offer the United States premiere of two such works – *Magnificat* and *Earth Songs*, both of which reveal a commitment to world choral music and the universal power of communication through music.

The Irish poet John O'Donohue once said that he would love to “live like a river flows, carried by the surprise of its own unfolding.” I hope that you will join us for every concert this season. This trip down the river offers pleasant surprises around every bend!

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A New World Christmas

I. **Misa Criolla** Ariel Ramírez
 Kyrie
 Gloria
 Credo
 Sanctus
 Agnus Dei
Timothy Sparks, Tenor

II. **A la Nanita Nana** arr. Dan Davison
Sung by Voices men

III. **Los Reyes De Oriente** arr. Edward Henderson
Timothy Sparks, Tenor

Fum, Fum, Fum arr. Henderson
El Cielo Canta Alegría arr. Henderson

IV. **The Virgin Mary Had a Baby Boy** arr. Mack Wilberg
Deborah Hollis and Leslie Wickham, piano 4-hands

V. **Calypso Carol** Michael Perry, arr. Allen Pote
¡Cantar! Jay Althouse
Sung by Voices and Creekside Chorus

VI. **Alleluia from Brazilian Psalm** Jean Berger
Silent Night César Alejandro Carrillo
Sung by Cantari

Intermission

VII. **Guadalupe Magnificat** Glenn McClure
 1. Magnificat
 2. Quia Respexit
 3. Quia Fecit
 4. Suscepit Israel
Timothy Sparks, Tenor

VIII. **The Light Will Come** David Angerman & Joseph Martin
Sung by Voices and Creekside Chorus



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Text and Translations

Misa Criolla

1. Kyrie

Señor, ten piedad de nosotros

*Ten piedad, Señor,
Ten piedad de nosotros*

Cristo, ten piedad de nosotros

2. Gloria

*Gloria a Dios
En las alturas y en la tierra
Paz a los hombres que ama el Señor*

*Te alabamos
Te bendecimos
Te adoramos
Glorificamos
Te damos gracias
Por tu inmensa gloria
Señor Dios, Rey Celestial*

*Dios, Padre Todopoderoso
Señor, Hijo Único, Jesucristo
Señor Dios, cordero de Dios
Hijo del Padre
Tú que quitas los pecados del mundo
Ten piedad de nosotros
Tú que quitas los pecados del mundo
Atiende nuestra súplica
Tú que reinas con el Padre
Ten piedad de nosotros, de nosotros*

*Gloria a Dios
En las alturas y en la tierra
Paz a los hombres que ama el Señor*

*Porque tú
Solo eres santo solo tú
Señor tú solo
Tú solo Altísimo Jesucristo
Con el Espíritu Santo
En la gloria de Dios Padre Amén.*

Ariel Ramírez

1. Kyrie

O Lord, have mercy upon us.

Mercy, Lord, have mercy,
Have mercy upon us.

O Christ, have mercy, mercy upon us.

2. Gloria

Gloria! Glory to God
From the valley, from every mountain,
And for His children there will be peace.

We will praise Thee.
And we will bless Thee.
We adore Thee.
We glorify Thee.
Now let us thank Thee.
We will sing your praises.
O, Lord God, our Heav'nly King.

God, the Father who can do all things
Lord God, our own Jesus Christ, Son of Heaven
O, Lord God, sweet Lamb of God,
Son of the Father,
O Lord, forgive the sins of your children,
And have mercy upon us.
O Lord, forgive the sins of your children,
O hear your children praying, Lord
Lamb of God, Son of the Father,
O have mercy upon us, upon us.

Gloria! Glory to God
From the valley, from every mountain,
And for His children there will be peace.

You, my Lord,
Alone are Holy, only You.
Lord God, Our Saviour,
You, dear Jesus, Son of the Father.
Father, Son and Holy Spirit,
Glory, glory God the Father. Amen.

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3. Credo

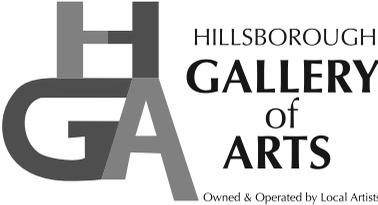
Padre todopoderoso
 Creador de cielo y tierra
 Creo en Dios

Y en Jesucristo creo su único hijo
 Nuestro señor fue concebido
 Por obra y gracia del Espíritu Santo
 Nació de Santa María
 De Santa María Virgen
 Padeció bajo el poder
 Poder de Poncio Pilato
 Fue crucificado
 Muerto y sepultado

3. Credo

God Almighty, God Almighty,
 Who made earth and who made heaven;
 Believe in God

Believe in Jesus Christ, the only Son,
 Jesus our Lord: He was conceived
 By the Grace of God, and of the Holy Spirit
 And the Holy Virgin bore Him,
 Virgin Mary, Holy Mother,
 And He suffered,
 Suffered under Pontius Pilate,
 And they crucified Him,
 He died, He was buried.



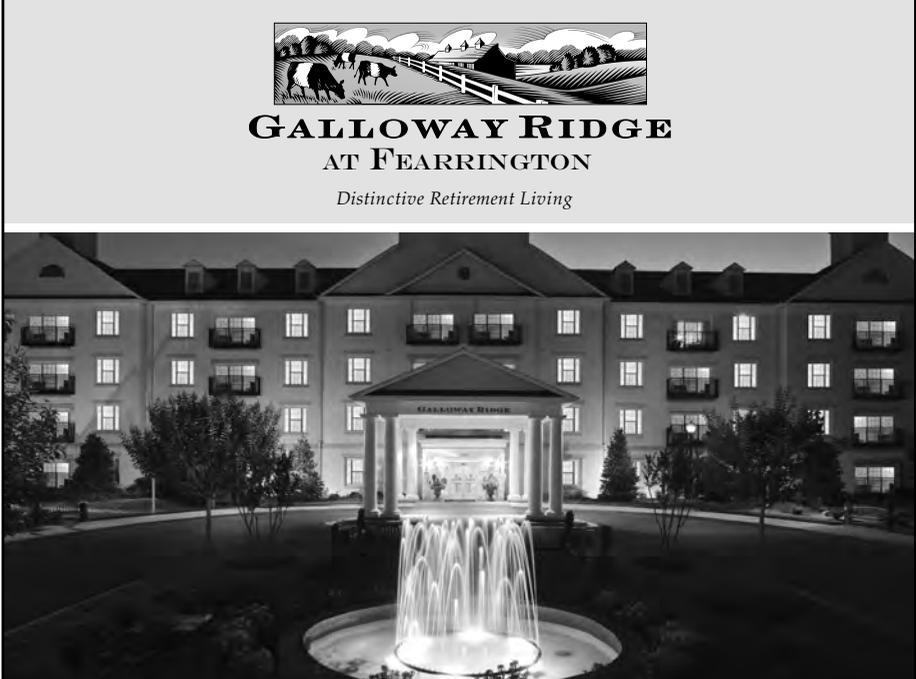
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*Descendió a los infiernos
Al tercer día resucitó
Resucitó de entre los muertos subió a los cielos
Esta sentado a la diestra de Dios*

*Desde allí ha de venir
A juzgar vivos y muertos*

*Creo en el Espíritu Santo
Santa Iglesia Católica
La comunión de los santos
Y el perdón de los pecados
Resurrección de la carne
Y la vida perdurable. Amén.*

He went down into the fire, burning fire;
On that great morning, Jesus, He rose,
He rose from the dead, He rose to heaven,
He sits at the right hand of God, God Almighty,

Who will come
To judge the living, who will come to judge the dead

Believe in the Holy Spirit,
The Holy Church, Our Mother,
The communion of the saints,
The forgiveness of our sins,
Believe in the resurrection,
And life everlasting. Amen.

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4. Sanctus

*Santo, santo, santo
Señor Dios del universo*

*Llenos están los cielos
Y la tierra de tu gloria*

*Hosanna en las alturas
Bendito el que viene
En el nombre del señor*

5. Agnus Dei

*Cordero de Dios que quitas
Los pecados del mundo
Ten compasión de nosotros*

*Cordero de dios que quitas
Los pecados del mundo*

Danos la paz

A la Nanita Nana

*A la nanita nana, nanita ea
Mi Jesus tiene sueño,
bendito sea.*

*Fuentecilla que corres clara y sonora,
Ruiseñor q'en la selva cantando lloras,
Callad mientras la cuna se balancea
A la nanita nana, nanita ea.*

Los Reyes De Oriente (The Kings from the East)

*Los reyes que llegaron a Belén
anunciando la llegada del mesías y nosotros
con alegría la anunciamos hoy también.*

*De tierra lejana venimos a verte
nos sirve de guía la estrella de oriente.*

*O brillante estrella que anuncias la aurora,
no me falte nunca tu luz bienhechora.*

Fum, Fum, Fum

On December twenty fifth sing,
Foom, foom, foom!
He is born of God's pure love,
The Son of God, the Son of God;
He is born of Virgin Mary
In this night so cold and dreary.
Foom, foom, foom!

*Estrellitas de los cielos,
Fum, fum, fum,
Que a Jesús miráis llorar
Fum, fum, fum,
Y no lloráis, no lloráis,*

4. Sanctus

Holy, Holy, Holy,
Lord God, only King of Heaven!

Heaven is filled with glory,
And the earth is filled with glory.

Hosanna, Hosanna!
Blessed He who cometh
in the name of our dear Lord.

5. Agnus Dei

Dear Lord, sweet Lamb of God
Who forgives us our sins.
Mercy, have mercy upon us.

Dear Lord, sweet Lamb of God
Who forgives us our sins.

O give us peace.

arr. Dan Davison

A lullaby for the holy Infant,
See, baby Jesus sleeps, blessed little baby,
blessed holy Child.
Fountain runs clear as crystal, rills gently trickling,
Nightingale sings in forests, trills softly sounding,
While quietly, so quietly, His cradle's rocking.
A la nanita nana, the baby Jesus.

arr. Edward Henderson

The kings who arrived at Bethlehem
announced the Messiah's arrival,
and we with joy also announce it today.

From a land far away we come to see you.
It has served to guide us, the star of the Orient.

Oh, shining star that announces the dawn,
may you always have your singing light.

arr. Edward Henderson

*Alumbrad la noche oscura
Con vuestra luz clara y pura
Fum, fum, fum!**

**English translation of prior verse, and next verse*
Shining stars from heav'n above sing
Foom, foom, foom,
Looking down where Jesus cries, sing
Foom, foom, foom.
Oh, come rejoice, rejoice;
Come and light the night's obscureness
With your light and dazzling pureness.
Foom, foom, foom.

El Cielo Canta Alegría

*El cielo canta alegría, ¡Aleluya!
Porque en tu vida y la mía
Brilla la Gloria de Dios, ¡Aleluya!*

*El cielo canta alegría, ¡Aleluya!
Porque a tu vida y la mía
Las une el Amor de Dios, ¡Aleluya!*

*El cielo canta alegría, ¡Aleluya!
Porque tu vida y la mía
Proclamarán al Señor. ¡Aleluya!*

arr. Edward Henderson

Heaven is singing for joy, Alleluia!
Because in your life and mine
shines the glory of God Alleluia!

Heaven is singing for joy Alleluia!
Because in your life and mine
Are one in the love of god Alleluia!

Heaven is singing for joy Alleluia!
Because in your life and mine
Will proclaim the Lord Alleluia!

The Virgin Mary Had a Baby Boy

The Virgin Mary had a baby boy,
And they said that his name was Jesus.
He come from the glory,
He come from the glorious Kingdom.

The Wise Men saw where the baby was born,
And they said that his name was Jesus.
He come from the glory,
He come from the glorious Kingdom.

Oh, yes, believer,
He come from the glory,
He come from the glorious Kingdom.

Yes, believer,
Yes, believe,
And they said that his name was Jesus.

The angels sang when the baby was born,
And they said that his name was Jesus.
He come from the glory,
He come from the glorious Kingdom.

Oh, yes, believer,
He come from the glory,
He come from the glorious Kingdom.
He come from the glorious Kingdom!

arr. Mack Wilberg**Calypso Carol (Afro-Caribbean)**

See him lying on a bed of straw:
A drafty stable with an open door;
Mary cradling the babe she bore
The Prince of Glory is his name.

O now carry me to Bethlehem
To see the Lord of love again:
Just as poor as was the stable then,
The Prince of Glory when he came!

Star of silver, sweep across the skies,
Show where Jesus in the manger lies;
Shepherds swiftly from your stupor rise
To see the Savior of the world.

Angels, sing again the song you sang,
Sing the glory of God's gracious plan;

¡Cantar! (Sing!)

*Cantar una canción alegre,
Sing alle, alleluia!
Cantar, cantar con una voz. Sing alleluia!*

*Cantar, o, cantar. Sing alleluia!
Cantar, cantar con una voz. Sing alleluia!*

Michael Perry, arr. Allen Pote

Sing that Bethlehem's little baby
Can be the Saviour of us all.

O now carry me to Bethlehem
To see the Lord of love again:
Just as poor as was the stable then,
The Prince of Glory when he came!

Mine are riches, from your poverty,
From your innocence, eternity;
Mine forgiveness by your death for me,
Child of sorrow for my joy.

O now carry me to Bethlehem
To see the Lord of love again:
Just as poor as was the stable then,
The Prince of Glory when he came!

Jay Althouse

Sing a lively song,
Sing alleluia!
Sing with one voice. Sing alleluia!

Sing, sing. Sing alleluia!
Sing with one voice. Sing alleluia!

Alleluia from Brazilian Psalm For text, see page 32
Silent Night For text, see page 33

Jean Berger
César Alejandro Carrillo

Guadalupe Magnificat

*Magnificat anima mea Dominum
 Et exultavit spiritus meus in Deo salutari meo.
 Quia respexit humilitatem ancillæ suæ:
 ecce enim ex hoc beatam me dicent
 omnes generationes.
 Quia fecit mihi magna qui potens est,
 et sanctum nomen eius.
 Et misericordia eius a progenie in progenies
 timentibus eum.
 Fecit potentiam in brachio suo.
 Dispersit superbos mente cordis sui.
 Deposuit potentes de sede
 et exaltavit humiles.
 Esurientes implevit bonis
 et divites dimisit inanes.
 Suscepit Israel puerum suum.
 Recordatus misericordiæ suæ,
 Sicut locutus est ad patres nostros,
 Abraham et semini eius in sæcula.
 Gloria Patri, et Filio, et Spiritui Sancto:
 Sicut erat in principio, et nunc, et semper,
 et in sæcula sæculorum. Amen.*

Glenn McClure

My soul magnifies the glory of the Lord,
 My spirit rejoices in God my savior,
 Who considered the lowliness of his servant.
 Truly from this day on
 All ages will call me blest.
 For God, in his great power, has done great things
 for me. Holy the name of the Lord,
 Whose mercy embraces the faithful,
 One generation to the next.
 The mighty arm of God
 Scatters the proud in their conceit,
 Pulls tyrants from their thrones,
 And raises up the humble.
 The Lord fills the starving
 and lets the rich go away hungry.
 God has helped his servant Israel,
 Recalling the promise of mercy,
 The promise made to our ancestors,
 To Abraham's heirs forever.
 Glory to the Father, the Son, and the Holy Spirit.
 As it was in the beginning, it shall be forever,
 World without end. Amen

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The Light Will Come

The Light will come,
And hope will fill your life.
The Light will come,
And peace will calm the night.

The Light will come,
And Love will shine.
Lift up your voice.
Sing and rejoice.
The Light will come.

Into our night
A star is shining bright,
And soon the people of the world
Will all behold the sight.

David Angerman & Joseph Martin

Lift up your heads,
Your redemption draweth nigh.
Be of good cheer, for the time is near.
Soon the Light will come.

The Light will come,
And hope will fill your life.
The Light will come,
And peace will calm the night.

The Light will come,
And Love will shine.
Lift up your voice.
Sing and rejoice.
The Light will come.



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Program Notes

Our *Voices* concert, "A New World Christmas," features two extended works: *Misa Criolla* and *Guadalupe Magnificat*. A surprising number of composers and arrangers are looking to Latin America and the Caribbean for inspiration. These two compositions exhibit musical styles and instrumental choices from that region. The Spanish language, now the second most popular language spoken world-wide, is embraced throughout this program. The men of *Voices* will be singing a particularly beautiful arrangement of "A la Nanita Nana," accompanied by guitar and two violins, arranged by Dan Davison. Edward Henderson, from Seattle, WA, is a composer and guitarist who arranged three pieces on our program that feature guitar. Mack Wilberg, currently music director of the Mormon Tabernacle Choir, is a prolific composer and arranger. Dr. Wilberg composed the piano 4-hand arrangement of "The Virgin Mary Had a Baby Boy" and has recorded it with the Mormon Tabernacle Choir and Orchestra at Temple Square. Cantari, a *Voices* ensemble, will sing the *Alleluia* from "Brazilian Psalm" by German-born composer and pianist Jean Berger. Berger lived and toured in South America for a number of years, serving as assistant conductor for the Municipal Theater in Rio de Janeiro. César Carillo's beautiful arrangement of "Silent Night" is a Cantari audience favorite. Carillo, a native of Venezuela, is a cellist, composer, and conductor. The Creekside Chorus and their conductor Amanda Haas join us in three selections on the program – "Calypso Carol," "¡Cantar!" and "The Light Will Come."



Ariel Ramírez (1921- 2010) Argentine composer and pianist composed his *Misa Criolla* in 1964, combining South American folk music, particularly the rhythms and melodies of Argentina, and a Castilian liturgical text.

The mass is scored for native instruments: harpsichord or piano, guitar, double bass, chorus, and a tenor soloist or small group of soloists. Of equal importance in the mass are the soloist, chorus, and band.

The first performance of *Misa Criolla* took place in Colón Theatre in Buenos Aires in 1965. Prior to the first live performance,

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the choir of the Basilica del Socorro and the male quartet “Los Fronterizos” made a recording of *Misa Criolla* in Buenos Aires. The success of this recording is legendary. Selling three million copies of a religious work in 40 countries was unheard of. Since then, many excellent recordings with renowned tenor soloists have been released. The Washington Post once described *Misa Criolla* as “a stunning artistic achievement, combining Spanish text with indigenous instruments and rhythms.”

Glenn McClure (b. 1964) is a composer and arts integration consultant who also teaches at the Eastman School of Music. His compositions have been performed in Carnegie Hall and at Lincoln Center and conducted by some of America’s most highly regarded choral conductors. McClure’s main compositional interest lies in the mixing of classical music with ethnic music traditions. He is a passionate advocate for the integration of the Arts into the education of children and offers many concerts and workshops annually.



Glenn McClure’s *Guadalupe Magnificat* is a Caribbean setting of the Cantic of the Blessed Virgin Mary (Luke 1:46-55). Mr. McClure’s work in Mexico and his memories of Caribbean music served as inspiration for the composition. For Catholics living in Mexico, devotion to the Virgin Mary has a long and important history in their culture. Dating back to the sixteenth century, faithful religious people have heard miraculous accounts of Juan Diego, a farmer who experienced a visitation by the Virgin of Guadalupe. Later, in 1754, Our Lady of Guadalupe was proclaimed by the church as patroness of Mexico, and in 1900 as Patroness of the Americas.

McClure’s *Guadalupe Magnificat* is scored for soloist, chorus, steel drum, piano and drum set. The music is both lively, prominently featuring the steel drum and percussion, and reflective, using the chorus and soloist in a lyrical partnership. Throughout *Guadalupe Magnificat*, Mr. McClure’s marriage of the ancient text to a popular musical style is truly a fiesta celebrating the Virgin Mary in her role within the Holy Family.

– Sue Klausmeyer

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Performers

Timothy Sparks, Tenor

Timothy W. Sparks, a North Carolina native, has appeared with Israel Vocal Arts Institute, Operafestival di Roma, Jacksonville Lyric Opera, and First Coast Opera, in roles including Anatol, Rodolfo, Don José, and Nemorino. With a commitment to contemporary music, Sparks has participated in the premiere of several new stage works by Joel Feigin, Benton Hess, Tom Lohr, and Zachary Wadsworth. In January 2011, his recording of the Arnold Schönberg chamber orchestra transcription of Mahler's *Das Lied von der Erde* was released by Centaur Records, Inc. Equally comfortable in operatic roles, oratorio, or as a recitalist, Sparks is active as a soloist throughout North Carolina and the United States, including previous performances with *Voices*. Sparks currently serves as a lecturer in voice at UNC-Chapel Hill and was an instructor of voice at Meredith College for ten years.



Amanda Haas, Director of the Creekside Chorus

Amanda Haas is a music educator and performer, currently teaching music to grades K-5 at Creekside Elementary in Durham, NC. She holds a bachelor of music education from Cedarville University, where she studied voice with Beth Cram Porter. Haas previously taught music and directed a children's chorus at Arapaho Classical Magnet in Richardson, TX. Since 2009, Haas has been director of the Creekside Chorus and a member of the vocal ensemble Cantari.

The Creekside Chorus is a 100 member choir open to all 4th and 5th grade students at Creekside Elementary School. Chorus members perform regularly at school programs and concerts, Duke Women's Basketball and Volleyball games, Durham Public School's "Evening of Entertainment," and as part of the Durham Honors Chorus.



Creekside Chorus

Jelani Anderson	Marisa Lee
Sara Antonijevic	Olof Lindstrand
Anna Borasky	Isis Mateos
Lauren Brown	Heather Norris
Brianna Cellini	Jaxon Paiz
Tara Conner	Evelyn Ponder
Shaun Deardorff	Zachary Raney
Isabelle DeCamillis	Elijah Richardson
Tyler Dunston	Daniel Richter
Liam Earley	Hannah Sauls
Lena Einaudi	Akaylyn Serrano
Mary Lacey Eubanks	Lara Singletary
Sofia Fernandez	Ryan Smith
Jennifer Fuentes Zepeda	Carolina Tebalan Morales
Marc Gafoor	Ashley Vann
Aminah Jenkins	Shayla Wallace
Darsev Kaur	Antoinette Washington
Chailey Labajetta	Logan West
Sebastien LaFleur	Casey Winkler
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Joseph Pecoraro, Classical Guitar

Concert and recording artist Joseph Pecoraro has been heralded as one of the most exciting and expressive classical guitarists of his generation. He appears as soloist, chamber musician, and with orchestra in recitals across the United States and abroad. His solo recordings include major works by Domeniconi, Ponce, Hirsh, Bach, Merlin, and others. Pecoraro's recent CD features world-premiere solo guitar works by American composers: Sebastian Currier, Daniel Asia, Jose Lezcano, Charles Wuorinen, Carlos Rafael Rivera, David Crittenden and Andrew Zohn. He is author of the widely-acclaimed guitar method "Read This First." Pecoraro also directs the Piedmont Suzuki - 'Young Guitarists' program and has been teaching community guitar students using the Suzuki method for over 15 years.



Brian Malone, Percussionist

Brian Malone is one of the most versatile percussionists and educators in the mid-west. He has performed in New York's Kennedy Center and in South America, with artists such as Aretha Franklin, Don Rickles, Bootsy Collins, and Ian Finkel. Malone is currently assistant principal percussionist with the Kentucky Symphony Orchestra. As director of Over-the-Rhine Steel Drum Band, the group received 1997 and 1998 Cincinnati Entertainment Awards in the "Best Reggae/World Beat/Ska" category and released two acclaimed recordings: *Collaborama* and *Let's Play it Again...* Malone continues his leadership with the Bacchanal Steel Band, a four-piece ensemble that performs in over 100 educational programs and concerts each year, and recently opened for the Beach Boys. The group's recording, *Standard*, is available through the Stork Music label.



Instrumentalists

Stephen Coffman, percussion
 Matthew Kilby, percussion
 Victoria Nelson, percussion
 Laura Thomas, violin
 Doris Powers, violin

Robbie Link, bass
 Maureen Kelly, flute
 Aaron Hill, flute
 John Parker, trumpet
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Vancouver Visions: Music by Stephen Chatman

I. Magnificat

Stephen Chatman

1. Magnificat anima mea Dominum
2. Mon âme, my soul
3. Porque el Poderoso es grande
4. Und mein Geist Freuet sich Gottes
5. He Hath Filled the Hungry with Good Things
6. He Hath Shewed Strength with His Arm
7. He Hath Helped His Servant Israel
8. Magnificat anima mea Dominum

Andrea Moore, Soprano

II. Lin An Yi Hen (A Memory Of A Hero - Yue Fei) ZhanHao He

Debra Hollis, piano; Jennifer Chang, Chinese zheng

III. It Will Not Change

Chatman

1. House of Dreams
2. It Will Not Change
3. In the Wood
4. There Will Be Rest
5. Summer Storm

Cantari and Matthew McClure, saxophone

Intermission

IV. Thou Whose Harmony is the Music of the Spheres Chatman

Kimberly Potter, oboe

V. Earth Songs

Chatman

1. Light upon the earth
2. Earth and sky
3. The Butterfly
4. The Waterfall
5. Dance of the Rains
6. Smile, O Voluptuous Cool-breath'd Earth!

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Text and Translations

Magnificat

Stephen Chatman

- | | |
|---|---|
| <p>I. <i>Magnificat anima mea Dominum (Latin)</i>
<i>Magnificat anima mea Dominum.</i>
<i>Et exultavit spiritus meus in Deo salutari meo.</i></p> <p>II. <i>Mon ame, my soul (French)</i>
<i>Et Marie dit: Mon ame exalte le Seigneur,</i>
<i>Et mon esprit se rejouit en Dieu, mon Sauveur,</i>
<i>Parce qu'il a jete les yeux sur la bassesse</i>
<i>de sa servante.</i>
<i>Car voici, desormais toutes les generations</i>
<i>me diront bienheureuse,</i></p> <p>III. <i>Porque el Poderoso es grande (Spanish)</i>
<i>Porque me ha hecho grandes cosas el Poderoso;</i>
<i>Y santo es su nombre.</i>
<i>Y su misericordia de generacion a generacion</i>
<i>A los que le temen.</i>
<i>Hizo valentia con su brazo:</i>
<i>Esparcio los soberbios</i>
<i>del pensamiento de su Corazon.</i></p> <p>IV. <i>Und mein Geist freuet sich Gottes (German)</i>
<i>Und mein Geist freuet sich Gottes,</i>
<i>meines Heilands.</i>
<i>Denn er hat grosse Dinge</i>
<i>an mir getan,</i>
<i>der da machtig ist und des Name heilig ist.</i>
<i>Er stosset die Gewaltigen vom Stuhl</i>
<i>Und erhohet die Niedrigen.</i>
<i>Die Hungerigen fullet er mit Gutern,</i>
<i>und lasset die Reichen leer.</i>
<i>Er denket der Barmherzigkeit</i>
<i>und hilft seinem Diener Israel auf,</i>
<i>wie er geredt hat unsern Vatern,</i>
<i>Abraham und seinem Samen ewiglich.</i></p> <p>V. <i>Jiao ji e de de bao mei shi (Chinese)</i>
<i>jiao ji e de de bao mei shi</i></p> <p>VI. <i>Ya-vil si-lu m'ish-tsi Svo-ei; (Greek)</i>
<i>ya-vil si-lu m'ish-tsi Svo-ei;</i>
<i>ras-se-yal nad-men-n'hi</i>
<i>po-m'i-shle-ni-ya-mi serd-tsa ih.</i></p> <p>VII. He hath helped his servant Israel (English)
He hath helped his servant Israel, in remembrance of his mercy;
As he spake to our fathers, to Abraham, and to his seed for ever.</p> <p>VIII. <i>Magnificat anima mea Dominum (Latin)</i>
<i>Magnificat anima mea Dominum.</i>
<i>Et exultavit spiritus meus in Deo salutari meo.</i>
<i>Gloria Patri, et Filio,</i>
<i>et Spiritui Sancto. Amen.</i></p> | <p>I. My soul doth magnify the Lord
My soul doth magnify the Lord
And my spirit hath rejoiced in God my Saviour.</p> <p>II. My soul, my soul
And Mary said, My soul doth magnify the Lord
And my spirit hath rejoiced in God my Saviour.
For he hath regarded the low estate
of his handmaiden:
for, behold, from henceforth all generations
shall call me blessed.</p> <p>III. For he that is mighty
For he that is mighty hath done to me
great things, and holy is his name.
And his mercy is on them that fear him
from generation to generation.
He hath shewed strength with his arm;
he hath scattered the proud
in the imagination of their hearts.</p> <p>IV. And my spirit hath rejoiced in God
And my spirit hath rejoiced in God
my Saviour.
For he that is mighty
hath magnified me,
and holy is his name.
He hath put down the mighty from their seat
and 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, forever.</p> <p>V. He hath filled the hungry with good things
He hath filled the hungry with good things</p> <p>VI. He hath shewed strength with his arm
He hath shewed strength with his arm;
he hath scattered the proud
in the imagination of their hearts.
He hath put down the mighty from their seats,
and exalted them of low degree.</p> <p>VIII. My soul doth magnify the Lord
My soul doth magnify the Lord
And my spirit hath rejoiced in God my savior.
Glory be to the Father, and to the Son,
and to the Holy Ghost. Amen.</p> |
|---|---|

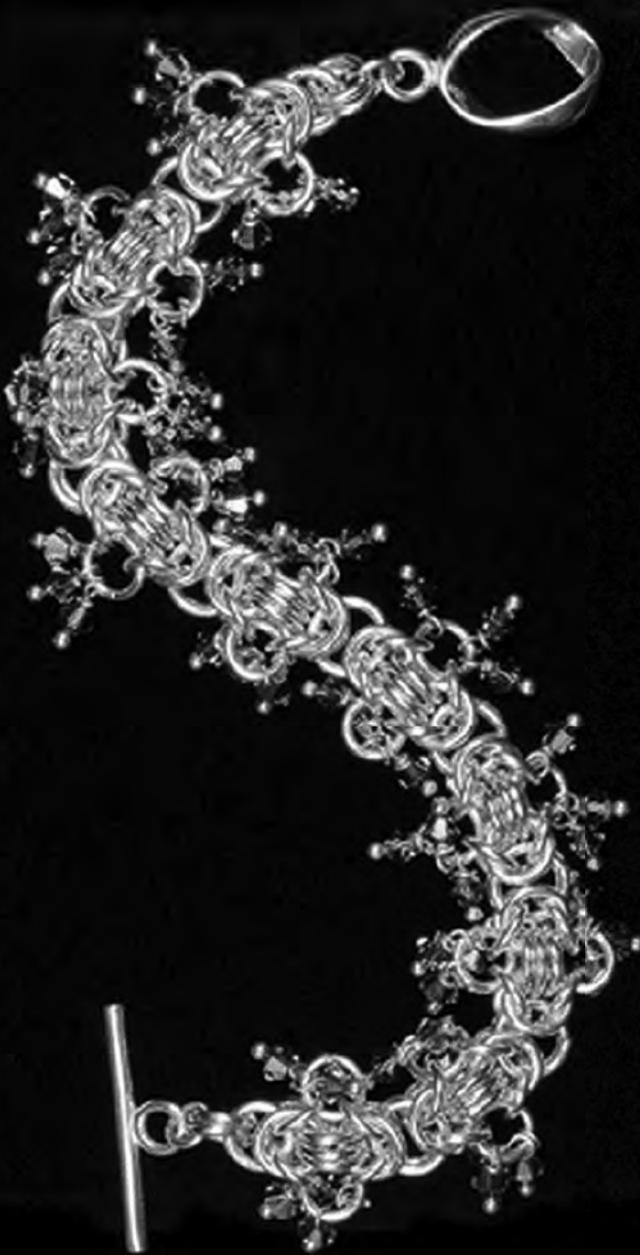
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It Will Not Change Stephen Chatman, poems by Sara Teasdale

1. House of Dreams

You took my empty dreams
 And filled them every one
With tenderness and nobleness,
 April and the sun.

The old empty dreams
 Where my thoughts would throng
Are far too full of happiness
 To even hold a song.

Oh, the empty dreams were dim
 And the empty dreams were wide,
They were sweet and shadowy houses
 Where my thoughts could hide.

But you took my dreams away
 And you made them all come true –
My thoughts have no place now to play,
 And nothing now to do.

– *From Love Songs (1917)*

2. It Will Not Change

It will not change now
 After so many years;
Life has not broken it
 With parting tears;

Death will not alter it,
 It will live on
In all my songs for you
 When I'm gone.

– *from Flame and Shadow (1920)*

3. In the Wood

I heard the water-fall rejoice
 Singing like a choir,
I saw the sun flash out of it
 Azure and amber fire.

The earth was like an open flower
 Enamelled and arrayed,
The path I took to find its heart
 Fluttered with sun and shade.

And while earth lured me gently
 Happy and all alone,
Suddenly a heavy snake
 Reared black upon a stone.

– *from Dark of the Moon (1926)*

4. There will Be Rest

There will be rest, and sure stars shining
 Over the roof-tops crowned with snow,
 A reign of rest, serene forgetting,
 The music of stillness holy and low.

I will make this world of my devising
 Out of a dream in my lonely mind.
 I shall find the crystal of peace, -- above me
 Stars I shall find.

—from *Strange Victory* (1933)

5. Summer Storm

The panther wind
 Leaps out of the night,
 The snake of lightning
 Is twisting and white,

The lion of thunder
 Roars – and we
 Sit still and content
 Under a tree –

We have met fate together
 And love and pain,
 Why should we fear
 The wrath of the rain!

—from *Flame and Shadow* (1920)

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Music produces a kind
 of pleasure which human
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 ~Confucius

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Thou Whose Harmony is the Music of the Spheres

**Stephen Chatman
poem by Robert French Leavens**

Thou whose harmony is the music of the spheres,
 By our presence here with one another,
 In thy presence
 May some of the harshness and discord of our human lives
 Be transmuted into music
 A new song in our hearts may there be,
 And a new harmony in our beings,
 So we shall return to our many duties,
 with fresh courage,
 with rejoicing,
 and with eagerness.




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Earth Songs

Stephen Chatman

I. Et inluminent terram

*Dixit vero Deus congregentur aquae
quae sub caelo sunt in locum unum
et appareat arida factumque est ita*

*Dixit autem Deus fiant luminaria
in firmamento caeli
ut dividant diem ac noctem
et sint in signa et tempora
et dies et annos*

*Ut luceant in firmamento
caeli et inluminent terram
et factum est ita*

*Istae generationes caeli
et terrae quando creatae sunt
in die quo fecit Dominus
Deus caelum et terram*

II. Earth and sky

Remember
the audible death of a leaf in autumn,
the inaudible end of the tree inside.

Remember
that it was sweet and able in its heart to glis-
ten,
a union of earth and sky.

III. The Butterfly

Bird of the moths! That radiant wing
Hath borne thee from thine earthly lair;
Thou relevest on the breath of spring,
A graceful shape of woven air!

The glories of the earth are thine,
The joyful breeze, the balmy sky;
For thee the starry roses shine,
And violets in their valleys sigh.

Yet was the scene as soft and bright
When thou wert low in wormy rest:
The skies of summer gushed with light,
The blossoms breathed on Nature's breast.

IV. The Waterfall

The red spring falls ten thousand feet,
Far away, in the half purple atmosphere,
Flowing quickly past shivering trees,
Vapours emerge in layered clouds,

I. Light upon the earth

And God said, Let the waters under the
heaven be gathered together unto one place,
and let the dry land appear: and it was so.

And God said, Let there be lights
in the firmament of the heaven
to divide the day from the night;
and let them be for signs, and for seasons,
and for days, and years.

And let them be for lights in the firmament
of the heaven to give light upon the earth:
and it was so.

These are the generations of the heavens
and of the earth when they were created,
in the day that the Lord God
made the earth and the heavens.

– *Genesis 1:9, 1:14-15, 2:4, Trans. King James Version*

Remember
the thinking, walking earth,
pieces of dust and rain
we are.

Remember,
and allow its blue island
to resound on and long

– *George McWhirter (Canadian, b. 1939)*

But thou that gladness didst not share,
A cave restrained that shadowy form;
In vain did fragrance fill the air,
Dew soften and the sunbeams warm.

Dull was thy day - a living death,
Till the great change in glory came,
And thou, a thing of life and breath,
Didst cleave the air with quivering frame!

Lo! round and near, a mightier scene,
With hues that flesh may not behold;
There all things glow with loveliest mien,
And earthly forms have heavenly mould!

– *Robert Stephen Hawker (British, 1803-1875)*

The sunshine, like a rainbow of light—
The sound of wind and rain—
Beautiful colours reflect the spirit of the mountain,
The water is deep and clear.

– *Zhang Jiuling (Chinese, 678-740), trans. S. Chatman*

V. Danse des pluies

*apa, droppe, l'acqua, el agua,
sprenkeln, Wasser, douche,
la lluvia, el agua,
spruzzare, asperger, la pioggia,
mizu-no-oto, samidare,
shiratsuyu, ame, tsuyu, mizu,
la tempesta, tormenta,
kaminari,
torrente, il temporale, l'orage,
heavy storm, il vento forte,
uragano, tempestada, ouregan, tifone,
taifuu, the storm!*

V. Dance of the Rains

water, water drops, water, water,
sprinkling, water, rain shower,
the rain, the water,
sprinkling, sprinkling, the rain,
water-sound, June-rain,
white dews, rain, rainy season, water,
the storm, storm,
thunder and lightning,
torrent, the thunder storm, the storm,
heavy storm, gale,
hurricane, storm, hurricane, typhoon,
typhoon, the storm!

– Stephen Chatman (Canadian, b. 1950)

VI. Smile O voluptuous cool-breath'd earth!

Smile O voluptuous cool-breath'd earth!
Earth of the slumbering and liquid trees!
Earth of departed sunset—earth of the mountains misty-topt!
Earth of the vitreous pour of the full moon just tinged with blue!
Earth of shine and dark mottling the tide of the river!
Earth of the limpid gray of clouds brighter and clearer for my sake!
Far-swooping elbow'd earth—rich apple-blossom'd earth!
Smile, for your lover comes.

– Walt Whitman (American, 1819-1892) from *Song of Myself*



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Program Notes

We are extremely pleased to welcome composer Stephen Chatman to our *Voices* and *Cantari* concerts. Dr. Chatman, Professor and Head of Composition at the University of British Columbia in Vancouver, is recognized internationally for his choral, orchestral, and piano compositions. His composition *Earth Songs* won the Classical Composition of the Year award at the 2010 Western Canadian Music Awards.

Born in Faribault, Minnesota, Chatman studied music at the Oberlin Conservatory of Music. He received his D.M.A. from the University of Michigan in Ann Arbor where he studied composition with Ross Lee Finney, Leslie Bassett, William Bolcom, and Eugene Kurtz.

Sixteen publishers including E.C. Schirmer, Oxford University Press, Boosey & Hawkes, earthsongs, and Theodore Presser publish Chatman's music. Recordings of his music are available on Centrediscs, ATMA, Naxos, Crystal, Skylark, and CRI labels. His orchestral music has been performed by orchestras around the world including: the BBC Symphony, the Berlin Radio Orchestra, the Montreal, Sydney, Seoul, San Francisco, Winnipeg, Quebec, St. Louis, Calgary, Detroit, Dallas, and New World symphonies.

Numerous volumes of Chatman's elementary through intermediate level piano music are published in the Stephen Chatman Library series, and many piano pieces are included in the syllabus of Canada's Royal Conservatory of Music.

In 2003, Chatman was one of three Canadian composers to visit Beijing and Shanghai in the first "Exchange of Canadian and Chinese Composers," sponsored by the Chinese Musicians' Association and the Consulate General of the People's Republic of China in Vancouver. The significance of this cultural exchange is seen in *Magnificat* and *Earth Songs*, both of which include movements in Chinese.

Magnificat was written in 2010 for the Vancouver Chamber Choir directed by Jon Washburn in honor of its 40th anniversary. Cast in eight movements, the composition is for mixed choir, soprano solo, and string orchestra. The text of the canticle, which is taken from the gospel of Luke, is used in fragments throughout and is set in Latin plus the six official languages of the 2010 Vancouver Winter Olympics – English, French, Spanish, Russian, Chinese, and German. Chatman uses a fusion of musical styles in this work reflecting the diversity of cultures present at

an Olympic ceremony. The ancient religious text and a pervasive step-wise ascending motif serve to unify Chatman's expression of hope for peace and harmony within the global community.



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Earth Songs, a work for choir and orchestra commissioned by the University of British Columbia for its Centenary Gala concert on September 28, 2008, celebrates the universal spirit and beauty of our natural world.

Based on settings of diverse, multilingual texts pertaining to nature and earth, the six-movement work features an eclectic array of musical approaches, influences, and both western and Chinese instruments. The opening fanfare-like motive, reminiscent of the powerful "O Fortuna" which opens Orff's *Carmina Burana*, recurs in various guises, unifying the work and symbolizing the interdependency of our global environment. Through its marriage of words and music, *Earth Songs* not only expresses a profound concern for the fragility of earth but also exudes a joy of nature, optimism, and hope for the future of our planet. Ultimately, the work is meant to inspire the global community to respect, restore and protect the natural and human world.

Movement 1 refers to light and water. It is based on a spiritual poem sung in Latin. The choir and orchestra go at full tilt throughout.

Movement 2 sets the words of poet George McWhirter, Vancouver's poet laureate in 2008. He wrote the environmental poem, a plea to save the earth, just for this composition.

Movement 3 is set to a poem by British writer Robert Stephen Hawker and is fast and light, depicting a butterfly.

Movement 4 features Chinese instruments: zheng (the Chinese zither), erhu (violin), dizi (bamboo flute), lots of gongs, tam-tams, and cymbals.

Movement 5 uses a poem by Stephen Chatman himself and describes the many sounds of water.

Movement 6 sets a poem by American Walt Whitman as it re-caps motifs from movement 1.

It Will Not Change was commissioned in 2011 by the University of Michigan School of Music, Theater and Dance, Chamber Choir directed by Jerry Blackstone and received its premiere in April 2012. Set as five movements for chorus accompanied by solo saxophone, the work is based on poems by Sara Teasdale.

Thou Whose Harmony Is the Music of the Spheres, a four-minute piece for mixed chorus and oboe solo and was composed in 1994 for the First Unitarian Society of Madison, Wisconsin. The lyrical obbligato oboe part, the richness of the choral harmony (often in six parts), and the spiritual essence expressed in the text, all combine to good effect.

—Sue Klausmeyer



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Performers

Andrea Edith Moore, Soprano

Soprano Andrea Edith Moore brings her “creamy soprano” to myriad leading roles ranging from Mozart to Britten and remains on the cutting edge of new concert and recital music. She performs with companies including the Hamburger Kammeroper, Central City Opera, Aspen Music Festival, Greensboro Opera, and the North Carolina Opera. Moore has sung in recital with the Richard Tucker Foundation in New York and given concerts in Baltimore, Denver, Aspen, Munich, Hamburg, Slovenia, throughout North Carolina and in South America, notably appearing with the Orquesta Filarmonica de Buenos Aires at Teatro Colón. Moore is a prize-winner in the Metropolitan National Council Auditions and has been twice awarded the Yale School of Music Alumni Award. Moore is currently on the voice faculty at the University of North Carolina at Chapel Hill.



Jennifer Chang, Chinese Zheng

The exotic East immediately envelopes the audience when Jennifer Chang and her guzheng, the 21-string Chinese zither, take the stage. As a guzheng soloist and master, Chang is in demand around the world as a teacher and performer. In addition to solo appearances in Japan, Korea, Taiwan, and Hong Kong, she has performed as the soloist for the Emperor of Japan and for former President Bill Clinton. Since moving to the U. S. in 2001, she has been in great demand as an instructor and performer. In 2007, Chang was featured as a soloist performing Chinese composer Zhanhao He’s *Butterfly Lovers’ Concerto* with the North Carolina Symphony. Jennifer also premiered use of the guzheng to the western ballet world in “Ballet Festival,” created by Robert Weiss, artistic director of Carolina Ballet in 2007.



Matthew McClure, Saxophone

Matthew McClure is the saxophone teacher and assistant director of bands in the Department of Music at the University of North Carolina at Chapel Hill. He also coaches numerous saxophone chamber groups in the department, including the innovative “Town and Gown” saxophone quartet, which pairs his saxophone students with life-long performers and lovers of music from the community. McClure earned his Master of Music in Conducting and undergraduate degree in Music Education from The University of Tennessee in Knoxville. He has performed as the winner of numerous concerto competitions and at the North American Saxophone Alliance National Conference. In the fall of 2009 he co-founded the North Carolina Saxophone Ensemble, which combines professional saxophonists from across the state with highly enthusiastic and talented amateur musicians.



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- I. **Procedenti Puero- ¡Eya! Novus annus est** 13th century
Jill Fecko, soprano and Graham White, tenor
Miranda Steed, alto and Adam Dengler, tenor
- II. **Alma Redemptoris Mater** William Byrd
 (1540-1623)
- III. **Von Himmel Hoch** Johann Hermann Schein
 (1586-1630)
- IV. **Vom Himmel Hoch** Michael Praetorius
 Vom Himmel hoch, da komm ich her (1571-1621)
 Euch ist ein Kindlein heut geboren
 Lob, Her sei Gott im höchsten Thron
- V. **Three Nativity Carols** Stephen Paulus
 The Holly and the Ivy
 This Endris Night
 Wonder Tidings
Deborah Hollis, piano Kimberly Potter, oboe
- VI. **Carols of the Nativity** Stephen Chatman
 As I Lay Upon a Night
 Bring a Torch, Jeanette, Isabella
 The Huron Carol
 A Christmas Lullaby
 The First Noël
 Wassail
 Angels We Have Heard On High
- VII. **Alleluia from Brazilian Psalm** Jean Berger
- VIII. **Mary Had a Baby** arr. Cortez D. Reece
Jane Thurston, soprano
- Go Tell It on the Mountain** arr. Donald McCullough
Amanda Haas, soprano
- IX. **Silent Night** César Alejandro Carrillo

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Text and Translations

Procedenti Puero—¡Eya! Novus annus est

13th century

Procedenti Puero
 ¡Eya! Novus annus est
 Virginis ex utero
 Gloria laudis!
 Deus homo factus est et immortalis.
 In valle miserie
 ¡Eya! Novus annus est
 Venit nos redimere
 Gloria laudis!
 Deus homo factus est et immortalis.
 Christus nobis natus est
 ¡Eya! Novus annus est
 Crucifigi passus est
 Gloria laudis!
 Deus homo factus est et immortalis.
 Cuius crucifixio
 ¡Eya! Novus annus est
 Nostra sit salvatio
 Gloria laudis!
 Deus homo factus est et immortalis.
 Redemptorem seculi
 ¡Eya! Novus annus est
 Laudant omnes populi
 Gloria laudis!
 Deus homo factus est et immortalis.
 Collaudemus Dominum
 ¡Eya! Novus annus est
 Salvatorem hominum
 Gloria laudis!
 Deus homo factus est et immortalis.

To the Boy coming forth
 Rejoice! The New Year is come
 From the womb of a virgin
 Glory and praise!
 God is made man and [remains] immortal.
 To this vale of misery
 Rejoice! The New Year is come
 He comes to redeem us
 Glory and praise!
 God is made man and [remains] immortal.
 Christ was born for us
 Rejoice! The New Year is come
 He endured the crucifixion
 Glory and praise!
 God is made man and [remains] immortal.
 And may his crucifixion
 Rejoice! The New Year is come
 Be our salvation
 Glory and praise!
 God is made man and [remains] immortal.
 The Redeemer of the Ages
 Rejoice! The New Year is come
 all peoples praise
 Glory and praise!
 God is made man and [remains] immortal.
 Let us unite to praise the Lord
 Rejoice! The New Year is come
 the Saviour of mankind
 Glory and praise!
 God is made man and [remains] immortal.

Alma Redemptoris Mater

William Byrd

Alma Redemptoris Mater,
 quae pervia caeli porta manes
 et stella maris,
 succurre cadenti surgere qui curat populo:
 Tu quae genuisti,
 natura mirante, tuum sanctum genitorem,
 Virgo prius ac posterius,
 Gabrielis ab ore sumens illud Ave,
 peccatorum miserere.

Kindly Mother of the Redeemer,
 who are the open door of heaven
 and star of the sea,
 succour your fallen people striving to rise:
 You who gave birth,
 as nature marveled, to your holy creator,
 Virgin before and after,
 accepting that "Ave" from the mouth of Gabriel,
 have mercy on us sinners.

Vom Himmel Hoch

Johann Hermann Schein

*Vom Himmel hoch da komm ich her,
 ich bring euch gute neue Mär,
 der guten Mär bring ich soviel,
 davon ich sing'n und sagen will.*

From heaven above to earth I come
 To bear good news to every home;
 Glad tidings of great joy I bring,
 Whereof I now will say and sing.

Vom Himmel Hoch

*Vom Himmel hoch da komm ich her,
ich bring euch gute neue Mär,
der guten Mär bring ich soviel,
davon ich sing'n und sagen will.*

*Euch ist ein Kindlein heut geborn
von einer Jungfrau auserkorn,
ein Kindlein so zart und fein,
das soll eu'r Freud und Wonne sein.*

*Lob, Ehr sei Gott im höchsten Thron,
Der uns g'schenkt seinen einigen Sohn!
Des freuet sich der Engel Schar
Und singen uns solch neues Jahr.*

Three Nativity Carols

I. 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:

The rising of the sun

And the running of the deer.

The playing of the merry organ,

Sweet singing in the choir.

The holly bears a blossom,

As white as the lily flower,

And Mary bore sweet Jesus Christ,

To be our sweet Saviour.

The holly bears a berry,

As red as any blood,

And Mary bore sweet Jesus Christ,

To do poor sinners good.

The holly bears a prickle,

As sharp as any thorn,

And Mary bore sweet Jesus Christ

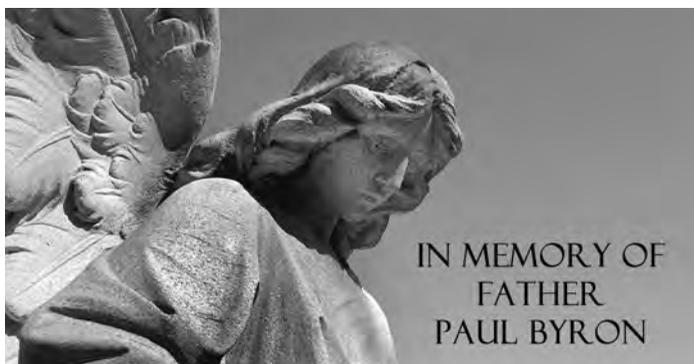
On Christmas Day in the morn.

The holly bears a bark,

As bitter as any gall,

And Mary bore sweet Jesus Christ

For to redeem us all.



IN MEMORY OF
FATHER
PAUL BYRON

Michael Praetorius

From heaven above to earth I come
To bear good news to every home;
Glad tidings of great joy I bring,
Whereof I now will say and sing.

To you this night is born a child
of Mary, chosen mother mild;
This little child, of lowly birth,
Shall be the joy of all your earth.

Glory to God in highest heaven,
Who unto us His Son hath given!
While angels sing with pious mirth
A glad new year to all the earth.

Stephen Paulus

II. This Endris Night

This endris night I saw a sight,
A star as bright as day,
And ever among, a maiden sung,
"Lullay, by by, lullay."

This lovely lady sat and sung,

And to her child did say,

"My son, my brother, father dear,

Why liest thou thus in hay?"

The child then spake in his talking

And to his mother said,

"Yea, I am known as heaven-king,

In crib though I be laid."

"Now sweet son, since thou art a king,

Why are thou laid in stall?

Why dost not order thy bedding

In some great kinges hall?"

"Mary mother, I am thy child,

Though I be laid in stall,

For lords and dukes shall worship me,

And so shall kinges all."

"And in thy arm thou hold me warm,

And keep me night and day,

And if I weep and may not sleep,

Thou sing 'by by, lullay.'"



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III. Wonder Tidings

Chorus:

*What tidings bringest thou, messenger,
of Christes birth this jolly day?
A babe is born of high nature,
The Prince of Peace that ever shall be.
Of heav'n and earth he hath the cure;
His lordship is eternity.
Such wonder tidings ye may hear,
That man is made now Goddes peer,
Whom sin had made but fiendes prey.
A wonder thing is now befall;
That King that formed star and sun,*

Heaven and earth and angels all,
Now in mankind is new begun.
Such wonder tidings ye may hear,
An infant now of but one year,
That hath been ever and shall be ay.
That loveliest gan greet her child,
"Hail, son! Hail, brother! Hail, father dear!"
Hail, daughter! Hail, sister! Hail, mother mild!"
This hailing was of quaint mannere.
Such wonder tidings ye may hear,
That hailing was of such good cheer
That mannes pain is turned to play.

Carols of the Nativity

Stephen Chatman

I. As I Lay Upon a Night

(Alma Redemptoris Mater) (Anon., 15th cent.) As I
lay upon a night,
My thought was on a bird so bright (Alleluia!)
That men call Mary full of might,
Redemptoris Mater.
To her came Gabriel with light, and said,
"Hail be thou, blissful wight (Alleluia!)
To be called now art thou dight

Redemptoris Mater."
At that word that lady bright
Anon conceived God full of might (Alleluia!) Then men
wist well that she hight
Redemptoris Mater.
Jesus, that sittest in heaven light,
Grant us to come before Thy sight (Alleluia!)
With that bird that is so bright,
Redemptoris Mater.

II. Bring a Torch, Jeanette, Isabella (from Recueil de noel en langue Provençal, 1856)

*Un flambeau, Jeannette, Isabella,
Un flambeau, courons au berceau!
C'est Jésus, bonnes gens du hameau,
Christ est né, Marie appelle:
Ah! Que la Mère est belle!
Ah! Que l'Enfant est beau!
C'est un tort quand l'Enfant sommeille,
C'est un tort de crier si . . .
Taisezvous, l'un et l'autre d'abord!
Au moindre bruit, Jésus s'éveille,
Chut! Il dort à merveille!
Chut! Voyez comme il dort!
Qui vient là, frappant de la sorte?
Qui vient là, frappant comme ça?
Quvez donc!
J'ai pose sur un plat de bons gateaux qu'ici
j'apporte.
Toc! Ouvreznous la porte!
Toc! Faison grand gala!
Doucement, dans l'étable close,
Doucement, venez un moment!
Approchez, que Jésus est charmant!
Comme il est blanc! Comme il est rose!
Do! Que l'Enfant repose!
Do! Vois l'Enfant dormir!*

Bring a torch, Jeanette, Isabella,
Bring a torch to the cradle, run!
It is Jesus, good folk of the village,
Christ is born and Mary's calling:
Ah! Beautiful is the Mother!
Ah! Beautiful is the Child!
It is wrong—the Child is sleeping—
It is wrong to talk so loud,
Silence, all, as you gather around,
Lest your noise should waken Jesus.
Hush! See how fast he slumbers!
Hush! See how fast he sleeps!
Skies are glowing, the heavens are cloudless,
Bright the path to the manger bed.
Hasten all who would see the Child Jesus,
Shining bright as yonder star.
Ah! Beautiful is the Mother!
Ah! Beautiful is the Child!
Through the doorway softly filing,
To his manger bed we come.
Torches' glow, the Babe discloses,
Fair as snow, with cheeks like roses!
Soft! See how the Infant slumbers!
Soft! See the Child asleep!

III. The Huron Carol ('Twas In the Moon of Winter Time)

(Huron: Father Saint Jean de Brébeuf, 1593–1649; English tr. Jesse Edgar Middleton, 1872–1960)

*Estennia, on de tsonwe,
lesous ahatonnia
Onn'a watawa d'okin'on, wandaswaentak
Ennonchien skwatrihotat n'on, wandi, onrachatha
lesous Ahatonnia.*

'Twas in the moon of winter time,
when all the birds had fled,
that might Gitchi Manitoau
sent angel choirs instead;
before their light the stars grew dim,
and wondering hunters heard the hymn:
Jesus your King is born, Jesus is born,
in excelsis gloria.

Within a lodge of broken bark
the tender babe was found,
a ragged robe of rabbit skin
enwrapped his beauty round;

Have courage, you who are humans,
Jesus, he is born.
Behold, the spirit who had us as prisoners is fled
Do not listen to it, as it corrupts our minds.
Jesus, he is born.

but as the hunter braves drew nigh,
the angel song rang loud and high:
Jesus your King is born, Jesus is born,
in excelsis gloria.

O children of the forest free,
O sons of Manitou,
the holy child of earth and heaven
is born today for you.

Come, kneel before the radiant boy,
who brings you beauty, peace and joy:
Jesus your King is born, Jesus is born,
in excelsis gloria.

IV. A Christmas Lullaby (John Addington Symonds, 1840–1893)

Sleep, baby, sleep, the Mother sings;
The angels kneel and fold their wings.
With swathes of scented hay thy bed
By Mary's hand at eve was spread.
Sleep, baby, sleep, sleep, baby, sleep, sleep,
Thou liest slumb'ring there,
Sleep, baby, sleep, sleep, baby, sleep,
The King of kings, earth, ocean, air,
The King of kings, earth, ocean, air.

At midnight came the shepherds, they
Whom seraphs wakened by the way.
And three kings from the east afar
Ere dawn came guided by thy star.
Sleep, baby, sleep, sleep, baby, sleep, sleep,
The shepherds sing:
Sleep, baby, sleep, sleep, baby, sleep,
Through heav'n, through earth, hosannas ring.
Through heav'n, through earth, hosannas ring.

V. The First Noël (Traditional)

The first Noël, the angel did say,
Was to certain poor shepherds in fields as they lay;
In fields where they lay keeping their sheep,
On a cold winter's night that was so deep.
Noël, Noël, Noël, Noël,
Born is the King of Israel.
They looked up and saw a star
Shining in the east beyond them far,
And to the earth it gave great light,

And so it continued both day and night.
Noël, Noël, Noël, Noël,
Born is the King of Israel.
This star drew nigh to the northwest;
O'er Bethlehem it took its rest,
And there it did both stop and stay,
O'er the place where Jesus lay.
Noël, Noël, Noël, Noël,
Born is the King of Israel.

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VI. Wassail (John Bale, c. 1548)

Wassail, wassail, out of the milk pail,
 Wassail, wassail, as white as my nail,
 Wassail, wassail, in snow, frost and hail,

Wassail, wassail, with partridge and rail,
 Wassail, wassail, that much doth avail,
 Wassail, wassail, that never will fail.

VII. Angels, We Have Heard on High (Traditional, 18th cent.)

Angels we have heard on high,
 Sweetly singing o'er the plains,
 And the mountains in reply
 Echoing their joyous strains.
 Gloria in excelsis Deo,
 Gloria in excelsis Deo.
 Shepherds, why this jubilee?
 Why your joyous strains prolong?
 What the gladsome tidings be

Which inspire your heavenly song?
 Gloria in excelsis Deo,
 Gloria in excelsis Deo.
 Come to Bethlehem and see
 Him whose birth the angels sing.
 Come adore on bended knee
 Christ the Lord, the newborn King.
 Gloria in excelsis Deo,
 Gloria in excelsis Deo.

Alleluia from Brazilian Psalm

*Alleluia, Alleluia, Alleluia.
 Senhor, Senhor, cymbalos e
 citharas não tenho não
 Mas eu vou fazer uma procissão
 para você.
 Mas eu vou fazer uma procissão
 para você,
 Pra seu Menino vou fazer uma novena,
 Ladainhas pra sua Mamãe.
 Senhor, Aceite, meu Deuzinho!
 É Abel quem está lhe dando!*

Jean Berger

Alleluia, Alleluia, Alleluia.
 O Lord, O Lord, cymbals and the sounding harp
 I do not have,
 But I'll make a fair procession for you,
 O blessed Lord.
 I will make a fair procession for you,
 O blessed Lord,
 A fine novena for your son, the Holy Infant,
 Litanies for the mother of God.
 O, Lord, accept them, I implore you!
 It is Abel who presents them.

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Mary Had a Baby

Mary had a Baby, Sweet Lamb!
 Where was He born? Born in a manger.
 What did they call Him? Call'd Him King Jesus.

Go Tell It on the Mountain

Go tell it on the mountain,
 Over the hills and ev'rywhere,
 Go tell it on the mountain
 that Jesus Christ is born!
 While shepherds kept their watching
 O'er silent flocks by night,
 Behold throughout the heavens,
 There shown a holy light.

Noche de Paz (Silent Night)

*Noche de paz,
 noche de amor,
 todo duerme en derredor,
 entre los astros que esparcen su luz
 viene anunciando al Niño Jesús.
 Brilla la estrella de paz,
 brilla la estrella de paz.*

arr. Cortez D. Reece

Everlasting Father, Mighty Prince of Peace.
 Mary had a Baby, Sweet Lamb!

arr. Donald McCullough

The shepherds feared and trembled
 When lo, above the earth
 Rang out the angel chorus
 That hailed our Savior's birth.
 Down in a lowly manger
 the humble Christ was born,
 and God sent us salvation
 that blessed Christmas morn.

César Alejandro Carrillo

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

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Program Notes

Our concert opens with a processional antiphon for the New Year. Composed in the thirteenth century, his text is credited to Philip the Chancellor, dated 1236 in a manuscript from St. Gall monastery.

William Byrd, one of the greatest English Renaissance composers, composed two sets of liturgical polyphony works called *Gradualia* for use in private religious ceremonies. The four-voice motet *Alma redemptoris mater*, taken from that collection, celebrates the Virgin Mary. Byrd delays the bass entry until the text "surgere," which dramatically depicts the rising up of the repentant with an ascending melodic phrase.

Johann Hermann Schein is considered one of the first important German composers of the early Baroque era. This five-voice setting of *Vom Himmel Hoch* features the sopranos singing the cantus firmus (tune) in long note values and four voices engaged in counterpoint.

Michael Praetorius, German composer, theorist, and organist, wrote well over 1,000 compositions based on Protestant hymns. This *Vom Himmel Hoch*, one of several arrangements that he made of the chorale, is scored for double choir (SSAT and SATB) and is divided into three parts.

Three Nativity Carols by Stephen Paulus were written for the Dale Warland Singers. Paulus, a Minnesota composer, has composed in many genres and is hailed as "a bright, fluent inventor with a ready lyric gift" (*The New Yorker*).

"Alleluia" from *Brazilian Psalm* was composed in 1941. The composer, who lived in South America for several years, provided both English and

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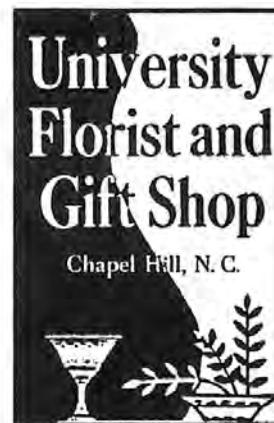
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Portuguese texts. *Brazilian Psalm* was the composer's most popular composition.

The Canada Council and the British Columbia Arts Council for the Phoenix Chamber Choir, Dr. Ramona Luengen, director, commissioned Stephen Chatman's composition *Carols of the Nativity*. The seven carols may be performed *a cappella*, with organ, brass quintet, or orchestra and were published in 2005.

Two spiritual arrangements with contrasting styles offer lovely soprano solo opportunities. *Mary Had a Baby*, arranged by Cortez D. Reece, features a slow, soulful tune. The chorus lends harmonic support and refers to Jesus as the "sweet lamb." Donald McCullough's arrangement of *Go, Tell It on the Mountain* begins with a male chorus singing "go" with staggered entries. A rhythmic ostinato follows and is soon joined by the soloist. The constant syncopations, added percussion, and bright solo line make this a high-energy setting.

The familiar German carol "Silent Night" is presented in an expressive Spanish arrangement by composer César Alejandro Carrillo. Carrillo is considered one of the foremost composers and arrangers in Venezuela.

-Sue Klausmeyer


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Songs from the Pacific Northwest

Due West

Stephen Chatman

1. Train
2. Prairie Lullaby
3. Wasps
4. Sunset
5. Chickadee

It Takes a Village

Joan Szymko

Ye Jaliya-o

Joan Szymko

How Sweet and Fair

Stephen Chatman

1. Go, Lovely Rose
2. To Daffodils

Don Oehler, clarinet

A Magical Machine

Stephen Chatman

Prairie Waters

John Muehleisen

Eat Your Vegetables

John Muehleisen

1. Bounty
2. Aversion to Carrots
3. Rah!

Don Oehler, clarinet

Dryads' Bells

Stephen Chatman

It Will Not Change

Stephen Chatman

1. House of Dreams
2. It Will Not Change
3. In the Wood
4. There Will Be Rest
5. Summer Storm

Matthew McClure, saxophone

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Text and Translations

Due West

1. Train

All aboard! clickety-clack,
Ch'g-a ch'g-a chug.
Engine, coal car,
Dome car, stock car,
Mail car, freight car.

2. Prairie Lullaby

The patchwork quilt has tucked you in,
The swallows come to rest,
A little polish on the moon,
The night falls in the West.

Lilac, mauve and blue,
Prairie orchid, midnight dew,
I rock you gently sweet one,
I love you.

Sweet berry stains smile on your lips,
Deep plums, a sticky red,
The bramble bushes scratched your knees,
Now rest your sleepy head.

The wind delights in bringing hope,
Each breeze a brand new start,

It Takes a Village

It takes a whole village to raise our children.
It takes a whole village to raise one child.
We all every one must share the burden.

Ye Jaliya-O

Ye jaliya-o, Alla le ka jaliya da

Stephen Chatman, poems by Tara Wohlberg

It sways the fields of tender wheat,
And softens bitter hearts.

3. Wasps

Zm zing zang zong
Ouch!

4. Sunset

When the sun sets west,
Feathered shift of sky,
Satin clouds undress,
Heaven's kiss bids the flat light good-bye.

Endless calm, red mist,
Glist'ning golden beams,
Gently they are kissed,
By night's dark melting blaze of dreams.

5. Chickadee

Chickadee flying free,
Come to me.
Chickadee bob in glee,
Care-free double knee bob in glee,
Chickadee fly away.

Joan Szymko

We all every one will share the joy.

*– text by composer
adapted from a West African saying*

Joan Szymko

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How Sweet and Fair**1. Go, Lovely Rose**

Go, lovely rose
 Tell her that wastes 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 uncommended 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!

– Edmund Waller (1606-1687)

A Magical Machine

A spinning machine
 Magical, bright machine
 Magic machine

Prairie Waters

Chatter of birds, two by two,
 Raises a night song, joining a litany
 of running water—sheer waters
 Showing the russet of old stones
 Remembering many rains.

And the long willows drowse on the water
 And sleep from much music;

Stephen Chatman**2. To Daffodils**

Fair daffodils, we weep to see
 You haste away so soon;
 As yet the early-rising sun
 Has not attain'd his noon.
 Stay, stay, until the hasting day
 Has run but to the even-song;
 And, having pray'd together, we
 Will go with you along.
 We have short time to stay, as you,
 We have as short a spring;
 As quick a growth to meet decay,
 As you, or anything.
 We die as your hours do, and dry
 Away, like to the summer's rain;
 Or as the pearls of morning's dew,
 Ne'er to be found again.

– Robert Herrick (1591-1674)

Stephen Chatman

Spinning and bright
 A spinning magic machine
 Flashing, buzzing, humming

– words by Stephen Chatman

John Muehleisen

Joined song of day-end,
 Feathery throats and stony waters,
 In a choir chanting new psalms.

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



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Eat Your Vegetables

1. Bounty

Gardens, bounty,
Gardens are prolific,
Giving much zucchini.
Oh, Ah!
The neighbors close their blinds
And lock their doors.
Oh, Ah!

2. Aversion to Carrots

Bah dee bah dah,
Bah dee bah.
Bohm, bohm, bohm, boh dah.
Chopped, sliced, julienne, diced,
They glisten in honeyed sauce.
Oh yeah!
Chopped, sliced, julienne, diced,
They're beautiful on the plate.
But eating them makes me cross.
I don't like cooked carrots!
Yuk!

It Will Not Change

For texts, see page 19.

John Muehleisen, poem by Joanne Gunnerson

3. Rah!

R-U-T-A-B-A-G-A, Rutabaga!
RAH! RAH! RAH! RAH! RAH! RAH!
Let's give a cheer for the lowly rutabaga
Down on the vegetable chain.
Eat them with vigor,
Out in Winnepega,
On the Canadian plain.

R-U-T-A-B-A-G-A, That sturdy root of mine,
R-U-T-A-B-A-G-A, Exceptional food divine.
RAH! RAH! RAH! RAH! RAH! RAH!
Rhubarb! Rutabaga!

Ooo Rutabaga, Tonight on these we'll dine.
Ooo Rutabaga, Makes dinner mighty fine.
RAH! RAH! RAH! RAH! RAH! RAH!
Rutabaga, Rutabaga, Rutabaga mmm
Ruuuta бага!
Rutabaga! RAH!

Stephen Chatman, poems by Sara Teasdale



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Program Notes

Our concert, *Songs of the Pacific Northwest*, celebrates the music of three outstanding composers – Stephen Chatman, Joan Szymko, and John Muehleisen. Although these three composers have written in various genres, they all have large numbers of choral compositions in their complete works and are internationally recognized for their work with choruses in particular. Guest composer Stephen Chatman, saxophonist Matt McClure, and clarinetist Don Oehler join us for this program of adventurous and amusing musical selections.

Hop on the train as we open the concert with *Due West*, a five-movement musical travelogue, which was commissioned by the Canada Council for the Vancouver Chamber Choir (Jon Washburn, director). With texts by Tara Wohlberg, and imaginative musical snapshots composed by Stephen Chatman, the train whizzes past insects, birds, and western landscapes. *Due West* is a fun, a cappella choral travel narrative.

Stephen Chatman's *How Sweet and Fair*, commissioned in 2001 by the Mount Royal Choral Association for the Mount Royal Youth Choir, Calgary, Alberta, is scored for solo clarinet and chorus. Texts by Edmund Waller and Robert Herrick are clearly set for the chorus in a homophonic style at a moderate pace. The clarinet, rising above the chorus and freely embellishing the tune with trills and rapid scales, maintains its rhythmic independence throughout.

A Magical Machine and *Dryads' Bells* are both "sound pieces" using syllables as building blocks for the compositions. In *A Magical Machine* the short text is broken into syllables which are repeated and represent the machine in motion – spinning, buzzing, flashing, humming. In *Dryads' Bells* there is no text per se, only the dings and dongs of the bells in motion. Rhythmically complex, *Dryads' Bells* was premiered in 1997 at an International Choral Festival held in Powell River, British Columbia.

It Will Not Change was performed for the first time in April 2011 at the University of Michigan at Ann Arbor having been commissioned by the School of Music, Theater and Dance. Texts for the five pieces come from the complete works of Sara Teasdale and accompaniment is provided by solo saxophone. You will notice that more than one size of saxophone is required for the performance – alto saxophone, soprano saxophone, and tenor saxophone.

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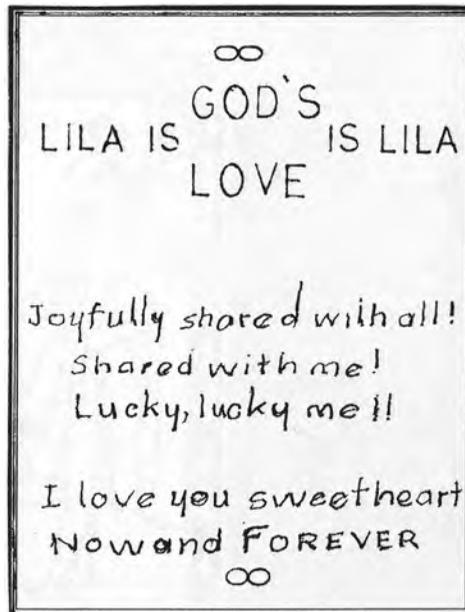
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Joan Szymko (b. 1957) is a composer and conductor living in Seattle, Washington. She studied choral conducting and music education at the University of Illinois (Urbana, 1978). *It Takes a Village* is dedicated to Aurora Chorus in Portland, Oregon. "I've sought to embody the cultural concept behind the proverb – that it is truly ALL the individual parts linked and working together that create and support the whole. The four vocal rhythms in the main portion of the work, each with its own character and function, are essential to creating the unique energy and movement of 'Village.' Only when they are sung together does a truly joyful spirit arise," said Joan Szymko.

Ye Jaliya-o, commissioned by the Central Bucks High School-West Choir in 2007, is in the Mandinka language from West Africa. This short text is really a refrain from an old dance song created by the Jalis. A Jali is a member of a social caste of itinerant master musicians, poets and storytellers. The song praises God for giving to them the art of music.

John Muehleisen studied music at California State University Sacramento (B.M. in Saxophone performance), at the University of Washington (M.M. in Composition), and at Indiana University (D.M.A. in Composition). He served as composer-in-residence and artistic advisor for Seattle-based Opus 7 Vocal Ensemble. His choral composition *Prairie Waters* was commissioned by the Jerome Foundation for the final concert season of the Dale Warland Singers in 2004. The chatter of birds and the sound of running water are the inspiration for this sensuous composition. *Eat Your Vegetables!* is a set of three pieces based on humorous poems about vegetables by Northwest poet Joanne Gunnerson. Commissioned by Opus 7 Vocal Ensemble, Loren Ponten, Artistic Director, *Eat Your Vegetables!* invites dramatic exaggeration from the singers. The clarinetist, the eight-part vocal texture, and the text create a comedic stage piece that is truly a winner with audiences.

–Sue Klausmeyer



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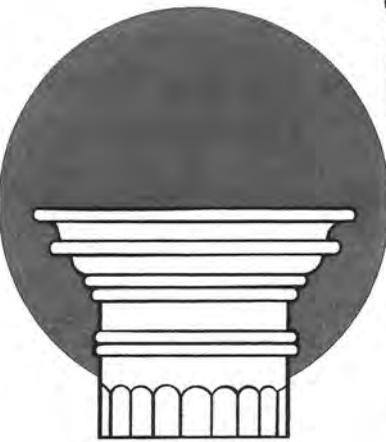
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About the Conductor



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-member *Voices* since the fall of 2000 in choral/orchestral performances. In 2002, she initiated the *Voices* Summer Chorus, which performs lighter musical fare and welcomes singers without audition to enjoy choral singing. In 2006, under the auspices of *Voices*, she formed Cantari, a 22-voice

select vocal ensemble that performs mostly a cappella works spanning six centuries of choral repertoire. And in 2008 she formed the Carolina International Chorale, a summer touring group that has made two European trips, first to Italy (2008) and most recently (2010) to Central Europe (Austria, The Czech Republic, and Hungary).

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

In 2003 she was selected as a conducting fellow for the Chorus America national convention in Kansas City, MO, where she had an opportunity to conduct the Dale Warland Singers and the Kansas City Chorale. In 1997 she received an educational grant from the University of Cincinnati to travel to England to study the music manuscripts of Ralph Vaughan Williams in preparation for a performance and lecture on the composer's choral/orchestra work *Dona Nobis Pacem*. She has performed as a mezzo soprano soloist and choral singer with numerous professional groups. She is frequently called upon as a guest conductor or choral clinician.

Other choral positions have included: Duke University and Duke Divinity School; Capital University in Columbus, Ohio; University of Cincinnati; Worthington Presbyterian Church in Worthington, Ohio; Binkley Baptist Church, Chapel Hill, NC and guest conducting appearances with Musica! in Dayton, Ohio, Women's Voices Chorus in Chapel Hill, and UNC's Carolina Choir.

About the Accompanist

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 Hill.



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Message from the President

What a season we have in store for you! *Voices* will produce beautiful sounds again during our 31st year. We will present holiday music accompanied by everything from harpsichord to steel drums. For the first time, we will offer a matinee (December 17th). In the spring, at Memorial Hall, we will present a program of music composed by Stephen Chatman of Canada, who will be in attendance.

During the season, our chorus will be augmented by a children's chorus and our own ensemble, Cantari. We will also have some wonderful guest soloists. There will be 150 voices on stage at times for your listening pleasure.

Speaking of *Voices*, you have probably noticed our name has changed, we feel for the better. That decision came from the realization we had changed dramatically over the recent years. Our chorus was larger in membership, our performances were grander, and our choral ability under Dr. Sue Klausmeyer, was much improved. We felt we needed a name that helped emphasize who we really were. After a year or so discussing a name change on the Board level, we were lucky enough to have an expert in the branding field volunteer to help us. Jonathan Prinz walked us through a year long process of evaluation. We gathered input from the chorus, Board of Directors, supporters, audiences, and the public. The result of that input confirmed our need to change our name to *Voices*.

Our *Voices* and Cantari concerts this year should provide you with pleasing choral sounds to confirm our vision; to bring the beauty of choral music to our community and beyond. We hope the *Voices* you hear will continue to elicit your support for years to come.

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Bill Kodros



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America the Beautiful Mosaic
Saturday, Jan. 21, 2012, 4 pm
First Presbyterian Church, Durham, NC

Sunday, Jan. 22, 2012, 3 pm
University United Methodist Church, Chapel Hill, NC

Saints and Sinners
Sunday, May 6, 2012, 4 pm
Duke Chapel, Duke University, Durham, NC

\$15 adult, \$5 student/child
Group rates available.

www.womensvoiceschorus.org
wvcinfo@yahoo.com

P.O. Box 2854
Chapel Hill, NC 27515-2854



Founded 1993, Mary Lycan

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Sue Klausmeyer
Conductor/Artistic Director (ex officio)

Carl L. "Chip" Stam – In Memoriam

Carl L. "Chip" Stam (1953 to 2011), served as director of *Voices*, formerly known as the Chapel Hill-Carrboro Community Chorus, for eight years. His inspirational leadership brought many new singers into the group, raising its profile in the community and elevating the quality of performances to a new level. A consummate musician and engaging teacher of both children and adults, Chip was known for his cheerful, fun-loving spirit, his boundless energy and his passion for music of all kinds.

Chip received both his bachelor's and master's degrees from the University of North Carolina at Chapel Hill, where he studied conducting with Lara Hoggard and was a Morehead Scholar. He began directing *Voices* in the fall of 1992 after a decade as director of choral music at the University of Notre Dame.

In a message to singers before his final *Voices* concert in May 2000, Chip wrote: "I am a better person and a better musician because of what this group has added to my life."



Special Thanks

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Rehearsal and board meeting space

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University Baptist Church and University Square
Parking

University United Methodist Church and
UNC Department of Music
Rehearsal and concert space

Chip was a person of faith, serving twice as pastor of worship and music at Chapel Hill Bible Church, once from 1972 to 1981, and again from 1991 to 2000. He left Chapel Hill to become professor of church music and worship at The Southern Baptist Theological Seminary in Louisville, Kentucky, where he was the

founding director of the Institute for Christian Worship. In 2002, he became minister of music and worship at Clifton Baptist Church. Unfortunately, after a courageous battle with cancer, Chip passed away on May 1, 2011. We send our love to Chip's wife of 35 years, Doris, his children Michael, Martin and Clara, his mother Jane Stam Miner, and his siblings Karen, Paul and Billy.

Special thanks to the following sources: *The Chapel Hill News, Raleigh Spectator, The Herald-Sun, Louisville Courier-Journal,*

the Greensboro News-Record, The Gospel Coalition, CarlStam.org, ChurchMusicToday.net, Baptist Press and RaspberryRidge.org.

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