

# 2017-2018



*Cantari* **Handel with Care** November 4, 2017

*Voices* **On A Winter's Night** December 15 & 16, 2017

*Cantari* **à la Française** March 3, 2018

Voices Castles and Cottages May 4, 2018

*Cantari* **Flights of Fancy** May 19, 2018

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The Chapel Hill Chorus

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Thank you for attending this VOICES or Cantari concert. We are dedicated to bringing you wonderful music and to performing it with excellence.

We appreciate your continued support. As you know, ticket sales alone are not sufficient to cover all of the costs associated with our concerts. Thanks to contributions from individuals like you, we can present a wide variety of music - from intimate a cappella motets to large scale works for chorus and orchestra. In all of these efforts, VOICES depends on your generosity.

Please consider taking your support to the next level. Become a VOICES Friend.

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Checks made out to VOICES may be submitted:

- To our donation box on the tickets table at today's concert
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Your gift may be designated to our general fund, to the Sponsor-a-Singer Scholarship Program (\$65 for dues; \$250 for a semester's costs), or to the CARTER FUND for the ENRICHMENT of CHORAL MUSIC (our endowment fund). Donations may be made in the donor's name, anonymously, or in "honor" or "memory" of someone you value, and we gratefully accept matching gifts. Thank you!

Email Development@voiceschapelhill.org for personal attention to your gift. Thank you.

VOICES is a 501 (c) (3) non-profit corporation. Donations are tax-deductible.



# MESSAGE FROM THE CONDUCTOR

Hello and Welcome,

Your attendance at today's concert tells me that you enjoy music. So do these singers – members of VOICES and Cantari. I truly believe that choral music does something very beneficial for the singers. Breathe in, breathe out. It takes the whole person –mind, body and spirit to sing beautifully. It takes training and study. It takes repertoire that touches the soul and inhabits the mind. Breathe in, breathe out.

In a world where many of our social interactions are dominated by email, Facebook or Twitter, I'm happy to meet regularly with some other individuals to enjoy an evening of singing. The social connections one experiences when singing in a choir can play an important role in maintaining good health. Singers regularly tell me that they feel more positive and relaxed after singing a rehearsal than they did on their way to the rehearsal. Breathe in, breathe out.

I've had the privilege of conducting VOICES since 2000 and, during that time, I've literally heard hundreds of singers- and looked at hundreds of new pieces of choral repertoire for the choirs. Our international tours have brought a first-hand global perspective to our concerts and a passion for finding new music. In short, it's always a pleasure to make music with these singers.

Maybe you would like to consider auditioning for our next season. Take a look through our program booklet for a sample of the many



types of music we perform. Come to the concerts and see for yourself the pleasure that the act of singing brings to the lives of our members.

I hope that you will experience some of the excitement we feel for choral singing and that you will enjoy the concert.

Thanks for your support! Dr. Sue T. Klausmeyer, D.M.A. VOICES Conductor and Artistic

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#### Dear Friends,

Unlike most of the talented singers in Voices and Cantari who have a lifetime of music, I came to choral music late, in my mid 50s. I still remember the first rehearsal I attended for the chorus I belonged to in Massachusetts. I thought I was at the center of a glorious performance and I marveled that I had the privilege of becoming part of such sublime music.

Fast forward to a few years ago as I prepared to move to the Triangle to live near my daughter and her family. Before I even began looking at houses, I researched



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choruses – and found Voices. I now experience that same feeling at each rehearsal that I had at that first one. What a thrill to be adding such beauty to the world.

I'm honored to be the current president of our allvolunteer board. The more time I spend as a member of Voices, the more passionate I become about its mission and our community. The board, along with many other members of our choruses, works to support Sue Klausmeyer's musical vision and to make these wonderful performances available to all of you.

Ticket sales, however, pay for only a small part of the cost of producing our concerts. That is why we raise money in a number of ways, including contributions from chorus members and our greater musical family – you. We hope that you've enjoyed today's concert and will consider supporting Voices with a contribution. Information on how to do so is listed elsewhere in this program.

Come out to hear us. Come sing with us. Make a donation. Tell your family, friends, and colleagues about us. And please accept our thank you for all you do to support arts in our community – and to keep us singing!

Jim Paisner, President, Board of Directors, Voices



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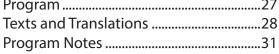
# **2017-18 Season** Sue Klausmeyer, Conductor



19-40 m	WINTER	<b>On a Winter's Night</b> Program
	SPRING	Castles and Cottages Program



# FALL Handel with Care Sue Klausmeyer, Conductor • Performed November 4, 2017 Cantari, Soloists, Strings and Continuo. Featuring "Dixit Dominus" and "My Heart is Inditing" University United Methodist Church, Sanctuary WINTER à la Française Program 27





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Conductor	
Accompanist	40

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# ON A WINTER'S NIGHT

December 15, 2017 at 8:00 pm December 16, 2017 at 3:00 pm Hill Hall at University of North Carolina James and Susan Moeser Auditorium 135 E. Cameron Ave, Chapel Hill



- 1. A Bell
- 2. A Winter Twilight (women)
- 3. The Stars (men)
- 4. Sleighing Song

#### II. Veni, Veni, Emmanuel

In the Bleak Mid-Winter Glow Wintertide See, Amid the Winter's Snow

#### III. The Snow Lay on the Ground

- 1. Hark! The Herald Angels Sing (See page 14 for text. Audience sings on stanza 1 and 3)
- 2. Un Flambeau
- 3. Angels We Have Heard on High (See page 15 for text. Audience sings on stanzas 3 and 4)
- 4. The Snow Lay On The Ground
- 5. Niño lindo
- 6. Silent Night
- 7. Joy to the World

(See pages 15-16 for text. Audience sings on stanza 4)

#### IV. Festival First Nowell

(See pages 15-16 for text. Audience sings on stanzas 1-4)





#### Dan Locklair

#### arr. Michael Trotta

arr. Michael Trotta Eric Whitacre Ola Gjeilo arr. Dan Forrest

#### **Julian Wachner**

#### Dan Forrest

# **Text and Translations**

#### Winter

1. A Bell
Had I the power
To cast a bell that should from some grand tower,
At the first Christmas hour,
Outring, and fling a jubilant message wide,
The forgëd metals should be thus allied:—
No iron Pride,
But soft Humility, and rich-veined Hope

#### 2. A Winter Twilight (women)

Pale beryl sky, with clouds Hued like dove's wing, O'ershadowing the dying day, And whose edge half enshrouds The first fair evening star, Most crystalline by far

#### 3. The Stars (men)

They wait all day unseen by us, unfelt; Patient they bide behind the day's full glare; And we, who watched the dawn when they were there,

Thought we had seen them in the daylight melt, While the slow sun upon the earth-line knelt. Because the teeming sky seemed void and bare, When we explored it through the dazzled air,

#### 4. Sleighing Song

When calm is the night, and the stars shine bright, The sleigh glides smooth and cheerily; And mirth and jest abound, While all is still around, Save the horses' trampling sound, And the horse-bells tinkling merrily. But when the drifting snow in the traveller's face shall blow, And hail is driving drearily, And the wind is shrill and loud,

#### Veni, Veni, Emmanuel

Veni, veni Emmanuel captivum solve Israel, qui gemit in exsilio, privatus Dei Filio. Refrain: Gaude! Gaude! Emmanuel, nascetur pro te Israel! Veni, O Sapientia, quae hic disponis omnia, veni, viam prudentiae ut doceas et gloriae. Veni, veni, Adonai, qui populo in Sinai

#### Dan Locklair

Words by Clinton Scollard (1860-1932)

Cleft from a sunny slope; And there should be White Charity, And silvery Love, that knows not Doubt nor Fear, To make the peal more clear; And then to firmly fix the fine alloy, There should be Joy!

Words by Arlo Bates (1850-1918)

Of all the stars that night enring, Half human in its ray,— What blessed, soothing sense of calm Comes with this twilight,—sovereign balm That takes at last the bitter sting Of day's keen pain away.

Words by Mary Mapes Dodge (1831-1905) We had no thought that there all day they dwelt. Yet were they over us, alive and true, In the vast shades far up above the blue,— The brooding shades beyond our daylight ken,— Serene and patient in their conscious light, Ready to sparkle for our joy again,— The eternal jewels of the short-lived night.

#### Words by John Shaw (1778-1809)

Then no sleigh shall stir abroad, Nor along the beaten road Shall the horse-bells tinkle merrily. But to-night the skies are clear, and we have not to fear That the time should linger wearily; For good-humor has a charm Even winter to disarm, And our cloaks shall wrap us warm, And the bells shall tinkle merrily.

#### arr. Michael Trotta

O come, O come, Emmanuel, and ransom captive Israel, that morns in lonely exile here until the Son of God appear. Refrain: Rejoice! Rejoice! O Israel, to thee shall come Emmanuel! O come, Thou Wisdom, from on high, and order all things far and nigh; to us the path of knowledge show, and teach us in her ways to go. O come, o come, Thou Lord of might, who to thy tribes on Sinai's height legem dedisti vertice in maiestate gloriae. Veni, O lesse virgula, ex hostis tuos ungula, de specu tuos tartari educ et antro barathri. Veni, Clavis Davidica, regna reclude caelica, fac iter tutum superum, et claude vias inferum. Veni, veni O Oriens, solare nos adveniens, noctis depelle nebulas. dirasque mortis tenebras. Veni, veni, Rex Gentium, veni, Redemptor omnium, ut salvas tuos famulos peccati sibi conscios.

#### In the Bleak Mid-Winter

#### After the poem by Christina Rossetti (1830-1894)

In the bleak midwinter, frosty wind made moan, Earth stood hard as iron, water like a stone; Snow had fallen, snow on snow, snow on snow, In the bleak midwinter, long ago. Heaven cannot hold Him, nor earth sustain;

#### Glow

Words by Edward Esch (b. 1970)

Softly falls the winter snow Whispers to the sleeping world below "Winter tide awakes" Morning breaks and sets the Earth aglow In gentle tones of warmest white Proclaim the glory of Aurora's light

#### Wintertide

#### Words by Charles Anthony Silvestri (b. 1965)

Stillness comes when snow is falling, Cov'ring all in solemn white; Lines of grey from hearth-fires rising, Gath'ring all in restful night.

Spirit dwells in deep reflection, Autumn cares to lay aside, Finding signs of new direction

#### See, Amid the Winter's Snow

#### Words by Edward Caswall (1814-1878)

See, amid the winter's snow, Born for us on Earth below, in ancient times did give the law, in cloud, and majesty, and awe. O come, Thou Rod of Jesse's stem, from ev'ry foe deliver them that trust Thy mighty power to save, and give them vict'ry o'er the grave.

O come, Thou Key of David, come, and open wide our heav'nly home, make safe the way that leads on high, that we no more have cause to sigh.

O come, Thou Dayspring from on high, and cheer us by thy drawing nigh; disperse the gloomy clouds of night and death's dark shadow put to flight.

O come, Desire of the nations, bind in one the hearts of all mankind; bid every strife and quarrel cease and fill the world with heaven's peace.

#### arr. Michael Trotta

When He comes to reign. What can I give Him, poor as I am? If I were a shepherd, I would bring a lamb; If I were a Wise Man, I would do my part; Yet what I can I give Him, give my heart.

#### **Eric Whitacre**

Sparrow sings in a clear, clean voice A sweet silver carol for the season born

Radiant wings as the skies rejoice Arise and illuminate the morn Softly falls the morning snow Whispers to the sleeping world below "Glow... Like the softly falling snow" Glow, Glow

#### Ola Gjeilo

In the still of Wintertide. While outside the cold wind blowing, Swirling, restless raw and rime, Here inside a wave is growing, Biding, silent, all in time.

After Winter's meditation Gates of nature burst apart; Comes the Springtime's inspiration, Flowing from the ready heart.

#### **Dan Forrest**

See, the tender Lamb appears, Promised from eternal years. Refrain: Hail, thou ever blessed morn, Hail redemption's happy dawn, Sing through all Jerusalem, Christ is born in Bethlehem.

Lo, within a manger lies He who built the starry skies; He who, throned in height sublime, Sits among the cherubim.

Say, ye holy shepherds, say, What your joyful news today; Wherefore have ye left your sheep On the lonely mountain steep?

#### The Snow Lay on the Ground

#### Hark! The Herald Angels Sing

1. Audience and Choir

Hark! The herald angels sing glory to the newborn King! Peace on earth and mercy mild, God and sinners reconciled! Joyful, all ye nations, rise, join the triumph of the skies; with the' angelic host proclaim Christ is born in Bethlehem! Hark! The herald angels sing glory to the newborn King!

#### Choir Alone

2. Christ, by highest heav'n adored, Christ, the everlasting Lord; late in time behold him come, offspring of the Virgin's womb. Veiled in flesh the Godhead see;

#### Un Flambeau

Un flambeau, Jeannette, Isabelle, Un flambeau, courons au berceau! C'est Jésus, bonnes gens du hameau, Le Christ est né, Marie appelle: Ah! Ah! Que la mère est belle! Ah! Ah! Que l'Enfant est beau!

C'est un tort quand l'Enfant sommeille, C'est un tort de crier si fort, Taisez vous, l'un et l'autre d'abord! Au moindre bruit, Jésus s'éveille, Chut! Chut! II dort à merveille! Chut! Chut! Voyez comme il dort!

Doucement, dans l'étable close, Doucement, venez un moment! Approchez, que Jésus est charmant! Comme il est blanc! Comme il est rose! Do! Do! Que l'Enfant repose! Do! Do! Qu'il rit en dormant! As we watched at dead of night, Lo, we saw a wondrous light: Angels singing 'Peace On Earth' Told us of the Saviour's birth.

Sacred Infant, all divine, What a tender love was Thine, Thus to come from highest bliss Down to such a world as this.

Teach, O teach us, Holy Child, By Thy face so meek and mild, Teach us to resemble Thee, In Thy sweet humility.

#### Julian Wachner

Words by Charles Wesley (1707-1788)

hail th'incarnate Deity. Pleased as man with man to dwell; Jesus, our Emmanuel!

3. Audience and Choir

Hark! The herald angels sing Glory to the newborn King! Audience and Choir Mild he lays his glory by, born that man no more may die, born to raise us from the earth, born to give us second birth. Ris'n with healing in his wings, light and life to all he brings, hail, the Sun of Righteousness! hail, the heav'n born Prince of Peace! Hark! The herald angels sing Glory to the newborn King!

#### Bring a Torch

Bring a torch, Jeanette, Isabelle, Bring a torch to the cradle, run! It is Jesus, good folk of the village, Christ is born and Mary's calling: Ah! Ah! Beautiful is the Mother! Ah! Ah! Beautiful is the Child!

It is wrong when the Child is sleeping It is wrong to talk too loud, Silence, all, as you gather around, Lest your noise should waken Jesus: Hush! Hush! See how fast he slumbers! Hush! Hush! See how fast he sleeps!

Through the doorway softly filing, To his manger bed we come. Torches' glow the Babe discloses, Fair as snow with cheeks like roses! Soft! Soft! See how the Infant slumbers! Soft! Soft! See the Child asleep!

#### **Angels We Have Heard On High**

1. Angels we have heard on high Sweetly singing o'er the plains, And the mountains in reply Echoing their joyous strains.

Refrain: Gloria, in excelsis Deo! Gloria, in excelsis Deo!

2. Shepherds, why this jubilee? Why your joyous strains prolong? What the gladsome tidings be Which inspire your heav'nly song?

#### The Snow Lay on the Ground

The snow lay on the ground, the stars shone bright When Christ our Lord was born on Christmas night. *Venite adoremus Dominum*.

'Twas Mary, daughter pure of holy Anne, That brought into this world the God made man. She laid Him in a stall at Bethlehem The ass and oxen shared the roof with them. *Venite adoremus Dominum*.

#### Niño Lindo

Refrain: Niño lindo, ante time rindo; Niño lindo, eres tú mi Dios.

Esa tu hermosura; ese tu candor, el alma me roba, el alma me roba, me roba el amor.

La vida, bien mío, y el alma también; Teo frezco, gustoso, teo frezco, gustoso, rendido a tus pies.

Adiós, tierno infant, adiós, niño, adiós. Adiós, dulce amante, adiós, dulce amante, Amante, adiós, niño, adios.

#### **Silent Night**

Silent night! Holy night! All is calm, all is bright, 'Round yon virgin, Mother and Child! Holy infant so tender and mild, sleep in heavenly peace!

Silent night! Holy night! Shepherds quake at the sight, Glories stream from heaven afar, Heav'nly hosts sing Alleluia! Christ, the Savior, is born!

#### Joy to the World

Joy to the world, the Lord is come!
 Let earth receive its King;
 Let ev'ry heart prepare him room,
 And heav'n and nature sing, and heav'n and nature sing,
 and heav'n and nature sing.

2. Joy to the earth, the Saviour reigns! Let all their songs employ, While fields and floods, rocks, hills and plains 3. Audience and Choir Come to Bethlehem and see Him whose birth the angels sing; Come, adore on bended knee, Christ the Lord, the newborn King.

4. Audience and Choir See Him in a manger laid, Whom the choirs of angels praise; Mary, Joseph, lend your aid, While our hearts in love we raise.

Saint Joseph, too, was by to tend the Child; To guard him, and protect His mother mild; The angels hovered round, and sang this song, *Venite adoremus Dominum*.

And thus that manger poor became a throne; For he whom Mary bore was God the Son. O come, then, let us join the heav'nly host, To praise the Father, Son, and Holy Ghost. *Venite adoremus Dominum*.

#### **Beautiful Boy**

Beautiful boy, to you I give up; Beautiful boy, you are my God.

That your beauty; that your candor, steals my soul, steals my soul, steals my love.

My good life, and also my soul, I offer you, gladly, offer you, gladly, surrendered at your feet.

Farewell, sweet prince, farewell, boy, farewell farewell, sweet love, farewell, sweet love, love, farewell, boy, farewell.

Silent night! Holy night! Son of God, love's pure light Radiant beams from thy holy face, With the dawn of redeeming grace, Jesus, Lord, at thy birth!

Repeat the sounding joy, repeat the sounding joy, repeat the sounding joy.

3. No more let sin and sorrow growNor thorns infest the ground;He comes to make his blessings flowFar as the curse is found, far as the curse is found, far as the curse is found.

*4. Audience and Choir* He rules the world with truth and grace and makes the nations prove

#### **Festival First Nowell**

1. Audience and Choir The first Nowell 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;

*Refrain: Nowell, Nowell, Nowell, Nowell Born is the King of Israel!* 

2. All Women on Melody They looked up and saw a star, Shining in the east, beyond them far;

# Instrumentalists

Shoko Abe, Piano Jennifer Allen, Oboe

# **Brass Quintet**

Mary Bowden, Trumpet Dennis de Jong, Trumpet John Gallis, French Horn The glories of his righteousness And wonders of his love, and wonders of his love, And wonders, wonders of-- his-- love.

#### **Dan Forrest**

3. *All Men on Melody* And to the earth, it gave great light, And so it continued both day and night;

#### Choir only: Refrain

4. Audience and Choir Then let us all with one accord Sing praises to our Heav'nly Lord, That hath made heav'n and earth of naught, And with his blood mankind hath bought: Nowell, Nowell, Nowell, Nowell. Born is the King of Israel.

Nathan Mason, Percussion Juan Alamo, Timpani

Wes Parker, Trombone Steve Truckenbrod, Tuba

# Thank you, Sue Klausmeyer,

for leading us through 18 seasons of beautiful music as our Artistic Director and Conductor.

On behalf of VOICES and CANTARI, The Board of Directors



# **Program Notes**

Imagine a crisp, winter evening with just a trace of snow swirling about, the scent of pine and cedar lingering in the air, curling tendrils of chimney smoke rising above the roof, and warm layers of wool and cashmere rubbing against your neck and face. Peering through a frost-laced windowpane you see flickering candles encircled with prickly holly and red berries. We, the singers of VOICES, bid you "Welcome to our house. We offer you music, old and new, in celebration of winter and Christmas."

*Winter,* by Dan Locklair, distinguished professor of music at Wake Forest University, is a four-movement work for chorus and piano accompaniment written in 2011. The work was commissioned by the Harvard Glee Club and Radcliffe Choral Society. Michael John Trotta lives in New York City where he works as a full-time composer, conductor, and clinician with choirs throughout the country. His setting of Veni, Veni Emmanuel pairs an 18th century hymn with a medieval antiphon and gives it a contemporary rhythmic drive. In the Bleak Midwinter, also by Trotta, composed for piano, oboe, and chorus, was commissioned by the Louisiana State University Tiger Men's Chorus and Glee Club. Eric Whitacre, a graduate of the Juilliard School of Music, lives in Los Angeles, California, and composed Glow in 2013 for Disneyland's World of Color, Winter Dreams show. Norwegian composer Ola Gjeilo, also a Juilliard graduate, composed Wintertide, an eight-part choral setting of his favorite Norwegian folk melody.

New English lyrics were written by Charles Anthony Silvestri for *Wintertide*. Dan Forrest lives in Ohio where he is an associate editor at Beckenhorst Press. Holy Trinity Lutheran Church of Hickory, NC commissioned him to write *See, Amid the Winter's Snow*. His *Festival First Nowell* was commissioned by Westminster Choir College in 2013.

Julian Wachner, composer of a festive set of carol arrangements called "The Snow Lay on the Ground," was named one of NYC's "10 Imagination-grabbing, Trailblazing Artists of 2014." Born in Los Angeles, California, he has recordings with several companies and was nominated for a Grammy for his Trinity Wall Street Choir's recording of Handel's Israel *in Egypt*. The seven carol arrangements we are performing from "The Snow Lay on the Ground" are scored for various combinations of brass, organ, and choir and they run the gamut from simple a cappella settings of the most familiar ones "Silent Night" and international gems such as "Niño Lindo" to grand festive arrangements for brass and percussion. There is some Hollywood-inspired writing and some surprises to enjoy. Be ready to join in the singing on cue from the conductor. The words are highlighted in your program.

– Sue Klausmeyer





# **Morgan Stanley**

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# **CASTLES AND COTTAGES**

Friday, May 4, 2018 at 8:00 pm University United Methodist Church

Jordan Winslow, soprano Laura Alexander, mezzo-soprano Derek Jackenheimer, tenor Derek Gracey, baritone



George Frideric Handel (1685 - 1769)Handel

The King Shall Rejoice, HWV 260

1. The King shall rejoice

I. Two Coronation Anthems

Zadok the Priest, HWV 258

- 2. Exceeding glad shall he be
- 3. Glory and great worship
- 4. Alleluia

#### **II. A Hymn of Praise**

Te Deum in C Allegro Adagio Allegro

#### **III. A Lovely Evening**

Serenade to Music

**Ralph Vaughan Williams** 

#### **IV. Scottish Songs**

Loch Lomond	arr. Jonathan Quick
O My Luve's Like a Red, Red Rose	René Clausen
Skye Boat Song	arr. Jay Althouse

#### V. American Songs

Shenandoah **Unclouded Day** Polly Wolly Doodle

Joseph Haydn

(1732 - 1809)

(1872 - 1958)

James Erb
arr. Shawn Kirchner
John Leavitt

### **Text and Translations**

#### Zadok the Priest, HWV 258

Zadok the Priest, and Nathan the Prophet anointed Solomon King. And all the people rejoiced, and said:

#### The King Shall Rejoice, HWV 260

The King shall rejoice in thy strength, O Lord! Exceeding glad shall he be of thy salvation. Glory and worship hast thou laid upon him. Thou hast prevented him with the blessings of goodness, and hast set a crown of pure gold upon his head.

#### Te Deum in C

Te Deum laudámus: te Dominum confitémur. Te ætérnum Patrem omnis terra venerátur. Tibi omnes Angeli: tibi cæli et univérsae potestátes. Tibi Chérubim et Séraphim incessábili voce proclámant: Sanctus, Sanctus, Sanctus, Dóminus Deus Sábaoth. Pleni sunt cæli et terra majestátis glóriæ tuæ. Te gloriósus Apostolórum chorus; Te Prophetárum laudábilis númerus; Te Mártyrum candidátus laudat exércitus. Te per orbem terrárum sancta confitétur Ecclésia: Patrem imménsæ majestátis; Venerándum tuum verum et únicum Fílium; Sanctum quoque Paráclitum Spíritum

Tu Rex glóriæ, Christe. Tu Patris sempitérnus es Fílius. Tu ad liberándum susceptúrus hóminem, non horruísti Vírginis úterum. Tu, devícto mortis acúleo, aperuísti credéntibus regna cælórum. Tu ad déxteram Dei sedes, in glória Patris. Judex créderis esse ventúrus. Te ergo quæsumus, tuis fámulis súbveni, quos pretióso sánguine redemísti. Ætérna fac cum sanctis tuis in glória numerári.

Salvum fac pópulum tuum, Dómine, et bénedic hæreditáti tuæ. Et rege eos, et extólle illos usque in ætérnum. Per síngulos dies benedícimus te. Et laudámus nomen tuum in sæculum, et in sæculum sæculi. God save the King! Long live the King! May the King live for ever, Amen, Alleluia.

#### Handel

Handel

The King rejoices in thy might, O Lord: Well may he exult in thy victory Thou dost invest him with majesty and honour Thou dost welcome him with blessings and prosperity And set a crown of fine gold upon his head. Alleluia!

#### 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 Hosts; Heaven and earth are full of the Majesty of Thy Glory. The glorious company of the Apostles praise Thee. The godly 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. Dignáre, Dómine, die isto sine peccáto nos custodíre. Miserére nostri, Dómine, miserére nostri. Fiat misericórdia tua, Dómine, super nos, uemádmodum sperávimus in te. In te, Dómine, sperávi: non confúndar in ætérnum

#### **Serenade to Music**

How sweet the moonlight sleeps upon this bank! Here will we sit and let the sounds of music Creep in our ears: soft stillness and the night Become the touches of sweet harmony. Look, how the floor of heaven Is thick inlaid with patines of bright gold: There's not the smallest orb that thou behold'st But in his motion like an angel sings, Still guiring to the young-eyed cherubins; Such harmony is in immortal souls; But, whilst this muddy vesture of decay Doth grossly close it in, we cannot hear it. Come, ho! and wake Diana with a hymn! With sweetest touches pierce your mistress' ear, And draw her home with music. I am never merry when I hear sweet music.

#### **Loch Lomond**

By yon bonnie banks and yon bonnie braes, Where the sun shines bright on Loch Lomond, Where me and my true love were ever wont to gae, On the bonnie, bonnie banks o' Loch Lomond.

O you'll take the high road and I'll take the low road, And I'll be in Scotland afore ye, But me and my true love will never meet again,

#### O My Luve's Like a Red, Red Rose

O my Luve is like a red, red rose That's newly sprung in June; O my Luve is like the melody That's sweetly played in tune.

As fair art thou, my bonnie lass, So deep in luve am I; That I will luve thee still, my dear, Till all the seas run dry.

#### The Skye Boat Song

Words by Sir Harold Boulton (1859-1935)

Speed, bonnie boat, like a bird on the wing, Onward! the sailors cry; Carry the lad that's born to be King Over the sea to Skye.

Loud the winds howl, loud the waves roar,

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

#### **Ralph Vaughan Williams**

The reason is, your spirits are attentive -The man that hath no music in himself, Nor is not mov'd with concord of sweet sounds, Is fit for treasons, stratagems and spoils; The motions of his spirit are dull as night And his affections dark as Erebus: Let no such man be trusted. Music! hark! It is your music of the house. Methinks it sounds much sweeter than by day. Silence bestows that virtue on it, How many things by season season'd are To their right praise and true perfection! Peace, ho! the moon sleeps with Endymion And would not be awak'd. Soft stillness and the night become the touches of sweet harmony.

#### arr. Jonathan Quick

On the bonnie, bonnie banks of Loch Lomond.

'Twas there that we parted in yon shady glen, On the steep, steep side of Ben Lomond, Where deep in purple hue, the Highland hills we view, And the moon coming out in the gloaming.

#### René Clausen

Till a' the seas gang dry, my dear, And the rocks melt with the sun; And I will love thee still, my dear, While the sands of life shall run.

So fare thee weel, my only luve! And fare thee weel, awhile! And I will come again, my luve, Though it be ten thousand miles.

#### arr. Jay Althouse

Thunderclaps rend the air; Baffled, our foes stand by the shore, Follow they will not dare.

Speed, bonnie boat, like a bird on the wing, Onward! the sailors cry; Carry the lad that's born to be King Over the sea to Skye.

#### Shenandoah

Oh, Shenando', I long to see you And hear your rolling river Oh, Shenando', I long to see you 'Way, we're bound away Across the wide Missouri.

I long to see your smiling valley And hear your rolling river I long to see your smiling valley 'Way, we're bound away Across the wide Missouri.

#### **Unclouded Day**

Oh, they tell me of a home far beyond the skies, Oh, they tell me of a home far away; Oh, they tell me of a home where no storm clouds rise, Oh, they tell me of an unclouded day.

#### Refrain:

Oh, the land of cloudless day, Oh, the land of an unclouded sky, Oh, they tell me of a home where no storm clouds rise, Oh, they tell me of an unclouded day.

Oh, they tell me of a home where my friends have gone,

#### **Polly Wolly Doodle**

Oh, I went down South for to see my Sal Sing Polly wolly doodle all the day My Sal, she is a spunky gal Sing Polly wolly doodle all the day Oh, my Sal, she is a maiden fair Sing Polly wolly doodle all the day With curly eyes and laughing hair Sing Polly wolly doodle all the day

#### Refrain:

Fare thee well, Fare thee well, Fare thee well my fairy fay For I'm going to Lou'siana for to see my Susyanna

Sing Polly wolly doodle all the day

Oh, a grasshopper sittin' on a railroad track Sing Polly wolly doodle all the day A-pickin' his teeth with a carpet tack Sing Polly wolly doodle all the day Oh, I went to bed but it wasn't any use Sing Polly wolly doodle all the day 'Tis sev'n long years since last I see you And hear your rolling river 'Tis sev'n long years since last I see you 'Way, we're bound away Across the wide Missouri.

Oh, Shenando', I long to see you And hear your rolling river Oh, Shenando', I long to see you 'Way, we're bound away Across the wide Missouri.

#### arr. Shawn Kirchner

Oh, they tell me of that land far away, Where the tree of life in eternal bloom Sheds its fragrance through the unclouded day.

Oh, they tell me of a King in His beauty there, And they tell me that mine eyes shall behold Where He sits on the throne that is whiter than snow, In the city that is made of gold.

Oh, they tell me that He smiles on His children there, And His smile drives their sorrows all away; And they tell me that no tears ever come again In that lovely land of unclouded day.

#### John Leavitt

My feet stuck out for a chicken roost Sing Polly wolly doodle all the day

Behind the barn, down on my knees Sing Polly wolly doodle all the day I thought I heard a chicken sneeze (Achoo!) Sing Polly wolly doodle all the day He sneezed so hard with the whoopin' cough Sing Polly wolly doodle all the day He sneezed his head and the tail right off (Achoo!) Sing Polly wolly doodle all the day



# Soloists



Jordan Winslow, soprano, is a native of North Carolina currently living in Greensboro. She received her Bachelor of Music in Vocal Performance from East Carolina University, and received her Master of Music in Vocal Performance from the University of North Carolina at Greensboro. Ms. Winslow's operatic roles include Fiordiligi in *Così Fan Tutte* (Mozart), Lauretta in *Gianni Schicchi* (Puccini), Mrs. Gobineau in *The Medium* (Menotti), Margaret Borden in *Lizzie Borden* (Jack Beeson), Beauty in *Beauty and the Beast* (Giannini), Casilda in *The Gondoliers* (Gilbert & Sullivan), and Sandman in *Hansel and Gretel* (Humperdinck). Along with her participation with the university opera programs, she has also sung with the Amalfi Coast Music and Arts Festival in Italy, Oberlin Conservatory in Italy, Greensboro Opera, Greensboro Light Opera and Song, and "Words & Music" at the Universidad Nacional de Colombia in Bogotá, Colombia. In addition to her operatic performances, Ms. Winslow has been a soloist for numerous oratorio works, including Bach's *Magnificat* as well as Handel's *Messiah* and *Dixit Dominus*. She is a student of internationally renown mezzo- soprano Victoria Livengood.



Mezzo-soprano **Laura Alexander** is a graduate of UNCG (M.M. Voice Performance) and UNC-CH (B.M. Vocal Performance, B.A. Italian). She currently serves as Cantor at Holy Trinity Lutheran Church in Chapel Hill, directing the music program and leading services on organ and piano. Operatic roles include Sesto in *La Clemenza di Tito*, Dritte Dame in *Die Zauberflöte*, Aunt Lou in *Highway #1, USA*, and Hansel in an abridged production of *Hansel and Gretel*. Recent solo engagements include Handel's *Messiah*, Copland's *In the Beginning*, and Mozart's *Missa Brevis in F Major*.



Tenor **Derek Jackenheimer** has been described as one of the Piedmont Triad regions "most gift young singers." This past summer Derek joined the inaugural season of NC Summer Repertory Theatre as Aldolfo Pirelli in Sweeney Todd. He recently debuted with North Carolina Opera as Don Curzio in Le nozze di Figaro, and covered Le Remendado in Greensboro Opera's production of Bizet's Carmen. He received a Masters of Performance at UNC-Greensboro, where he studied with Clara O'Brien. Roles with UNCG Opera Theatre include Chevalier de la Force in Dialogues of the Carmelites, Micah in Carlisle Floyd's Slow Dusk, Old Galileo in Philip Glass' Galileo Galilei, Beast in Gianini's Beauty and the Beast, and Kaspar in Amahl and the Night Visitors. Derek has also performed scenes from The Merry Widow, Pirates of Penzance, Cosi fan tutte, and The Most Happy Fella. Derek's solo orchestral appearances include Mendelssohn's Elijah with Greensboro Oratorio Society, Haydn's Lord Nelson Mass, Mozart's Requiem and Great Mass in C minor, Handel's Messiah, The Here and Now by Christopher Theofanidis with the UNCG Symphony Orchestra, Vaughan-Williams' Serenade to Music, Bruckner's Te Deum, Charpentier's Te Deum, and multiple Bach cantatas. An Ohio native, Derek has also been seen at the Mansfield Renaissance Theatre as Jean Valjean in Les Miserables and Frederick Frankenstein in Young Frankenstein.



**Derek Gracey**, baritone, is originally from central Pennsylvania, but now resides in Greensboro, NC. He received his bachelor's degree in Music Education and Vocal Performance from Mansfield University of Pennsylvania, and completed his master's degree in Vocal Performance from UNCG. His operatic highlights include title roles in *Le nozze di Figaro* (Mozart) and *Galileo Galilei* (Philip Glass), Papageno in *The Magic Flute* (Mozart), and Melchior in *Amahl and the Night Visitors* (Menotti). He has appeared as baritone soloist for numerous concert works including Handel's *Dixit Dominus* and Messiah, Bach's *Cantata Nos. 106 and 131*, Brahm's *Requiem*, and Mendelssohn's *Elijah*. Derek has also performed with Greensboro Opera, Greensboro Light Opera and Song, and "Words & Music" at the Universidad Nacional de Colombia in Bogotá, Colombia.

### Organist



**John Alexander** holds the Bachelor of Arts and Masters of Music degrees in Organ Performance from the University of North Carolina Greensboro, where he studied with Robert Burns King. He received the Artist Diploma at the Cleveland Institute of Music where he studied with Todd Wilson. While there, he received the Henry Fusner prize for outstanding achievement in the organ department. He is currently pursuing the Doctor of Musical Arts in Organ performance at UNCG where he studies organ with André Lash, early keyboard performance with Andrew Willis, and choral conducting with Welborn Young. John currently serves as the Director of Music and Principal Organist at First Presbyterian Church in Greensboro, North Carolina. His duties there include playing for services, working with the graded choral ensembles from age 5 through adult, directing multiple handbell choirs, and administering 3 different concert and worship series.

John has performed in noted locations and festivals including Washington National Cathedral; the Cathedral of St. John the Divine in New York City; the Cathedral of St. Philip in Atlanta, Georgia; the Piccolo Spoleto Festival in Charleston, South Carolina; the Music for a Great Space series in Greensboro, North Carolina; Bruton Parish in Williamsburg, Virginia; and with the Eastern Music Festival Orchestra under the direction of Gerard Schwartz. In 2011, John was invited to premiere a concerto by Robin Dinda as part of the Region IV American Guild of Organists Southeast Regional Convention. This performance can be heard on American Public Media's 'Pipedreams'. John has appeared as an accompanist with numerous choral groups for performances at noted venues such Duke Chapel; St. George's Chapel, Windsor Castle; Worchester Cathedral; Christ Church Cathedral, Oxford; and Westminster Abbey. John has also competed in several national competitions including the Albert Schweitzer Competition; the Arthur Poister Competition; and in the National Young Artists Competition in Organ Performance, sponsored by the AGO.

John is active in the American Guild of Organists, where he is the Sub-Dean and a Past-Dean of the Greater Greensboro chapter, and is also a member of the Royal School of Church Music, Presbyterian Association of Musicians, and Phi Mu Alpha Sinfonia.

### **Program Notes**

Handel composed four anthems for the coronation of King George II and Queen Caroline, personally selecting the texts, perhaps drawing ideas from the coronation of James II in 1685. In addition to the Chapel Royale, he hired a host of singers and instrumentalists for the grand occasion, which took place in Westminster Abbey. "Zadok the Priest" opens the ceremony, and our concert, with a stunning introduction of ascending string arpeggios followed by a blazing entrance by seven-part choir, three trumpets, and timpani. The Old Testament text, adapted from the book of First Kings, is divided into three sections with the choir singing mostly in a homophonic style. Handel's setting of this text has been sung at every coronation since 1727.

"The King Shall Rejoice," text adapted from Psalm 21, is another Coronation Anthem and is divided into four movements, alternating between keys of D and A major, with the exception of the third movement which begins in D but ends with a fugue in the relative minor key, b minor. This dramatic shift is a perfect precursor to the splendid "Alleluia" chorus.

Haydn's Te Deum in C major is dedicated to the Empress Maria Therese, wife of Franz I. A musical dilettante, she was eager to have Haydn write church music for her. The first performance is thought to have been in Eisenstadt, at the home of the Esterhazy family. Lord Nelson and Lady Hamilton visited them in October of 1800. Although no autograph score remains for the Te Deum, a bill for the copying of orchestral parts is extant and is dated October 28, 1800. Haydn also signed a contract for three trumpeters and a timpanist to add to the royal orchestra. The music is divided into three sections: fast, slow, fast. The middle section is in a minor key with chromatic harmonies. The final Allegro concludes with a double fugue on the words *In te Domine speravi*, "I put my trust in you Lord." All three sections are for full chorus without the solo sections Haydn uses in his masses.

Serenade to Music was dedicated to Sir Henry J. Wood in honor of his fifty years as a professional conductor. The premiere took place in Royal Albert Hall on October 5, 1938 with sixteen soloists, orchestra, and Sir Henry conducting. He also made the first recording of Serenade, October 15, 1938, with the BBC Symphony Orchestra and the same 16 soloists. Later, Vaughan made several arrangements for 4 soloists, choir and various instrumental forces. In 1951, Vaughan Williams conducted *Serenade* at the inaugural concert in the new Royal Festival Hall. In 1962, Leonard Bernstein conducted *Serenade* at the opening of the Avery Fisher Hall, New York.

The text is an adaptation from Shakespeare's *The Merchant of Venice*.

#### Scottish Songs

Loch Lomond - This traditional folk song is arranged by Jonathan Quick and features tenor solo, male choir, female choir, mixed choir, and for the finale - a rousing rhythm section comprised of alto, tenor, and bass voices with soprano melody on top.

*O My Luve's Like a Red, Red Rose* - Robert Burns's poem is set for piano, cello, violin and mixed choir by René Clausen of Concordia College. The rich harmonies and sweeping piano lines carry the poetic lines in a 19<sup>th</sup> century style.

*Skye Boat Song* - Known to many as the theme song of the hit TV series "Outlander," *Skye Boat Song* is a Scottish

folk tale that recalls the escape of Bonnie Prince Charlie to the Isle of Skye after his defeat at the Battle of Culloden in 1746. This setting by Jay Althouse features baritone and alto solos and simple, tuneful refrains sung by the choir.

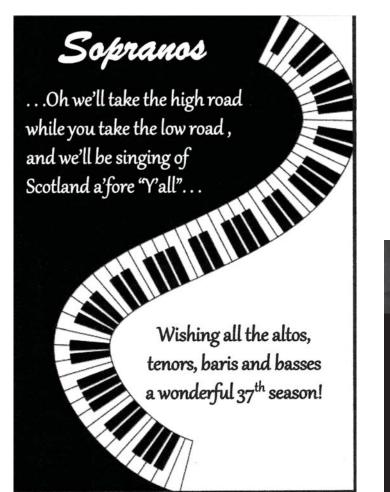
#### American Songs

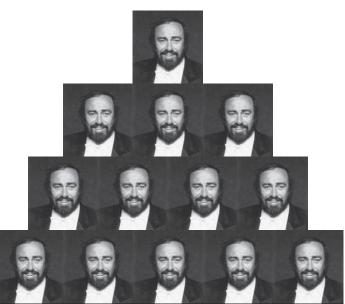
Shenandoah - This beautiful, eight-part, a cappella setting, was dedicated to the University of Richmond Choir, European Tour, 1971, and has been a favorite of choral directors ever since. James Erb was the founding conductor of the Richmond Symphony Chorus and led that choir from 1971 to 2007. He also served as director of Choral Activities at the University of Richmond.

Unclouded Day - This 19<sup>th</sup> century gospel favorite by J.K. Alwood is given a high-spirited arrangement for six-part chorus by Shawn Kirchner, who served as composer-inresidence for the Los Angeles Master Chorale from 2012-2015.

*Polly Wolly Doodle* - A traditional American folksong with humorous, nonsensical text, *Polly Wolly Doodle* is set for violin, piano, and choir. John Leavitt fills his arrangement with energy and humor produced by fiddling, singing, stomping, and clapping.

– Sue Klausmeyer





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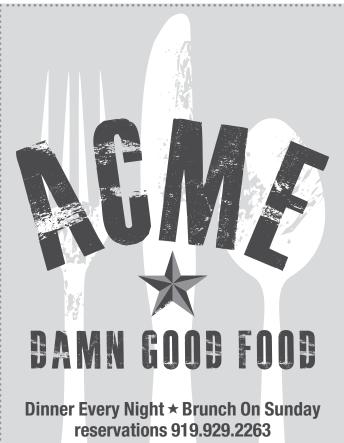
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# À LA FRANÇAISE

Saturday, March 3, 2018 3:00 pm Chapel of the Cross 304 E. Franklin Street, Chapel Hill



I.	From the French Renaissance	Claude Goudimel (1514-1572)
	Psalm 40 Psalm 25	
	Revecy venir du printemps	Claude Le Jeune (1528-01600)
II.	Mass for Double Choir	Frank Martin (1890-1974)
	<ol> <li>Kyrie</li> <li>Gloria</li> <li>Credo</li> <li>Sanctus</li> <li>Agnus Dei</li> </ol>	
III.	Quatre Motets pour le temps de Noël	Francis Poulenc (1899-1963)
	<ol> <li>O magnum mysterium</li> <li>Quem vidistis pastores dicite</li> <li>Videntes Stellam</li> <li>Hodie Christus natus est</li> </ol>	()
IV.	Cantique de Jean Racine	Gabriel Fauré (1845-1924)

# **Text and Translations**

#### Psalm 40

Aprés avoir constanment attendu, de l'eternel la volonté, il s'est tourne de mon costé, et a mon cri au besoin entendu, hors de fançe et d'or dure, et profondeur obscure, d'un gouffre m'a tiré: a mes piés affermis, et au chemin remis, sur un roc asseuré.

J'ay publie tâ justice et presché, voir e sans feindre au cunément: seigneur tu le sais, et comment rein je n'en ay tenu clos ne cache, Ta loyau té constant, ton aide tant piussante, Je declare a chacun: J'an nonce ta bonté et grand fidélité, au milieu du commun.

#### Psalm 25:7-10

Bonus et rectus Dominus propterea docebit peccatores viam suam.

Diriget mansuetos in juditio et docebit humiles viam suam universae via ejus mansuetudo et veritas custodientibus testamentum ejus et testimonia propter nomen tuum parce delicto meo.

#### **Revecy venir du printemps**

Refrain:

Revecy venir du Printans, l'amoureuz' et belle saizon.

Le courant des eaus recherchant, Le canal d'été s'éclaircît: Et la mer calme de ces flots, Amolit le triste courrous: Le Canard s'égay' se plonjant, Et se lave coint dedans l'eau Et la grû' qui fourche son vol, Retraverse l'air et s'en va.

Le Soleil éclaire luizant, d'une plus sereine clairté: Du nuage l'ombre s'enfuit, Qui se ioû' et court et noircît Et foretz et champs et coutaus, Le labeur humain reverdît, Et la prê' decouvre ses fleurs.

De Venus le filz cupidon, L'univers semant de ses trais, De sa flamme va réchaufér. Animaus, qui volet en l'air, Animaus, qui rampet au chams Animaus, qui naget auz eaus.

Ce qui mesmement ne sent pas, Amoureux se fond de plaizir.

Rion aussi nous: et cherchon

#### **Claude Goudimel**

After patiently waiting for the eternal will of God, he turned to my side and he heard my cry of need and out of the deep dark abyss that calls me he pulled me: my feet he made firm and put me on the right path, on a firm rock.

I have announced your justice and proclaimed it even without pretending to anyone, Lord, you know it. And know, I have kept nothing closed or hidden. Your constant loyalty, your help, so powerful, I declare it to everyone. I announce your kindness and great fidelity in the midst of the people.

#### **Claude Goudimel**

Gracious and righteous is the Lord therefore will he teach sinners his way.

Them that are meek shall he guide in judgement and such as are gentle, them shall he teach his way. All the paths of the Lord are mercy and truth unto them who keep his covenant and his testimonies. For thy Name's sake, be merciful unto my sin.

#### **Claude Le Jeune**

Refrain:

Behold the return of Spring, the amorous and fair season

A current of waters that seeks the channel in summer becomes clearer, and the calm sea soothes its waves' sad anger; The duck delights in diving and washes itself gracefully in the water. And the crane that branches so in light recrosses the air and flies away.

The sun shines brightly with a more serene light; the shadow of the cloud, which cavorts and runs and darkens, vanishes; human labor makes forest and fields and slopes green again, and the meadow unveils its flowers.

Cupid, the son of Venus, seeding the universe with his arrows, with his flame will warm animals that fly in the air, animals that crawl in the fields, animals that swim in the seas.

Even those that feel not melt with pleasure, in love. So let us laugh: and let us seek *Les ébas et ieus du Printans Toute chose rit de plaizir: Sélebron la gaye saizon,* 

#### **Mass for Double Choir**

#### Kyrie

Kyrie eleison, Christe eleison Kyrie eleison.

#### Gloria

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex caelestis, Deus Pater omnipotens. Domine fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi suscipe deprecationem nostram. Qui sedes ad dexteram patris miserere nobis. Quoniam tu solus sanctus. Tu solus Dominus. Tu solus Altissimus, Jesu Christe. Cum Sancto Spiritu in gloria Dei Patris. Amen.

#### Credo

Credo in unum Deum, Patrem omnipotentem, Factorem cæli et terræ, Visibilium omnium et invisibilium. Et in unum Dominum lesum Christum, Filium Dei Unigenitum, Et ex Patre natum ante omnia sæcula. Deum de Deo, lumen de lumine, Deum verum de Deo vero, Genitum, non factum, consubstantialem Patri: Per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem Descendit de cælis. Et incarnatus est de Spiritu Sancto Ex Maria Virgine, et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato; Passus, et sepultus est, Et resurrexit tertia die, secundum Scripturas, Et ascendit in cælum, sedet ad dexteram Patris. Et iterum venturus est cum aloria, Iudicare vivos et mortuos,

The frolicking and the games of Spring: everything smiles with pleasure: Let us celebrate the joyful season.

#### **Frank Martin**

Lord have mercy, Christ have mercy Lord have mercy.

Glory be to God on high And in earth peace, goodwill towards men, We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee, for thy great glory O Lord God, heavenly King, God the Father Almighty. O Lord, the only-begotten Son, Jesus Christ; O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us. For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.

I believe in one God, the Father Almighty, maker of heaven and earth, and of all things visible and invisible: And in one Lord Jesus Christ, the only-begotten Son of God, begotten of his Father before all worlds, God of Gods, Light of Light, Very God of very God, begotten, not made, being of one substance with the Father, by whom all things were made: who for us men and for our salvation came down from heaven. And was incarnate by the Holy Ghost of the Virgin Mary, and was made man, and was crucified also for us under Pontius Pilate. He suffered and was buried, and the third day he rose again according to the Scriptures, and ascended into heaven, and sitteth at the right hand of the Father. And he shall come again with glory to judge both the quick and the dead:

Cuius regni non erit finis. Et in Spiritum Sanctum, Dominum et vivificantem: Qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur et conglorificatur: Qui locutus est per prophetas. Et unam, sanctam, catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum, Et vitam venturi sæculi. Amen.

#### Sanctus

Sanctus, sanctus, sanctus, Domine Deus Sabaoth. Pleni sunt coeli et terra gloria tua.

#### Agnus Dei

Agnus Dei, Qui tollis peccata mundi, Dona nobis pacem

#### Quatre Motets pour le temps de Noël

O magnum mysterium, et admirabile sacramentum, ut animalia viderent Dominum natum, jacentem in praesepio! Beata virgo, cujus viscera meruerunt portare Dominum Christum.

Quem vidistis, pastores? dicite, annuntiate nobis in terris quis apparuit? Natum vidimus et choros Angelorum collaudantes Dominum. Dicite quidnam vidistis? et annuntiate Christi nativitatem.

*Videntes stellam Magi, gavisi sunt gaudio magno: et intrantes domum, obtulerunt Domino aurum, thus et myrrham.* 

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

#### **Cantique de Jean Racine**

Verbe égal au Très-Haut, notre unique espérance Jour éternel de la terre et des cieux De la paisible nuit nous rompons le silence: Divin Sauveur, jette sur nous les yeux

Répands sur nous le feu de ta grâce puissante; Que tout l'enfer fuie au son de ta voix; Dissipe le sommeil d'une âme languissante Qui la conduit à l'oubli de tes lois!

Ô Christ! Sois favorable à ce peuple fidèle Pour te bénir maintenant rassemblé; Reçois les chants qu'il offre à ta gloire immortelle Et de tes dons qu'il retourne comblé whose kingdom shall have no end. And I believe in the Holy Ghost, the Lord and giver of life, who proceedeth from the Father and the Son, who with the Father and the Son together is worshipped and glorified, who spake by the Prophets. And I believe in one Catholic and Apostolic Church. I acknowledge one Baptism for the remission of sins. And I look for the Resurrection of the dead, and the life of the world to come. Amen.

Holy, holy, holy, God of power and might. Heaven and earth are full of your glory.

Lamb of God, Who taketh away the sins of the world, Grant us peace.

#### Poulenc

O great mystery, and wonderful sacrament, that animals should see the newborn Lord, lying in a manger! Blessed is the Virgin whose womb was worthy to bear our Lord Christ.

Whom did you see, shepherds? Tell us, who has appeared on earth? We have seen a new born babe, and choirs of Angels praising God together. Proclaim what you have seen, and announce the birth of Christ.

Seeing the star, the wise men were overwhelmed with great joy; and entering the dwelling, they offered to the Lord gold, frankincense, and myrrh.

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.

#### **Gabriel Fauré**

Word of God, one with the Most High, in Whom alone we have our hope, Eternal Day of heaven and earth, We break the silence of the peaceful night; Saviour Divine, cast your eyes upon us!

Pour on us the fire of your powerful grace, That all hell may flee at the sound of your voice; Banish the slumber of a weary soul, That brings forgetfulness of your laws!

O Christ, look with favour upon your faithful people Now gathered here to praise you; Receive their hymns offered to your immortal glory; May they go forth filled with your gifts.

# **Program Notes**

Claude Goudimel's conversion to Protestantism inspired his settings of the Genevan Psalter. Psalm 40, a thoroughly homophonic setting with some syncopations, puts the melody in the top voice. Psalm 25 displays his use of imitative style.

Claude Le Jeune, a court musician living in Paris, was a supporter of the Protestant cause and a major figure in intellectual circles. He composed Psalm settings, Latin church music, instrumental fantasies and secular chansons. *Revecy venir du Printemps* is a well-known example of French chanson which alternates a fivevoice refrain with two, three, and four-voice stanzas.

Frank Martin, the tenth son of a Calvinist pastor, was born in Geneva, Switzerland. Although he showed an aptitude for music from childhood, his family urged him to study mathematics and physics. After two years at the University of Geneva, he turned all of his attention to music, studying piano and composition. For eight years he lived in Zurich, Rome, and Paris during which time he developed his musical skills and personal style.

He received numerous awards in France for his compositions: in 1964 the Grand Prix des Semaines Musicales Internationale de Paris, In 1969 the Grand Prix National du Disque (Prix Arthur Honegger), and in 1973 Membre d'Honneur du Conseil International de la Musique, Paris.

The *Mass for Double Choir* is Martin's only work for unaccompanied choir. In it he displays a unique style incorporating plainsong, Renaissance polyphony, Baroque counterpoint and French Impressionism. It has been called a choral masterwork of the twentieth century. The first four movements were completed in 1922 and the *Agnus Dei* was added in 1926. Interestingly, the composer did not allow the mass to be performed for almost forty years! Franz Brunnert, director of the Bugenhagen Kantorei of Hamburg conducted the premiere in November 1963. Speaking of his reluctance to have the mass performed, Martin said, "I considered it to be a matter between God and myself. I felt that a personal expression of religious belief should remain secret and hidden from public opinion."

Martin's *Mass for Double Choir* contrasts simple flowing melodic lines with towering harmonies, and rhythmic vitality with restrained music. Like Durufle's sacred music, the underlying attraction of plainsong is a salient characteristic of Martin's Mass, although unlike Durufle, no actual Gregorian chant is employed.

The Kyrie opens with a mellifluous alto line. Free-flowing

melodies are exchanged among all eight parts, often sung antiphonally. The Gloria opens quietly, stacking entrances sequentially and then shifts to a new section that changes meter frequently and exudes rhythmic vitality. Martin was guite interested in rhythm and actually taught rhythmic theory at the Jagues-Dalcroze Institute in Geneva. The Credo, the heart of religious doctrine, gives primary attention to clear word setting. The "crucifixus" takes a slow pace with agonizing harmonies. Then the "resurrexit" ascends and leaps from voice to voice. Tenors and basses set a quiet framework in Sanctus, which is marked to be sung "with movement but very calm." The sopranos, followed by the altos, increase the sense of urgency, chanting "Sanctus, Sanctus." After a subdued "benedictus," all stops are pulled on a fortissimo "hosanna." Agnus Dei employs the two choirs more independently, with the second choir maintaining a steady pulse and harmonic chanting while the first choir has a more fluid melodic approach. The choirs come together for a final "dona nobis pacem," and the work ends quietly.

Poulenc offers four miniatures presenting scenes of the nativity. In O magnum mysterium altos, tenors and basses offer a slow homophonic underpinning for a beautifully haunting soprano melody. Quem vidistis pastores dicite pictures the shepherds murmuring (humming) and questioning each other (Whom did you see?) in response to the angel's announcement of the birth of the Christ child. Joy and uncertainty are cleverly portrayed through dynamics and meter changes. Videntes stellam begins and ends in quiet awe, the magi gazing up into the night sky at the star. A crescendo signals their entrance into the stable to offer gifts to the holy family. Hodie Christus natus est expresses joy and exultation at the birth of the Christ Child. "This is the Day!" is music for dancing in the streets and raising a toast!

**Faure's** *Cantique de Jean Racine,* composed in 1865, is one of Faure's most popular works and won him a prestigious prize at the École Niedermeyer in Paris. The work is dedicated to César Franck and exists in two instrumental versions and in this version for voices and organ.

– Sue Klausmeyer



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# FLIGHTS OF FANCY

Saturday, May 19, 2018 7:30 pm Holy Trinity Lutheran Church 300 E. Rosemary Street, Chapel Hill



Leonardo Dreams of His Flying Machir	e Eric Whitacre
Unicornis Captivatur	Ola Gjeilo
Break Away	Dan Locklair
Blues for a Green Boy	Don Macdonald
A Glimmering Girl: "The Song of Wandering Aengus"	David Evan Thomas
Who Can Sail Without the Wind?	Ēriks Ešenvalds
Kiss Me Softly	Luke Mayernik
Who Can Sail Without the Wind?	Dan Forrest
Friends 1. Elevator Music 2. Ripples of Silence 3. Can't Help Moving On	Jeremy Jennings Former Cantari member
The Heart's Reflection	Daniel Elder

# **Text and Translations**

#### Leonardo Dreams of His Flying Machine

Words by Charles Anthony Silvestri

I. Leonardo Dreams of his Flying Machine... Tormented by visions of flight and falling, More wondrous and terrible each than the last, Master Leonardo imagines an engine To carry a man up into the sun...

And as he's dreaming the heavens call him, softly whispering their siren-song: "Leonardo. Leonardo, vieni á volare". ("Leonardo. Leonardo, come fly".)

L'uomo colle sua congiegniate e grandi ale, facciendo forza contro alla resistente aria. (A man with wings large enough and duly connected might learn to overcome the resistance of the air.)

II. Leonardo Dreams of his Flying Machine...

As the candles burn low he paces and writes, Releasing purchased pigeons one by one Into the golden Tuscan sunrise...

And as he dreams, again the calling,

#### Unicornis Captivatur

Unicornis captivatur, aule regum presentatur Venatorum laqueo, Palo serpens est levatus, Medicatur sauciatus Veneno vipereo.

Alleluia canite, agno morienti, Alleluia pangite, alleluia promite Leoni vincenti.

Pellicano vulnerato Vita redit pro peccato nece stratis misera, Phos fenicis est exusta, Concremanturque vetusta Macrocosmi scelera.

Idrus intrat crocodillum, Extis privat, necat illum, vivus inde rediens; Tris diebus dormitavit Leo, quem resuscitavit Basileus rugiens.

#### Break Away!

#### Words by Alicia Carpenter

Break away! Take a taste of the day, take time to find a kind of inner rhyme, inner rhyme that tickles your mind and sends it soaring! So much of life is boring, moments are so meant to be delicious. The very air itself gives voice: "Leonardo. Leonardo, vieni á volare".

("Leonardo. Leonardo, come fly".)

Vicina all'elemento del fuoco...

(Close to the sphere of elemental fire...)

Scratching quill on crumpled paper,

Rete, canna, filo, carta. (Net, cane, thread, paper.)

Images of wing and frame and fabric fastened tightly.

...sulla suprema sottile aria. (...in the highest and rarest atmosphere.)

III. Master Leonardo Da Vinci Dreams of his Flying Machine...

As the midnight watchtower tolls, Over rooftop, street and dome, The triumph of a human being ascending In the dreaming of a mortal man.

Leonardo steels himself, takes one last breath, and leaps...

"Leonardo, Vieni á Volare! Leonardo, Sognare!" ("Leonardo, come fly! Leonardo, Dream!")

#### Ola Gjeilo

The Unicorn is captured, It's presented to the royal court In the hunters' snare; Creeping, it freed itself from the pole; Because it's wounded, it heals itself With the viper's venom.

Sing Alleluia to the dying lamb; Sing Alleluia, cry Alleluia to the victorious Lion.

Life returns to the wounded Pelican After miserable death in its nest for the sins of the world. The Phoenix´ light is burnt out, The ancient sins of the world Are utterly consumed by flame.

The Hydra enters the crocodile, Deprives it of its entrails, kills it, and comes back alive. Three days long the Lion slept till the King Awakened it with a roar.

#### Dan Locklair

Break away! Use your power to choose, fuse your elusive bits of inner music, inner music, honor your dream and send it soaring! Visions are never boring, Dreaming, redeeming a human soul.

#### Eric Whitacre

#### **Blues for a Green Boy**

#### Poem by Allison Girvan

My boy is learning to play guitar. He plays the twelve bar blues. Lord knows he's had enough happen To sing them. Thing is, he sees everything green. Green! Glorious green! The complexion of beginnings! The hue of life!

#### A Glimmering Girl:"The Song of Wandering Aengus"

Words by W. B. Yeats (1865-1939)

I went out to the hazel wood, Because a fire was in my head, And cut and peeled a hazel wand, And hooked a berry to a thread; And when white moths were on the wing, And moth-like stars were flickering out, I dropped the berry in a stream And caught a little silver trout.

When I had laid it on the floor I went to blow the fire a-flame, But something rustled on the floor, And some one called me by my name:

#### Who Can Sail Without the Wind?

Who can sail without the wind? Who can row without oars? Who can leave a parting friend Without shedding tears?

#### **Kiss Me Softly**

поцелуй меня нежно Poh-tsye-lui-tsye mehn-iya nye-zhna

#### Who Can Sail Without the Wind? (see above text)

#### Friends

#### 1. Elevator Music

All I wanna do is ride the elevators, Elevator one then elevator two, All I wanna do is ride the elevators While the stairs are singing of you.

Steps lead up and steps lead down Library stairs go round and round left side up, run right for down past the books for the best stairs around.

And all I wanna do is ride the elevator, up and down and up and down, All I wanna do is ride the elevators,

#### The tint of laughter as it spills out and splashes in a pool of endless hope. The flush of fledgling wisdom. The colour of love. He plays his guitar and smiles. His blues are infected with green.

My boy has got the aqua-marines.

#### David Evan Thomas

It had become a glimmering girl With apple blossom in her hair Who called me by my name and ran And faded through the brightening air.

Though I am old with wandering Through hollow lands and hilly lands, I will find out where she has gone, And kiss her lips and take her hands; And walk among long dappled grass, And pluck till time and times are done The silver apples of the moon, The golden apples of the sun.

#### Ēriks Ešenvalds

I can sail without the wind, I can row without oars, But I can't leave a parting friend Without shedding tears.

#### Luke Mayernik

Kiss me softly, never farewell

# Dan Forrest

#### **Jeremy Jennings**

I might never come home.

I have an actual button, makes the doors go up so we can go through. Do you have a real button? If you press it then you can come too.

But all I wanna do is ride the elevator, ride the elevator, ride the elevator, All I wanna do is ride the elevators, 'till all my friends come home.

#### 2. Ripples of Silence

The silence of a room before a song begins

#### Don Macdonald

before a voice has touched its waiting air is different stillness (I wonder if you can even remember it now)

Once the fibers move to thread a sound together the glassy surface not seen, but felt, becomes apparent because it ripples

It might be only a tiny wave to say hello or say goodbye (we wave hello, we wave goodbye) to smile and say I see you to make a move, to be moved (we have hello, we wave goodbye) or even something more

Notice the silence of a room after the ripples fade holds different stillness something is there beneath the surface-the memory of a wave (this is how friends are made)

#### 3. Can't Help Moving On

Oh, I can't fit twenty friends in one suitcase

#### **The Heart's Reflection**

(paraphrase of Proverbs 27:19)

See the waterfront shine forth See the waterfront resplendent and I can't dodge the bugs when they're falling from the trees and I can't bend time and roll it in a circle and I can't help moving on.

My suitcase lies open time feels shattered and broken when the fireflies flash I'll move on,

But, I can't fit twenty friends in one suitcase and I can't dodge the bugs when they're falling from the trees

and I can't bend time and roll it in a circle and I can't help moving on.

I fall asleep these days sitting in aeroplanes I never feel so safe as when I'm rushing towards the ground Because when I am falling the earth keeps turning under me and the air bears me up as the world turns round.

Oh, I can't fit twenty friends in one suitcase and I can't dodge the bugs when they're falling from the trees and I can't bend time and roll it in a circle and I can't help moving on.

#### **Daniel Elder**

So the heart of humanity To all the earth reflects

# **Program Notes**

The theme of this concert is two-fold: creativity and friendship. I hope you will enjoy these pieces as much as I do. The great artist and inventor Leonardo Da Vinci said: "When once you have tasted flight, you will forever walk the earth with your eyes turned skyward, for there you have been, and there you will always long to return."

Leonardo Dreams of His Flying Machine, Eric Whitacre's extended work for a cappella choir, with text by Charles Anthony Silvestri, alternates between English and Italian as it depicts the inventor's dreams of flying. Both modern and Renaissance musical styles bring the listener into close proximity with the creative process as the drama intensifies. Whitacre calls his piece "an exotic hybrid of old and new." In the end, we experience Leonardo's flying machine lifting off over our heads.

*Unicornis captivator* is another imaginative, dramatic text inspired by a Renaissance musical

style and set for a cappella mixed choir. The 15<sup>th</sup> century Latin text is taken from the Engelberg Codex, belonging to the Engelberg monastery in Switzerland, and describes the capture of a unicorn and its miraculous healing of itself.

*Break Away!* by Dan Locklair features a daring piano accompaniment while the text implores us to leave behind all things boring and taste the excitement inherent in each day.

Blues for a Green Boy, by Don Macdonald, portrays a mother watching her son practice the guitar. She is intrigued by his concentration and she cogitates to his slow blues style, totally in awe of her boy and makes colorful associations with his musical creativity. Blue, Green, Aquamarine.

A Glimmering Girl, poetry by William Butler Yeats, is a lyrical setting that depicts Aengus, a god of love, youth and poetic inspiration in Irish mythology.

Who Can Sail Without The Wind? is a Swedish folk song about saying farewell to friends. I've included musical

settings by Latvian composer Eriks Esenvalds and American composer Dan Forrest.

Kiss Me Softly, by Luke Mayernik, describes the separation between friends or lovers, whether by distance or death.

When Jeremy Jennings, a Cantari baritone, told me that he and his family would be leaving Chapel Hill and moving to the northwest, he followed that sad revelation with, "I'd like to write some music for the choir." Great idea! We met at Café Drvad a couple of times and discussed texts that revolve around serious and humorous moments we both have had with friends. These pieces are a gift from Jeremy to his friends in Cantari.

The Heart's Reflection by Daniel Elder was commissioned by Michael Fuchs for the 2010-11 Westminster Choir College Choir and recorded by the Eric Whitacre Singers in 2011. The composer describes his composition as a musical fantasia with a free-flowing form for a text that honors the spirituality, love, and wonder associated with our closest friendships.

- Sue Klausmeyer

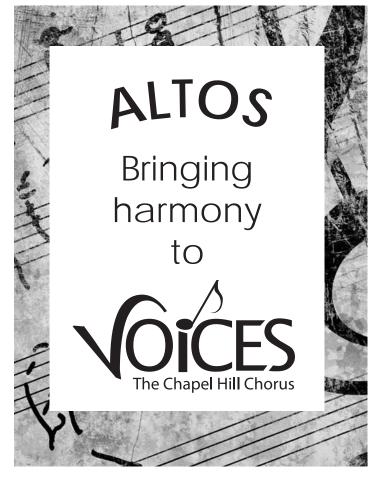


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# **About the Conductor**

#### **Conductor Sue T. Klausmeyer**

is known for her finely crafted programming and vigorous interpretations of modern and classical works. She holds degrees in music from Meredith College, the University of North Carolina at Chapel Hill, Westminster Choir College in Princeton, NJ, where she studied with Joseph Flummerfelt, and the University of Cincinnati College Conservatory of Music



studying conducting with Earl Rivers and John Leman. 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. During that time she initiated the Voices Summer Chorus; Cantari, a VOICES' select vocal ensemble; and the Carolina International Chorale, a summer touring group that has made four European trips – Italy (2008); Central Europe (2010) including Austria, The Czech Republic, and Hungary; Ireland (2014); and Northern Spain (2016).

Dr. Klausmeyer conducts the 60-voice UNC Women's

Glee Club in numerous concerts each semester including a winter tour with the UNC Men's Glee Club. A champion for women's choral music, 2017 marks the tenth year for the Carolina Women's Choral Showcase and food drive which she organized, giving high school girls an opportunity to hear and perform significant works written for women's choirs and to benefit the NC Food Bank. 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 awarded a conducting fellowship by Chorus America and in 1997 she received an educational grant from the University of Cincinnati to travel to England to study music manuscripts of Ralph Vaughan Williams in preparation for a lecture recital 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 for high school, university and church choirs.





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# About the Accompanist

**Shoko Abe** is a sensitive and deeply committed collaborative pianist. A candidate for the Doctorate of Musical Arts degree in collaborative piano at the University of North Texas, she studies with Steven Harlos and Elvia Puccinelli. From 2005-07, she studied piano at Fukushima University with Makoto Nakahata, organ with Hideyuki Kobayashi. In 2006 she received an Excellence of Performance award at the Japan Classical Music Competition. From 2007-11, she studied at the Showa University of Music with On Mitani. She worked as a teaching assistant in music history and chamber music, and graduated with high honors.

Since beginning her focus on chamber music, she has participated in the Upbeat International Music Seminar in Hokkaido since 2008, where she worked with Cellist and UNT Professor Nikola Ruzevic. In Denton, she had a busy schedule of accompanying instrumentalists and vocalists, and playing for choirs and musicals. In 2014,



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weddings, funerals, opera & musical theater, oratorios, cantatas, popular, secular & sacred she served as a rehearsal pianist for the Musical Theater of Denton (MTD) and worked with a choir at Texas Woman's University. Since 2014, she has played piano duets with her husband, Robert Buxton, performing in both the US and Japan. In 2015, the duo was a top prize winner at the Salzburg-Mozart International Chamber Music Competition in Tokyo.



She was the organist at First Presbyterian Church U.S.A. in Gainesville, TX from 2015-17. She moved to Chapel Hill with her husband and cat Max in June 2017. In addition to accompanying VOICES, Ms. Abe currently accompanies the UNC Women's Glee Club and Cantari. She also serves as the Director of Music at Hawfields Presbyterian Church in Mebane, NC.



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