Choral Showcase

2016–17 Season  Saturday 8 April 2017  534th Concert  Dalton Center Recital Hall  8:00 p.m.

COLLEGIATE SINGERS  
Ken Prewitt, Conductor  
Tina Gorter, Accompanist  
Kristina Reiwaldt, Graduate Assistant Conductor  
Joel Snyder, Graduate Assistant Conductor

CANTUS FEMINA  
Dee Gauthier, Conductor  
Maggie Kieckhafer, Accompanist

UNIVERSITY CHORALE  
Kimberly Dunn Adams, Conductor  
Tina Gorter, Accompanist

featuring WMU faculty  
Rhea Olivaccé, Soprano

Williametta Spencer  
b. 1932  
At the Round Earth’s Imagined Corners  
At the round earth’s imagined corners, blow  
Your trumpets, Angels, and arise, arise  
From death, you numberless infinities  
Of souls, and to your scattered bodies go,  
All whom the flood did, and fire shall o’erthrow,  
All whom war, dearth, age, agues, tyrannies,  
Despair, law, chance, hath slain, and you whose eyes,  
Shall behold God, and never taste death’s woe.  
But let them sleep, Lord, and me mourn a space,  
For, if above all these, my sins abound,  
’Tis late to ask abundance of thy grace,  
When we are there; here on this lowly ground,  
Teach me how to repent; for that’s as good  
As if thou hadst seal’d my pardon, with thy blood.

Nathaniel Parks  
b. 1995  
Kyrie  
Lord have mercy on us,  
Christ have mercy on us,  
Lord have mercy on us.

Rhea Olivaccé, Soprano Soloist
György Orbán
b. 1947

Gloria from Mass Number 6
Glory to God in the highest, and peace on earth to men of good will.
We praise Thee, we bless Thee, we adore Thee,
we glorify Thee, we give Thee thanks for Thy great glory,
O Lord God, heavenly King, God the Father Almighty.
O Lord Jesus Christ, only begotten Son, Lord God, Lamb of God, Son of the Father,
Thou who takest away the sins of the world, have mercy on us;
Thou who takest away the sins of the world, receive our prayer.
Thou who sittest at the right hand of the Father, have mercy on us.
For Thou alone art the Holy One,
Thou alone art the Lord,
Thou alone art the Most High,
Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.

Kristina Riewaldt, Conductor

John Leavitt
b. 1956

Festival Sanctus
Holy, Holy, Holy,
Lord God of Hosts.
Full are heaven and earth of thy glory.
Hosanna in the highest

Audrey Snyder
b. 1961

Angus Dei
Lamb of God, who takes away the sins of the world,
have mercy on us.
Lamb of God, who takes away the sins of the world,
grant us peace.

Gustav Holst
1874–1934

“I Love My Love” from Six Choral Folksongs

Joel Snyder, Conductor

CANTUS FEMINA

Francis Poulenc
1899–1963

“Ave Maria” from Dialogues of the Carmelites
Dialogues of the Carmelites is a French opera in three acts completed in 1956. The opera is a fictionalized
version of the story of the Carmelite nuns who were sent to the guillotine in Paris for refusing to renounce
their vocation.
Cynthia Folio  
b. 1954  

At the Edge of Great Quiet  
I. Roads  
This poem...”suggested a kind of resilience in the face of adversity, where the protagonist reaches the end of the road, either literally or figuratively, but finds a way to overcome.”  

II. There Were Suddenly Two Stones  
“...the texture is reduced to sopranos and altos to create two distinct parts that weave in and out of each other, sometimes moving in contrary motion, sometimes in counterpoint, and occasionally in parallel motion.”  

III. On a Day of White Trees  
“...describes a bleak wintry day. The musical depiction is sparse, haunting and literally windy.”  

IV. Out of Wind, Out of Sun  
This “...is the most optimistic poem in that it confirms the work that women do in making art out of the nature that surrounds them--certainly a metaphor for creativity universally.”

Joan Szymko  
b. 1957  

The Peace of Wild Things  
When despair for the world grows in me  
and I wake in the night at the least sound  
in fear of what my life and my children’s lives may be,  
I go and lie down where the wood drake  
rest in his beauty on the water, and the great heron feeds.  
I come into the peace of wild things  
who do not tax their lives with forethought  
of grief. I come into the presence of still water.  
And I feel above me the day-blind stars  
waiting with their light. For a time  
I rest in the grace of the world, and am free.  
–Wendell Berry from Collected Poems

Joni Jensen  
b. 1973  

El Vito  
The vito is a song and dance from Andalusia and St. Vitus is the patron saint of dance. The vito’s character is fierce and flashy.  

I don’t want them to look at me for I blush.  
Single ladies are of gold  
Married ladies are of silver.  
The widows are of copper and the old ones are of tin.  

Don’t look straight at my face for I blush.  
I don’t want you to look at me for I’m going to fall in love.  

A Malaguean lady went to Sevilla to see the bulls.  
And in the middle of the way the Moors captured her.
Traditional American
arr. James Erb

Shenandoah

Josquin des Prez
c.1440–1521

Mille regretz
A thousand regrets at deserting you
and leaving behind your loving face,
I feel so much sadness and such painful distress,
that it seems to me my days will soon dwindle away.

Doug Geers
b. 1968

Mille Regetz (fache amoureuse)
with live electronics

Peteris Vasks
b. 1946

“Nosapi parsapi” from Silent Songs
hurt overhurt
life long day
let you be carried
in a handkerchief green
let you be buried
flowers and roses
then will rise
then you will unhurt yourself

Traditional Spiritual
arr. Moses Hogan

My Soul’s Been Anchored

Sound reinforcement and technology coordinated and set up by Multimedia Arts Technology (MAT) students in the Live Sound Reinforcement class under the direction of Dr. Richard Johnson.

Building emergencies will be indicated by flashing lights and spoken announcement within the seating area. If the notification is for fire, please exit the building immediately. The tornado safe area in Dalton Center is along the lockers in the brick hallway to your left as you exit to the lobby behind you. In any emergency, walk—do not run—to the nearest exit. Please turn off all cell phones and other electronic devices during the performance. Because of legal issues, any video or audio recording of this performance is forbidden without prior consent from the School of Music. Thank you for your cooperation.

This program and other select concert recordings are available for sale through the Western Sound Studio — 269-387-4720.