



VOCAL CHAMBER MUSIC RECITAL

Hilary Apfelstadt, guest conductor

August 6, 2021 - 7 p.m.

MEMORIAL CHAPEL

This program recognizes how we emerge from darkness and pain back into light, which is appropriate given our pandemic experiences since March 2020.

Jauchzet dem Herrn Heinrich Schütz (1585 - 1672)
Lauren Braden, soprano; Anna Caplan, alto;
Elias Berezin, tenor; Connor Licharz, bass

Alleluia Elaine Hagenberg (b. 1979)

Missa Brevis Ruth Watson Henderson (b. 1932)
(Hosanna and Benedictus)

Threads of Joy Tim Brent (b. 1975) and Amanda Quist (b. 1976)
Journey Schaubhut and Susana de la Pena, soprano soloists

My spirit sang all day Gerald Finzi (1901 - 1956)

Bonjour, Mon Coeur Orlando di Lasso (B. circa 1530 - 1594)
Lauren Breden, Journey Schaubhut, Susanna de la Pena - sopranos;
Anna Caplan, Elizabeth Snelling - altos;
Lorenzo Murillo, Elias Berezin - tenors;
Zachary Krug, Connor Licharz - basses

Grandmother Moon Eleanor Daley (b. 1957)

The Road Home Nancy Wertsch (birthdate unknown)
Adrienne Pedrotti, soprano soloist

PROGRAM NOTES

Jauchzet dem Herrn Heinrich Schütz (1585 - 1672)

This setting of Psalm 100 by Schütz, published in his *Psalmen Davids* 1619, is called an echo Psalm. It is written for double choir. The echo effects throughout the work are typical of Venetian polychoral style. It is rhythmically buoyant in honor of the text which is a psalm of praise to the Lord. We are using a quartet for Choir 2 in this performance.

Psalm 100 and Doxology
Jauchzet dem Herren, alle Welt;
Dienet dem Herren mit Freuden.
Kommet vor sein Angesicht mit Frohlocken.
Erkennet daß der Herre Gott ist:
Er hat uns gemacht und nicht wir selbst;
Zu seinem Volk und zu Schafen seiner Weide.
Gehet zu seinen Toren ein mit Danken,
Zu seinen Vorhöfen mit Loben.
Danket ihm, lobet, lobet seinem Namen;
Denn der Herr ist freundlich
Und seine Gnade währet ewig,
Und seine Wahrheit für und für.
Ehre sei dem Vater und dem Sohn
Und auch dem Heiligen Geiste.
Wie es war im Anfang jetzt und immerdar,
Und von Ewigkeit zu Ewigkeit, Amen.
Exult in the Lord, entire world;
Serve the Lord with gladness.
Come before His presence with rejoicing.
Know that the Lord is God:
He has made us and not we ourselves;
To be His people and the sheep of His pasture.
Go into His gates with thanksgiving,
And into His courts with praise.
Give thanks to Him, praise, praise His name;
For the Lord is gracious,
And His mercy endures forever,
And His truth for eternity.
Glory be to the Father and to the Son
And also to the Holy Spirit.
As it was in the beginning, is now and always,
And forever and ever. Amen.

Alleluia

Elaine Hagenberg (b. 1979)

All shall be Amen and Alleluia.
We shall rest and we shall see.
We shall see and we shall know.
We shall know and we shall love.
Behold our end which is no end.

By St. Augustine (354 - 430)

American composer Elaine Hagenberg has gained a reputation for writing accessible choral music which has been selected for performances at multiple choral festivals, as well as at conferences of the American Choral Directors Association. She has over 50 commissions to her credit and publishes with multiple companies. In the opening section, the music is rhythmically propelled by the use of 7/8 time, and the melodic material moves from voice to voice, exulting the spirit of “alleluia!” A contrasting lyrical B section includes the text of the last 4 lines of the poem, and then the opening A section returns, with variations, to complete the work. The key changes propel the motion forward. This is a joyful, ebullient piece.

Missa Brevis
(Hosanna and Benedictus)

Ruth Watson Henderson (b. 1932)

The Missa Brevis was the composer’s first major work for SATB chorus, written while she was the rehearsal accompanist for the Elmer Iseler Singers, one of Canada’s few profession choirs. The idea of the a cappella Missa Brevis came to her as a work specifically for the group which excelled in a cappella repertoire. The Missa Brevis remains one of her best-known works in the Canadian choral repertoire. Mrs. Henderson went on to play for several other well-known choirs, including the Toronto Children’s Chorus, for whom she wrote many treble pieces during her 29 years with them. She still lives in Toronto and continues to play the piano for her own pleasure and that of the residents in her retirement home.

(Apfelstadt, H. I Didn’t Want It to Be Boring: Conversations about Ruth Watson Henderson’s Life and Music. Toronto: Prism Publishers, 2017.)

From the six-movement work, we are singing two sections this evening. The spirited “Hosanna” tosses a short melodic pattern among the voices, building to a dramatic climax. The “Benedictus” is hauntingly beautiful. In triple meter, it uses the bass line hemiola (stretched three over two bars) as its foundation. Above that is a countermelody sung by the altos, with the tenors and sopranos singing the main melody in turn. It is calm and peaceful, strongly symbolizing the sense of blessing the

text conveys. With a return to the buoyant “Hosanna,” the music returns to it exuberant spirit.

Threads of Joy Tim Brent (b. 1975) and Amanda Quist (b. 1976)

Journey Schaubhut and Susana de la Pena, soprano soloists

I have noticed joy,
how it threads below
the darkness.
Have you seen it too?
And have you heard it,
how it speaks
the unspeakable,
the bliss?

A kind of silence, a light
beneath pain.
Have you noticed?
It rises like fingers
And then -- look!
It presses through.

Laura Foley

From the co-composer, Amanda Quist, via email to the conductor, received July 26, 2021:

The poem ... really spoke to me in the way that sometimes we face difficulties, but there’s always a little thread of light within us, and I loved how the poem reflected on that. We began with the melody when writing the piece and wanted it to reflect the idea of rising from the dark. It was important to us that the piece start with the sound of a single voice or a small group, and slowly unfold into a moment of light, and then back again to a place of “settled-ness” at the end ... We tried to create a sound that’s always rising and building, and then resolving tension. The harmonic choices we made very much reflect our musical upbringing – Tim and I both started out as jazz singers, and fell in love with that idiom, as well as the gospel and classical choral music. I think our harmonic choices deliberately reflect that, and we tried to use harmonic motion that reminds us of the sounds that bring us joy.

Laura Foley is the author of seven poetry collections. Her poems have won numerous awards, and national recognition—read frequently by Garrison Keillor on The Writers Almanac and appearing in Ted Kooser’s American Life in Poetry. Laura lives with her wife, Clara Gimenez, among the hills of Vermont. <http://www.laurafoley.net>

My spirit sang all day Gerald Finzi (1901 - 1956)
Adrienne Pedrotti, soprano; Brandon Harris, alto; Andrew Swartchick,
tenor; Audrey Giglen, bass

Born in England in 1901, the reclusive and introspective composer Gerald Finzi lived only 55 years, dying before his time from leukemia. During his brief life, he dedicated himself to music. Much of his time

was spent composing, attending concerts, lecturing, collecting music, and befriending the likes of Gustav Holst and Ralph Vaughan Williams. His output includes orchestral and choral music as well as many solo songs and essays. He shows a brilliance in the way he sets words by finding the essence of the text without the need for over-embellishment (indeed, much of his vocal music is primarily set syllabically). My Spirit Sang All Day is from a set of seven part-song settings of poetry by Robert Bridges (1844-1930) and is an ecstatic declaration of the joy wrought by love.

- Matthew D. Oltman

Poet Robert Bridges was a British medical doctor who was Poet Laureate from 1913 - 1930, when he died.

Bonjour, Mon Coeur
(sung in French)
(B. circa 1530 - 1594)

Orlando di Lasso

Hail, my heart
Hail, my heart;
hail, my sweet life;
hail, my eye;
hail, my dear friend.
Hail, oh hail, my beauty,
my sweetheart;
hail, my sweet one,

my love,
my sweet spring,
my delicate new flower,
my sweet pleasure,
my gentle little dove,
my sparrow, my turtledove!
Hail, my sweet rebel.

Grandmother Moon

Eleanor Daley (b. 1957)

Grandmother Moon is “a piece of so-called art music with references to First Nations culture. Musically, the piece is a mostly homophonic setting of text featuring repeated melodic and harmonic ideas that result in a clear form. As she does in most of her choral pieces, Daley uses a variety of meters to match text stress. She is also meticulous about expressive markings, employing articulation, dynamic and tempo indications that allow the music to flow without becoming pedantic. Thick texture and use of low bass pitches add to the richness timbre of the music. The text is by a Mi’kmaq poet, Mary Louise Martin, whose writing references the spirit of “grandmother moon” as though the moon were human: “she looks into and beyond my soul.” This line forms a refrain which Daley sets with a repeating motif. Mi’kmaq people settled in Nova Scotia, hence the distinctly Canadian element of this text. The only Mi’kmaq word in the poem is “We’lalin” which means “thank you” (not “welcome” as the cover page suggests). The composer told me this in a personal communication in 2014 (N.D.)”

(Notes from a book chapter by Hilary Apfelstadt on Canadian repertoire in Teaching Music Through Performance in Choir, v. 5, Chicago: GIA Publications, 2019).

Poet Mary Louise Martin was born in 1956 in Florida and was raised in Massachusetts. She moved to Nova Scotia in the 1970’s to study at Teacher’s College (Truro) and the Nova Scotia College of Art and Design (NSCAD) in Halifax. A member of the Mi’kmaq Millbrook NS Band, she now lives on the west coast.

The Road Home

Stephen Paulus (1949 - 2014)

In the Spring of 2001 I received a commission from the Dale Warland Singers to write a short “folk” type choral arrangement. I had discovered a tune in a folk song book called “The Lone Wild Bird.” I fell in love with it, made a short recording and asked my good friend and colleague, Michael Dennis Browne to write new words for this tune. The tune is taken from The Southern Harmony Songbook” of 1835. It is pentatonic and that is part of its attraction. Pentatonic scales have been extant for centuries and are prevalent in almost all musical cultures throughout the world. They are universal. Michael crafted three verses and gave it the title “The Road Home.” He writes so eloquently about “returning” and “coming home” after being lost or wandering. Again, this is another universal theme and it has resonated well with choirs around the world ... It is just more evidence that often the most powerful and beautiful message is often a simple one. (Stephen Paulus, May 2013)
<https://stephenpaulus.com/blogs/news/17806884-work-story-the-road-home>

It Was a Lover and His Lass

Nancy Wertsch (birthdate unknown)

Shakespeare Suite, movement I

The Shakespeare Suite was premiered in 1996 by the New York Virtuoso Singers. The three poems chosen by the composer “all reflect youth, love, and springtime. The music is meant to evoke the amorous thoughts and feelings of young lovers in Shakespeare’s England. “It was a love and his lass” is a musical picture of a pair of happy young lovers’ meanderings through the lush green countryside and enjoying the warmth of a spring day. It is obvious that these two are a part of the total flowering of spring. (Notes from the score, published by G. Schirmer, 1996

ENSEMBLE MEMBERS

Soprano

Susanna de la Pena
Adrienne Pedrotti
Journey Shaubhut

Alto

Lauren Breden
Anna Caplan
Brandon Harris
Elizabeth Snelling

Tenor

Elias Berezin
Lorenzo Murillo
Andrew Swatchick

Bass

Audrey Louise Gilgen
Zach Krug
Connor Licharz

About the Conductor

Hilary Apfelsadt is Professor Emerita of Choral Studies at the University of Toronto where she held the Elmer Iseler Chair in Conducting. In 2013, she received the Inaugural Teaching Excellence Award from the Faculty of Music. While in Toronto, she was also artistic director of Exultate Chamber Singers, a semi-professional ensemble, from 2013 - 2018. In September 2020, she was appointed Interim Executive Director of the American Choral Directors Association (ACDA), the largest professional choral organization in North America.

A native Canadian, she holds degrees in choral music education from the University of Toronto, the University of Illinois at Urbana-Champaign, and the University of Wisconsin-Madison. She received her Associate Diploma (ARCT) in piano from the Royal Conservatory of Music in Toronto. Her teaching experiences range from public school to community ensembles to church choirs, and with all ages, pre-school through adult. She taught in Canada for five years prior to embarking on doctoral studies, after which she became a faculty member at the University of North Carolina-Greensboro from 1983 - 1993. Following that, she taught at the Ohio State University from 1993 – 2010 where she was Director of Choral Activities and Associate Director of the School of Music from 2008 - 2010.

Hilary Apfelsadt has led university choirs in performances at national and regional conferences of the American Choral Directors Association (ACDA), at state and region music education events, and at Podium, the national professional conference of Choral Canada. She has guest conducted numerous honors choruses and festivals through the U.S. and Canada, including more than 35 all-state high school choirs. She directed the 2014 National Youth Choir of Canada, and has conducted choral festivals internationally, in the UK, Austria, Italy, Switzerland, and Cuba. She has conducted the Mormon Tabernacle Choir in live broadcast and appeared at Lincoln Center and Carnegie Hall multiple times. She is a frequent adjudicator, clinician, and masterclass conductor.

During her career, Dr. Apfelsadt has mentored many young conductors. She has advised almost 90 graduate conducting majors, many of whom hold significant teaching and church positions. A former national president of ACDA (2007 – 2009), she served for many years on the Editorial Board for the ACDA Choral Journal. She is a prolific author, having written many articles on choral pedagogy and repertoire, and leadership among conductors, as well as chapters of several books including *Wisdom, Wit and Will: Women Choral Conductors on their Art* (GIA Publications, 2009) and *Conducting Successful Women's Choirs* (GIA, 2012). She is co-editor of *Teaching Music through Performance in Choir*, v.5, published by GIA (2019), and a contributing author to Volume 4 of the same series. Her book on the life and work of Canadian composer Ruth Watson Henderson, *I Didn't Want It To be Boring* (Toronto: Prism Publishers, 2017) won Choral Canada's award for Outstanding Choral Publication in 2018. She has also been honored with several leadership awards from the NC-ACDA chapter, the Central Region of ACDA, and Choirs Ontario.

UNIVERSITY OF REDLANDS SCHOOL OF MUSIC LAND ACKNOWLEDGEMENT

We are gathered on the land of the Serrano and Cahuilla peoples, and we acknowledge the important contributions of this community, their elders both past and present, as well as future generations. The University of Redlands School of Music is committed to continuing to learn about the land we inhabit, the people who have been displaced from this land, and building community with its original caretakers.

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