



The Music Department Presents

Skidmore College Community Chorus

Pacem

Ralph Vaughan Williams' *Dona Nobis Pacem*

and

Antonio Vivaldi's *Gloria*

Andrew Burger, Conductor

Patte Hadfield, Collaborative Pianist

Thursday, April 25th, 7:00 PM

Arthur Zankel Music Center

Helen Filene Ladd Concert Hall

Program

Gloria

Antonio Vivaldi (1678-1741)

- I. Gloria in excelsis
- II. Et in terra pax
- III. Laudamus te
Naomi Wagner, soprano, Rhea Fitzpatrick, mezzo
soprano
- IV. Gratias agimus tibi
- V. Prompter magnam gloriam
- VI. Domine Deus
Jessica Byers, soprano
- VII. Domine fili unigenite
- VIII. Domine Deus, Agnus Dei
Rhea Fitzpatrick, mezzo soprano
- IX. Qui tollis, suscipe
- X. Qui Sedes
- XI. Quoniam tu solus sanctus
- XII. Cum sancto spiritu

Dona Nobis Pacem

Ralph Vaughan Williams
(1872-1958)

- I. Agnus Dei
Maggie Besthoff, soprano
- II. Beat! Beat! Drums!
- III. Reconciliation
Naomi Wagner, soprano, Jessica Byers,
soprano
- IV. Dirge for Two Veterans
- V. The Angel of Death has Been Abroad
- VI. O Man, Greatly Beloved
Arielle Lam, contralto, Maggie Besthoff,
soprano
Kris Graesser, baritone, Maggie Besthoff,
soprano

Text and Translations

GLORIA

Gloria in excelsis Deo.

Glory be to God on high,

Et in terra pax hominibus bonae voluntatis.

and on earth peace, good will towards men.

Laudamus te. Benedicimus te.

We praise thee, we bless thee,

Adoramus te. Glorificamus te.

we worship thee, we glorify thee,

Gratias agimus tibi

we give thanks to thee

Propter magnam gloriam tuam.

for thy great glory,

Domine Deus, Rex caelestis, Deus Pater omnipotens.
Almighty.

Lord God, heavenly King, God the Father

Domine Fili unigenite, Jesu Christe.

Lord, the only-begotten Son, Jesus Christ.

Domine Deus, Agnus Dei, Filius Patris.

Lord God, Lamb of God, Son of the Father.

Qui tollis peccata mundi, miserere nobis.
mercy

That takest away the sins of the world, have

Qui tollis peccata mundi, suscipe deprecationem nostram.

upon us... receive our prayer.

Qui sedes ad dexteram Patris,

Thou that sittest at the right hand of God the
Father,

miserere nobis.

have mercy upon us.

Quoniam tu solus Sanctus.

For thou only art holy;

Tu solus Dominus. Tu solus Altissimus, Jesu Christe.

thou only art the Lord; thou only, O Christ,

Cum Sancto Spiritu, in gloria Dei Patris.
Father.

With the Holy Ghost, in the glory of God the

Amen

Amen

DONA NOBIS PACEM

I. (from the Latin Mass)

Agnus Dei, qui tollis peccata mundi, dona nobis pacem.
(Lamb of God, that taketh away the sin of the world, grant us peace.)

II. (Walt Whitman, from "Beat! Beat! Drums!" 1861)

Beat! beat! drums! – blow! bugles! blow!
Through the windows – through the doors – burst like a ruthless force,
Into the solemn church, and scatter the congregation,
Into the school where the scholar is studying;
Leave not the bridegroom quiet – no happiness must he have now with his bride,
Nor the peaceful farmer any peace, ploughing his field, or gathering in his grain,
So fierce you whirr and pound you drums – so shrill you bugles blow.
Beat! beat! drums! – blow! bugles! blow!
Over the traffic of cities – over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses? No sleepers must sleep in those beds,
No bargainers' bargains by day – no brokers or speculators – would they continue?
Would the talkers be talking? Would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the judge?
Then rattle quicker, heavier drums – you bugles wilder blow.
Beat! beat! drums! – blow! bugles! blow!
Make no parley – stop for no expostulation,
Mind not the timid – mind not the weeper or prayer,
Mind not the old man beseeching the young man,
Let not the child's voice be heard, nor the mother's entreaties,
Make even the trestles to shake the dead where they lie awaiting the hearses,
So strong you thump O terrible drums – so loud you bugles blow.

III. Reconciliation (Walt Whitman, from Leaves of Grass, 1867)

Word over all, beautiful as the sky,
Beautiful that war and all its deeds of carnage must in time be utterly lost,
That the hands of the sisters Death and Night incessantly, softly, wash again and ever again this soiled world;
For my enemy is dead, a man divine as myself is dead,
I look where he lies white-faced and still in the coffin – I draw near,
Bend down and touch lightly with my lips the white face in the coffin.

IV. Dirge for Two Veterans (Walt Whitman, from Leaves of Grass, 1891)

The last sunbeam
Lightly falls from the finished Sabbath,
On the pavement here, and there beyond it is looking
Down a new-made double grave.

Lo, the moon ascending,
Up from the east the silvery round moon,
Beautiful over the house-tops, ghastly, phantom moon,
Immense and silent moon.

I see a sad procession,
And I hear the sound of coming full-keyed bugles,
All the channels of the city streets they're flooding
As with voices and with tears.

I hear the great drums pounding,
And the small drums steady whirring,
And every blow of the great convulsive drums
Strikes me through and through.

For the son is brought with the father,
In the foremost ranks of the fierce assault they fell,
Two veterans, son and father, dropped together,
And the double grave awaits them.

Now nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o'er the pavement quite has faded,
And the strong dead-march enwraps me.

In the eastern sky up-buoying,
The sorrowful vast phantom moves illumined,
'Tis some mother's large transparent face,
In heaven brighter growing.

O strong dead-march you please me!
O moon immense with your silvery face you soothe me!
O my soldiers twain! O my veterans passing to burial!
What I have I also give you.

The moon gives you light,
And the bugles and the drums give you music,
And my heart, O my soldiers, my veterans,
My heart gives you love.

V. (John Bright, from his speech in the House of Commons, February 23, 1855)

The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one as of old ... to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.

Dona nobis pacem.

(Jeremiah 8:15-22)

We looked for peace, but no good came; and for a time of health, and behold trouble! The snorting of his horses was heard from Dan; the whole land trembled at the sound of the neighing of his strong ones; for they are come, and have devoured the land ... and those that dwell therein ... The harvest is past, the summer is ended, and we are not saved ... Is there no balm in Gilead?; is there no physician there? Why then is not the health of the daughter of my people recovered?

VI. (a scriptural montage)
(Daniel 10:19)

O man greatly beloved, fear not, peace be unto thee, be strong, yea, be strong.
(Haggai 2:9)

The glory of this latter house shall be greater than of the former ... and in this place will I give peace.
(from Micah 4:3, Leviticus 26:6, Psalms 85:10 and 118:19, Isaiah 43:9 and 56:18-22, Luke 2:14)

Nation shall not lift up a sword against nation, neither shall they learn war any more.
And none shall make them afraid, neither shall the sword go through their land.
Mercy and truth are met together; righteousness and peace have kissed each other.
Truth shall spring out of the earth, and righteousness shall look down from heaven.
Open to me the gates of righteousness, I will go into them.
Let all the nations be gathered together, and let the people be assembled;
and let them hear and say, it is the truth.
And it shall come, that I will gather all nations and tongues.
And they shall come and see my glory. And I will set a sign among them,
and they shall declare my glory among the nations.
For as the new heavens and the new earth, which I will make, shall remain before me,
so shall your seed and your name remain for ever.
Glory to God in the highest, and on earth peace, good-will toward men.
Dona nobis pacem.

Program Notes

Antonio Vivaldi (1678-1741) composed the Gloria around 1715 for the choir of the Ospedale Della Pietà. Despite its mass appeal today, it was largely unknown until 1939, where it was revived as part of a week of concerts dedicated to Vivaldi in Siena. The work represents a significant maturity in Vivaldi's output and the emerging late Italian Baroque style, and has become a cornerstone of choral repertoire for church, community, and collegiate ensembles. The work contains a wide array of moods and textures, from the joyous opening chorus to the contrasting chromatic and expressive second movement. This pattern of alternating contrasting movements is common for the period, and the highly stylized rhythmic motives across the work are widely derived not only from traditional mass settings but from the court dances and overtures of the time.

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Dona Nobis Pacem was composed by English composer Ralph Vaughan Williams (1872-1958) in 1936, and was written as a personal plea for peace by referring to recent wars during the growing years of a new one. The text is taken from the traditional Latin mass and the Bible, though only used for about half the work, in combination with three poems by Walt Whitman and a quote from a famous House of Commons speech by John Bright during the Crimean War. The work is scored for soloists, chorus, and orchestra, and although widely performed with full orchestra, the chamber version was also arranged by the composer.

At the heart of this work are the poems by Whitman. The distinctive verse, with powerful language and potent alliteration highlight the brutality of war not only for those who take part in it, but for all those disrupted by it. Whitman's poetry was an inspiration to Vaughan Williams throughout his life, and here, almost in anticipation of Benjamin Britten's War Requiem (1960), the bold collection of texts are the framework for the sonic intensity of the music. Beat! Beat! Drums! and Dirge for Two Veterans are graphic texts, describing in the second movement war bursting into the doors and windows of communities, and the dirge for the father and son "dropped together", in "sad procession" to their "new-made double grave" in the fourth movement. Between them, Reconciliation, a somber cry for the drums and bugles to end, while the "hands of the sisters Death and Night incessantly softly wash again and ever again..."

These central movements confirm that the work has the characteristics of a Requiem. However, *Dona nobis pacem* is also concerned with the living and their future aspirations. Thus Bright's memorable words, 'The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings', constitute an explicit reference to the growing fears of the mid-1930s. At this stage it was still possible to express optimism, however; so Vaughan Williams sounds out a joyful Gloria in the closing bars. Yet even now there remains a certain supplication, since the soprano continues to sing a final 'Dona nobis pacem' beyond the final chords of the chorus. The recognition that these prophetic visions had not yet come to pass was shortly to be driven home with a ferocity no-one could have anticipated. This is no period piece, however, and the prayer which concludes this visionary masterpiece retains its urgency to this day.

Special Thanks to the faculty and staff of the Skidmore Music department and Zankel Operations team,
especially Dr. Sylvia Stoner-Hawkins, Dr. Casey Gray, Frank Moscovitz, and Vicki Tremper.
Dan Foster and Patte Hadfield.
And the Saratoga community.

Upcoming Events

Skidmore in Concert:
String Ensembles
Friday, April 26, 4:00pm

Skidmore in Concert:
Concert Band
Sunday, April 28, 1:00pm

Skidmore in Concert:
Orchestra
Monday, April 29, 7:00pm

Skidmore in Concert:
Global Music Showcase
Saturday, April 27,
4:00pm

Skidmore in Concert:
Guitar Ensemble
Sunday, April 28, 4:00pm

Skidmore College Community Chorus

SOPRANO

Ava Accorsi '27
Maggie Besthoff '24
Jessica Byers '24
Madison Chamberlain*
Sadie Coullianos '27
Ellen Green
Christine McDonald
Dorothy Phillips
Abigail Scifres '26
Carolyn Scott '24
Cate Spaulding '24
Kiley Stoops
Naomi Wagner '26

ALTO

Ava Bardovill '27
Jean Bave Kerwin
Teri Blasko
Katie Capelli
Mao (Martha) Chen
Pam Fabry
Rhea Fitzpatrick '25
Lorelei Heuer '25
Katie Hooper
Amy Jiang '26
Scarlett Judson '27
Milly Koh
Bella Legata '26
Kathleen McLaren
Jillian Reilly*
Teresa Rockwell
Carol Schupp Star
Sara Torrey

TENOR

Dan Foster**
Ben Harris '27
Alec Hicks*
Arielle Lam '25
Ben Lowder '26
Pamela Paparella
Xavier Reyes*

BASS

William Brearly
Henry Burke*
Luke Charlston-Camp '26
Phil Drum
Kris Graesser*
Nicky Kallman '26
Liam McCarty '27
Nickolas Swanson '25

Guest Faculty**
Guest Artist*

CHAMBER ORCHESTRA

Violin 1

Michael Emery
Jessica Belflower

Violin 2

Josh Rodriguez
Brooke Vincent

Viola

Stephani Emery
Adam Warner

Cello

Jameson Platte

Bass

Luke Baker

Oboe

Jacqueline Burk

Trumpet

Eric Latini