

**Skidmore College
Community Chorus
Vocal Chamber Ensemble**

Present

**Choral Music for the
Human Spirit**

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Vocal Chamber Ensemble**

Present

Choral Music for the Human Spirit

Andrew Burger, Conductor
Patte Hadfield, Collaborative Pianist
Skidmore String Faculty

Thursday, November 30, 2023 7:00 pm

Helene Filene Ladd Concert Hall
Arthur Zankel Music Center
Skidmore College Department of Music

Vocal Chamber Ensemble

Good-Will to Men and Peace on
Earth

Dobrinka Tabakova
(b. 1980)

Magnificat

Arvo Pärt (b.
1935)

College Community Chorus

Requiem

Herbert Howells
(1892-1983)

- I. Salvator Mundi (O
Saviour of the world)
- II. Psalm 23 (The Lord is
my shepherd)
- III. Requiem Aeternam (I)
- IV. Psalm 121 (I will lift up
mine eyes unto the
hills)
- V. Requiem Aeternam (II)
- VI. I Heard a Voice from
Heaven

Johnny Mulcahy, baritone, Maggie Besthoff, soprano, and solo
group, members of VCE

To the Hands

Caroline Shaw (b. 1982)

- I. Prelude
- II. In Medio (In the Midst)
- III. Her Beacon-Hands
Beckons
- IV. Ever Ever Ever
- V. Litany of the Displaced
- VI. I Will Hold You

Dark Night of the Soul

Ola Gjeilo (b. 1978)

Jessica Byers, soprano

College Community Chorus

Soprano

Ava Accorsi '27
Maggie Besthoff '24
Catherine Brienza '27
Jessica Byers '24
Barbara Chellis
Gwendolyn Clark '25
Sadie Coullianos '27
Susan Crua
Skyler Dee '27
Qiyue (Annie) Fan '27
Natalie Goeks '27
Ellen Green
Frances Gustafson
Lily Lack
Mary Marcolin
Christine McDonald
Jane Rose
Abigail Scifres '26
Hannah Schlosberg '26
Kiley Stoops
Mary Timmons '25
Naomi Wagner '26
Abigail Walters '24

Alto

Lisa Aronson
Jean Bave Kerwin
Teri Blasko
Katie Capelli
Mao (Martha) Chen
Susan Cohen
Emmanuelle Donaldson '27
Pam Fabry
Rhea Fitzpatrick '25
Maya Ghose '26
Lorelei Heuer '25
Katie Hooper
Caroline Liakeas '25
Kathleen McLaren
Sue Parry
Jillian Reilly*
Carol Schupp Star
Kathleen Slezak
Mary Ellen Toomey
Sara Torrey
Katsy Weber '23

Tenor

Florence Biancardo
Mitch Cohen
Dan Foster**
Ben Harris '27
Alec Hicks*
Jacqui Hopely Monkell*
Marlene O'Donnell
Pamela Paparella
Tim Young

Bass

Henry Burke*
Kris Graesser*
Daniel Huh '26
Steve Kurdziolek '24
Liam McCarty '27
Tom Hopely Monkell*
Johnny Mulcahy '24
Ben Rodis '25
Nickolas Swanson '25

Vocal Chamber Ensemble

Soprano

Maggie Besthoff
Jessica Byers
Naomi Wagner

Alto

Maya Ghose
Jillian Reilly*
Mary Timmons

Tenor

Alec Hicks*
Jacqui Hopely Monkell*
Ruskin Nohe-Moren

Bass

Tom Hopely Monkell*
Johnny Mulcahy

Faculty String Quintet

Michael Emery, Violin I
Amanda Brin, Violin II
Stephani Emery, Viola
Jameson Platte, Cello
Luke Baker, Double Bass

Text and Translations

Good-will to Men, and Peace on Earth (2018) Dobrinka Tabakova
[The Cornish Song Book, Heavenly Sound, Ralph Dunstan c. 1840]

Behold a lucid Light appears, Which brightens all the eastern sky, Hark, Hark what sounds salute our ears, All glory be to God on high.	“Good-will to men, and peace on Earth” The Heav’nly Choirs united cry, At the Divine Redeemer’s birth; And glory be to God on high.	Let mortals catch the sacred flame, Till round the world the son shall fly, Which sounds the Great Redeemer’s Name And glory be to God on high.
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Magnificat (1989) Arvo Pärt

Magnificat anima mea Dominum; et exsultavit spiritus meus in Deo salutari meo, quia respexit humilitatem ancillae suae; Ecce enim ex hoc beatam me dicent omnes generationes. quia fecit mihi magna, qui potens est, et sanctum nomen eius, Et misericordia eius a progenie in progenies timentibus eum. Fecit potentiam in brachio suo; dispersit superbos mente cordis sui; deposuit potentes de sede, et exaltavit humiles; esurientes implevit bonis et divites dimisit inanes. Suscepit Israel puerum suum, recordatus misericordiae suae, sicut locutus est ad patres nostros, Abraham et semini eius in saecula	My soul doth magnify the Lord. And my spirit hath rejoiced in God my Saviour. For he hath regarded: the lowliness of his handmaiden: For behold, from henceforth: all generations shall call me blessed. For he that is mighty hath magnified me: and holy is his Name. And his mercy is on them that fear him: throughout all generations. He hath shewed strength with his arm: he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seat: and hath exalted the humble and meek. He hath filled the hungry with good things: and the rich he hath sent empty away. He remembering his mercy hath holpen his servant Israel: As he promised to our forefathers, Abraham and his seed for ever.
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Requiem (1936) Herbert Howells

Salvator Mundi

O saviour of the world, who by thy cross and thy precious
blood has redeemed us, save us and help us, we humbly beseech thee, O Lord.

Psalm 23

The Lord is my shepherd: therefore can I lack nothing.
He shall feed me in a green pasture: and lead me forth beside the waters of comfort.
He shall convert my soul: and bring me forth in the paths of righteousness, for his name's sake.

Yea, though I walk in the valley of the shadow of death, I will
fear no evil: thy rod and thy staff comfort me.

Thou shalt prepare a table before me against them that
trouble me: thou hast anointed my head with oil, and my cup shall be full.
But thy loving-kindness and mercy shall follow me all the
days of my life: and I will dwell in the house of the Lord for ever.

Requiem aeternam (I)

Requiem aeternam dona eis.

Et lux perpetua luceat eis.

Requiem aeternam dona eis, Domine.

Rest eternal grant unto them.

And may light perpetual shine upon
them.

Rest eternal grant unto them, O Lord.

Psalm 121

I will lift up mine eyes unto the hills: from whence cometh my help.

My help cometh even from the Lord: who hath made heaven and earth.

He will not suffer thy foot to be moved: and he that keepeth thee will not sleep.

Behold, he that keepeth Israel: shall neither slumber nor sleep.

The Lord himself is thy keeper:

he is thy defence upon thy right hand.

So that the sun shall not burn thee by day: neither the moon by night.

The Lord shall preserve thee from all evil: yea, it is even he that shall keep thy soul.

The Lord shall preserve thy going out, and thy coming in: from this time forth and for
evermore.

Requiem aeternam (II)

I Heard a Voice from Heaven

[Revelation 14:13]

I heard a voice from heaven saying unto me, Write, from
henceforth blessed are the dead which die in the Lord:
even so saith the Spirit; for they rest from their labours.

To the Hands (2016) Caroline Shaw

I. Prelude

[no text]

II. in medio / in the midst

[text from Buxtehude's *Ad manus* — Zechariah 13:6 — adapted by Caroline Shaw, with
the addition of *in medio manuum nostrarum* ("in the midst of our hands")]

quid sunt plagae istae
quid sunt plagae istae
in medio manuum tuarum in medio
quid sunt plagae istae
quid sunt plagae istae
in medio manuum nostrarum

what are those wounds
what are those wounds
in the midst of your hands in the midst
what are those wounds
what are those wounds
in the midst of our hands

III. Her beacon-hand beckons

[text by CS, responding to the 1883 sonnet "The New Colossus" by Emma Lazarus, which was mounted on the pedestal of the Statue of Liberty in 1903]

Her beacon-hand beckons: give...

give to me.

those yearning to breathe free tempest-tossed they cannot see what lies beyond the olive tree whose branch was lost amid the pleas for mercy, mercy,

give. give to me.

your tired fighters fleeing flying from the...

from the. from. let them.

I will be your refuge.

I will be your refuge.

I will be. I will be.

we will be. we will.

IV. Ever ever ever

[text by CS — the final line, in caverna, is from Buxtehude's *Ad latus* — the line from the Song of Songs, in *foraminibus petrae*, in caverna maceriae, or "in the clefts of the rock, in the hollow of the cliff"]

Ever ever ever.

in the window sills or the beveled edges.

of the aging wooden frames that hold old photographs

hands folded. folded gently in her lap.

ever ever in the crevices

the never-ending efforts

of the grandmother's tendons tending to her bread and empty chairs

left for Elijahs, where are they now

...in caverna in caverna

V. Litany of the Displaced

The choir speaks global figures of internal displacement, sourced from the Internal Displacement Monitoring Centre (<http://www.internal-displacement.org/global-figures> — accessed 01/03/2016). The numbers spoken are the numbers of internally displaced persons by country, in ascending order. These are people, some of whom may have legal refugee status, who have been displaced within their own country due to armed conflict, situations of generalized violence or violations of human rights.

VI. I will hold you

[text by CS — The final line is a reprise from the Zechariah text]

I would hold you

I would hold you ever ever will I hold you ever ever will I enfold you

in medio
in medio manuum tuarum

Dark Night of the Soul (2010) Ola Gjeilo

[From St. John of the Cross' (1542-1592) poem *Dark Night of the Soul*]

One dark night	In darkness, and secure	On that glad night
Fired with love's urgent	By the secret ladder,	In secret, for no one saw
longings	disguised	me
– ah, the sheer grace! –	– ah, the sheer grace! –	Nor did I look at anything
I went out unseen	In darkness and	With no other light or
My house being now all	concealment	guide
stilled	My house being now all	Than the one that burned
	stilled	In my heart

Program Notes

Internationally renowned and award winning Bulgarian-British composer Dobrinka Tabakova has received commissions from the Royal Philharmonic Society, BBC Radio 3, Cheltenham Music Festival, Britten Sinfonia, Three Choirs Festival, Wigmore Hall and the PRS for Music Foundation's first UK New Music Biennial in 2014 among many others. Tabakova was commissioned to write ***Good-will to Men, and Peace on Earth*** by the *BBC Music Magazine* in 2018, and it has since been recorded by acclaimed chamber ensembles including VOCES8 and Apollo 5. Following in the folk-music collecting tradition of previous generations of English composers, her take on this traditional carol is a blend of old and new styles, embracing chorales of grounded parallel fifths juxtaposed with polyphony of layered melodies and texts.

Arvo Pärt set this ***Magnificat*** in 1989 in his signature and distinctive tintinnabuli technique. Of the style, his wife Nora says the following: “The concept of tintinnabuli was born from a deeply rooted desire for an extremely reduced sound world which could not be measured... By the end the listening attention is utterly focused. At the point after the music has faded away it is particularly remarkable to hear your breath, your heartbeat, the lighting or the air conditioning system, for example.” Length and repetition within the work establish a sense of timelessness or a continual present; the use of drones reinforce this effect. Ultimately, this style is rooted in chants and minimalism both of scoring and performance. The drones and typically stepwise motions of moving lines create a mystical space characteristic of nearly all of Pärt’s choral works.

Herbert Howells ***Requiem*** was originally composed in 1936 following the death of his son to polio, the piece was reworked later as a cantata for chorus and orchestra named *Hymnus Paradisi*. After much pleading from his publisher, the piece was then restored in its original version for Chorus and ad. libitum

keyboard in 1980/81. Howells reputation as a master of choral composition is on full display throughout the piece and specifically exemplifies twentieth century English romanticism, with complex additive harmonies and dense layered scoring. The piece is varied in this way from movement to movement, where the chorus has many combinations of four part, six part, and eight part polyphony; in addition to sections of semi-chorus and solos with choral accompaniment. While called a Requiem, the form of this work textually is unlike transitional requiems in many ways. Obviously, most of the movements are in English, the choice for sacred music of England since the Protestant reformation. Secondly, Howells chose to set Psalms and other prayers rather than most of the order of worship of the requiem mass, including only the "Requiem Aeternam".

Internationally renowned ensemble The Crossing commissioned *To the Hands* as a response to *Ad manus* from Dieterich Buxtehude's 17th century masterpiece, *Membra Jesu Nostri*. *To the Hands* begins inside the 17th century sound of Buxtehude. It expands and colors and breaks this language, as the piece's core considerations, of the suffering of those around the world seeking refuge, and of our role and responsibility in these global and local crises, gradually come into focus.

The prelude turns the tune of *Ad manus* into a wordless plainchant melody, punctured later by the strings' introduction of an unsettling pattern. The second movement fragments Buxtehude's choral setting of the central question, "quid sunt plagae istae in medio manuum tuarum," or "what are these wounds in the midst of your hands." It settles finally on an inversion of the question, so that we reflect, "What are these wounds in the midst of our hands?" The text that follows in the third movement is a riff on Emma Lazarus' sonnet *The New Colossus*, famous for its engraving at the base of the Statue of Liberty. While third movement operates in broad strokes from a distance, the fourth zooms in on the map so far that we see a more intimate scene. This simple image melts into a meditation on the words in *caverna* from the Song of Solomon, found in Buxtehude's fourth section, *Ad latus*. In the fifth movement the harmony is passed around from one string instrument to another, overlapping only briefly, while numerical figures are spoken by the choir. These are global figures of internally displaced persons, by country, sourced from the Internal Displacement Monitoring Centre (IDMC) data reported in May 2015 (accessed on 20/03/2016 at www.internal-displacement.org). Sometimes data is the cruelest and most honest poetry. The sixth and final movement unfolds the words in *caverna* into the tumbling and comforting promise of "ever ever" — "ever ever will I hold you, ever ever will I enfold you". They could be the words of Christ, or of a parent or friend or lover, or even of a nation.

Notes, Caroline Shaw, 2016

Dark Night of the Soul was written in 2010 and premiered by the Phoenix Chorale with Ola Gjeilo himself at the piano and was commissioned by publisher and friend Gunilla Luboff in memory of choral legend Norman Luboff. The text is pulled from three stanzas of the poem by St. John of the Cross, and the music reflects that work's colorful and passionate spirituality and mysticism.

Gjeilo, himself a gifted pianist, crafted the piano part of this work as near to equal to the chorus as could be done. Long piano interludes help to break up the form of the piece into three large sections, with the chorus even accompanying the piano at times. The opening stanza features a sweeping yet disjointed meter, $\frac{7}{8}$, as string and piano ostinato accompany the choruses long lines of the melody. The second stanza section, itself broken into small parts, sees tenors and basses beginning a new theme, which then transitions to a dramatic chorale above the piano's many solo passages. And the third stanza sees a return of the opening material, now with two halves of the chorus trading melody lines and rhythmic ostinatos. The combination of chorus, strings, and piano together make for a warm and organic sound quality, which Gjeilo's works are often credited for, and the music gives a depth of text painting to the already stirring source text.

Special Thanks to the faculty and staff of the Skidmore Music department,
And especially Dr. Sylvia Stoner-Hawkins, Dr. Casey Gray, Frank Moscovitz,
and Vicki Tremper.

Steven Rosenberry, Dan Foster, and Patte Hadfield.
And the Saratoga community.

Skidmore in Concert

Skidmore Orchestra

Friday, December 1, 7:00pm

Senior Voice Recital: Jessica Byers

Saturday, December 2, 4:00pm

Small Jazz Ensembles

Saturday, December 2, 7:00pm

Concert Band

Sunday, December 3, 1:00pm

String Ensembles

Sunday, December 3, 4:00pm

Big Band

Monday, December 4, 7:00pm

Guitar Ensemble

Tuesday, December 5, 7:00pm

Global Music Showcase

Wednesday, December 6, 7:00pm