



THE COLLEGE MUSIC SOCIETY

FIFTY-THIRD NATIONAL CONFERENCE

CMS Composers' Concert

Works for Mixed Chorus

FEATURING:

CONCORDIA UNIVERSITY—ST. PAUL CHRISTUS CHORUS
KANTOREI CHAMBER CHOIR
MAGNUM CHORUM
THE SINGERS—MINNESOTA CHORAL ARTISTS
NATIONAL LUTHERAN CHOIR
NORTHWESTERN COLLEGE CHOIR
THE ORATORIO SOCIETY OF MINNESOTA
UNIVERSITY OF CENTRAL OKLAHOMA CONCERT CHORALE
UNIVERSITY OF MINNESOTA SINGERS

Friday, September 24, 2010

8:00 p.m.

St. Olaf Catholic Church

215 South 8th Street

Minneapolis, Minnesota

NORTHWESTERN COLLEGE CHOIR

TIMOTHY SAWYER, CONDUCTOR

TBA, PIANO

TBA, OBOE

O Magnum Mysterium Chris M. Owenby (Georgia State University)

I have always been intrigued by this evocative text and the fact that many composers have set it, most notably Palestrina, Victoria, Poulenc, and Lauridsen. The birth of Christ is a wonderful mystery and I believe that the author of this text did a marvelous job in representing this. My setting has an ABA' structure. I sought to evoke the mystery of Christ's birth by avoiding any cadence in the first few measures of the piece. This particular chord progression occurs precisely four times in the piece, two of which cadence on a C-Major chord. A solo soprano, representing the Virgin Mary, marks the beginning of the B section, which is a haunting contrast to the material in section A, primarily because the voices are in the lower tessitura. A climax on the words "Dominum Christum" marks the transition to A' where the Soprano and Alto voices joyfully proclaim the Hebrew word "Hallelujah." It is my hope that listener will reflect on the marvelous gift of Christ and what he was sent to accomplish for humankind.

*O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum natum,
jacentem in praesepeio!
Beata Virgo, cujus viscera
meruerunt portare
Dominum Christum.
Alleluia.*

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

Trees David M. De Lyser (University of Portland)

"Trees" was originally commissioned and premiered by the Boulder, Colorado-based Rocky Mountain Chorale. The work uses Joyce Kilmer's famous poem of the same name as its text. The music makes frequent use of a rhythmic, bright, Lydian melody to express the joy of the poem. A chorale-like middle section conveys the reverence for nature and humbleness of the poet.

*I think that I shall never see
A poem lovely as a tree.
A tree whose hungry mouth is pressed
Against the sweet earth's flowing breast;
A tree that looks at God all day,
And lifts her leafy arms to pray;
A tree that may in summer wear
A nest of robins in her hair;
Poems are made by fools like me,
But only God can make a tree.
— Alfred Joyce Kilmer (1886–1918)*

NATIONAL LUTHERAN CHOIR

DAVID CHERWIEN, CONDUCTOR

O Sacrum Convivium Jason Bahr (Florida Gulf Coast University)

My setting of this sacred text is contemplation on Christ's sacrifice as demonstrated in the Eucharist. Like Barber's "Agnus Dei," this work began life in another medium. Much of the music is derived from a solo marimba piece. When writing the chorale sections for the marimba piece, I wrote them as if writing for human voices, and always had in mind I would use the music for a choral work. I felt that this text really matched the sentiment in the music. This work is influenced by Messiaen's setting of the same text, and Górecki's "Totus Tuus."

*O sacrum convivium!
in quo Christus sumitur,
recolitur memoria passionis ejus,
mens impletur gratia,
et futurae gloriae nobis pignus datur.
Alleluia.*

*O sacred banquet!
in which Christ is received,
the memory of his Passion is renewed,
the mind is filled with grace,
and a pledge of future glory to us is given.
Alleluia.*

Ubi Caritas Brandon R. Kreuze (Covenant College)

"Ubi Caritas" was composed in 2004 for the Kilgore College Chorale, which gave its premiere performance in April, 2005. The three strophes of the poem are set in a modified strophic form in which the soprano melody line stays essentially the same throughout. The harmonic content of the work was determined by experiments in expanding the theoretical concept of "mode mixture" to embrace several of the ecclesiastical modes. All three strophes employ G major as the foundational scale, but each strophe also includes harmonies that are "borrowed" from another mode; specifically, the first strophe combines G major with G Dorian, the second strophe combines G major with G Phrygian, and the final strophe combines G major with G Lydian. All three strophes of the poem begin with the identical two poetic lines which are treated as a refrain; though ametric, the rhythm of these two lines is precisely notated. The remainder of the strophes beyond the first two lines are notated in a block notation similar to that of modern editions of plainchant, with the intention that the determination of rhythm be left to the discretion of the performers.

*Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exultemus, et in ipso iucundemur.
Temeamus, et amemus Deum vivum.
Et ex corde diligamus nos sincero.*

*Where charity and love are, there God is.
The love of Christ has gathered us into one flock.
Let us exult, and in Him be joyful.
Let us fear and let us love the living God.
And from a sincere heart let us love each other
(and Him).*

*Ubi caritas et amor, Deus ibi est.
Simul ergo cum in unum congregamur:
Ne nos mente dividamur caveamus.
Cessent iurgia maligna, cessent lites.
Et in medio nostri sit Christus Deus.*

*Where charity and love are, there God is.
Therefore, whensoever we are gathered as one:
Lest we in mind be divided, let us beware.
Let cease malicious quarrels, let strife give way.
And in the midst of us be Christ our God.*

*Ubi caritas et amor, Deus ibi est.
Simul quoque cum beatis videamus,
Glorianter vultum tuum, Christe Deus.
Gaudium quod est immensum, atque probum:
Saecula per infinita saeculorum.
Amen.*

*Where charity and love are, there God is.
Together also with the blessed may we see,
Gloriously, Thy countenance, O Christ our God:
A joy which is immense, and also approved:
Through infinite ages of ages.
Amen.*

THE ORATORIO SOCIETY OF MINNESOTA

MATTHEW MEHAFFEY, CONDUCTOR

HELEN JENSEN, PIANO

For Love Ronald A. Hemmel (Westminster Choir College)

“For Love” was composed as a companion work for a concert featuring Stravinsky’s *Symphony of Psalms*. In both a nod to Stravinsky and as a compositional challenge, I wrote the work using the same octatonic collection found in the opening of the Stravinsky.

The text is from Josemaría Escrivá’s “The Way.” Escrivá (1902–1975) was the Spanish priest who founded *Opus Dei*. Originally published in 1939, “The Way” is a collection of 999 points for meditation and prayer. Two are extracted for the text of this composition.

The music opens centered on Bb, but both D and Db appear, so the mode is unclear. Major cadences (pun intended) follow on G major, E major, Db major, E major and, with conclusive finality, Bb major.

*Do everything for love.
In that way there will be no little things;
Everything will be big.
Perseverance in the little things for love is heroism.
Do everything for love.
Everything done for the sake of Love
Acquires greatness and beauty.
Do everything for love.
– Josemaría Escrivá (1902–1975)*

UNIVERSITY OF MINNESOTA SINGERS

KATHY SALTZMAN ROMEY, CONDUCTOR

Songs of Love and Protest David K. Feurzeig (University of Vermont)

1. Long Night

4. Floating Stanzas (The True Lover’s Farewell II)

The two songs presented here are nos. 1 & 4 from the set *Songs of Love and Protest*. While the title may call to mind a mixed assortment—love songs and protest songs—it implies rather a synthesis. A lover makes “protestations” of faithfulness, or rebels against infidelity, inconstancy, and death; while in the protest songs, beneath irony and anger, lies the sorrow of a disappointed patriot. The political is personal. Though often pointedly relevant, the texts are all traditional, culled word-for-word from centuries-old sources. **Long Night:** One of the oldest English lyrics with surviving music. Ignorant of this fact and of the music, I wrote an entirely new setting in a distorted pseudo-Mediaeval style.

Floating Stanzas (The True Lover’s Farewell II): A “floating stanza” denotes generic lines—not tied to a specific storyline—that “float” from song to song in an oral tradition. These two verses are often identified as part of “Lord Randall” because they are found there in Child no. 73, but are more aptly classified as floating. This song also floats within the set, a moment of calm between the angry songs before and after (not heard today).

Long Night

*Mirie it is while sumer ilast
with fugheles song.
Oc nu necheth windes blast
and weder strong.
Ei, ei! What this night is long
and ich with well michel wrong
soregh and murne and fast.
It is merry while summer lasts,
with the song of birds.
But now the wind’s blast approaches,
and strong weather.
Ay, ay! How long this night is,
and I, most unjustly,
sorrow and mourn and fast.
– Anonymous, 13th century*

Floating Stanzas

*Who will shoe your little feet,
Who will glove your little white hand
And who will kiss your red rosy cheeks
When I am in some foreign land?
Papa will shoe my little feet,
Mama will glove my little white hand,
Nobody will kiss my red rosy cheeks
When you are in some foreign land.
– Traditional, before 1800*

Kalevala Fragments Jonathan C. Santore (Plymouth State University)

In Spring, 2006, Dan Perkins, Music Director of the New Hampshire Master Chorale, approached me with a request. As part of a program celebrating the choral music of Finland with his ensemble (Dan held a Fulbright there in 1989–90), he asked me to set an English translation of the Prologue to the Finnish national epic, *The Kalevala*, as a companion to Veljo Tormis' setting of the original Finnish. I turned to J. M. Crawford's 1888 translation as my source text. Crawford's translation uses the same hypnotic verse rhythm (trochaic quadrameter, in technical terms) as the Finnish original, and left me free to pick and choose lines from the Prologue at will (used in the order in which they originally appear, however) to weave a seamless text for setting. Hence the title—"Kalevala Fragments." "Kalevala Fragments" has been accepted for publication by Yelton Rhodes Music.

*MASTERED by desire impulsive,
By a mighty inward urging,
I am ready now for singing,*

*In my mouth the words are melting,
From my lips the tones are gliding,
From my tongue they wish to hasten;*

*Golden friend, and best beloved,
Since we now are here together,
Let us clasp our hands together*

*These are words in childhood taught me,
These my dear old father sang me
These my tender mother taught me*

*There are many other legends,
That I found along the wayside,
Gathered in the fragrant copses,*

*Blown me from the forest branches,
Culled among the plumes of pine-trees,
Scented from the vines and flowers,*

*Many runes the cold has told me,
Many lays the rain has brought me,
Other songs the winds have sung me;*

*Waves of sea, and ocean billows,
Music from the many waters,
Music from the whole creation.*

*Sentences the trees created,
Moved them to my ancient dwelling,
Laid them in a chest of boxes.*

*Long they lay within my dwelling
Through the chilling winds of winter,
In my dwelling-place for ages.*

*Shall I bring these songs together
From the cold and frost collect them?
Shall I now these boxes open,*

*Boxes filled with wondrous stories?
Shall I now the end unfasten
Of this ball of ancient wisdom,*

*For the beauty of the day-dawn,
For the pleasure of the morning,
The beginning of the new-day?
— Prologue (tr. J.M. Crawford, 1888, alt.)*

UNIVERSITY OF CENTRAL OKLAHOMA CONCERT CHORALE

KARL NELSON, CONDUCTOR

SAMUEL MAGRILL, PIANO

There Is No Rose of Such Virtue Bonnie Miksch (Portland State University)

There is no rose of such virtue was written for the St. Peter in Chain's Cathedral Choir in Cincinnati. While composing it, I focused on the sound of the cathedral's resonance, and the straight tone style of Byrd and Josquin. It has been performed by choirs of many different sizes. In 2006 it was awarded first prize in the Almqvist Choral Competition and featured at the Athena Festival of Music.

*There is no rose of such virtue
as is the rose that bare Jesu;
Alleluia.*

*For in this rose contained was
heaven and earth in little space.
Res miranda [Wondrous thing]*

*By that rose we may well see
that He is God in persons three,
Pari forma [Of the same form]*

*The angels sung the shepherds to
"Gloria in excelsis Deo!"
Gaudeamus. [Let us rejoice]*

Our Lives Are Only Dreams Ernest Joachim Kramer
(Northwest Missouri State University)

The work was commissioned in 2009 by the Northwest German Club. Because it was intended to be sung by the amateur musicians in the club, the piece was composed in an approachable post-Romantic style. The work displays several clear tonal centers yet contains many surprising melodic twists and unusual modulations. The text is based on a short poem by Johann Gottfried Herder, an important eighteenth-century German theologian and philosopher.

*Ein Traum, ein Traum ist unser Leben
Auf Erden hier.
Wie Schatten auf den Wogen schweben
Und schwinden wir
Und messen unsre trägen Tritte
Nach Raum und Zeit;
Und sind (und wissen's nicht) in Mitte
Der Ewigkeit.*

*A dream, a dream is our life
here on earth.
Like shadows on the waves, we float
and disappear.
And measure our weary steps
in space and time;
and are (and know it not) in the middle
of eternity!*

– Johann Gottfried Herder (1744–1803)

Yiddish Choruses Jody D. Rockmaker (Arizona State University)

4. Zackele

5. Volt Ikh

A chance discovery in the ASU Music Library spurred the creation of *Yiddish Choruses*. There, sitting on the recent acquisitions shelf, the title boldly emblazoned in Hebrew on the spine was an anthology of Yiddish folksongs published in Glasnost-era Russia. I recognized many of the tunes, songs I had heard from family or friends or simply in passing. I wanted to set my favorites for chorus.

Each movement is dedicated to a family member. I had used the melody of “Zackele” as the theme to a set of piano variations my freshman-year of college. This setting is dedicated to the memory of my Bubby. “Volt Ikh” is a gift to my wife.

Zackele

*Zackele Zackele, shpil mir a kazackele,
zoch an oreme, abi a zvachke.*

*Zackele, Zackele, play me a Russian dance.
Although poor, yet with a spirit.*

Refrain:

*Orem iz nit gut, orem iz nit gut.
Lomir zix nit shemen mit eygenem blut!*

Refrain:

*Poverty is not good, poverty is not good.
Let us not be ashamed of our own blood.*

*Zackele Zackele, shpil mir a dume,
zoch an oreme, abi a frume.*

*Zackele, Zackele, play me a ballad.
Although poor yet with piety.*

*Zackele, Zackele, shpil mir a zemele,
Far a drayerl oyf Zackes kremele.*

*Zackele, Zackele, play a merry song
for all my friends.*

Volt Ikh

*Volt ikh hobn gilderne fliglen,
Volt ikh cu dir flien.
Volt ikh hobn gilderne reder,
Volt ikh cu dir forn.*

*If I wish I had golden wings,
I would fly over to you.
If I had golden wheels,
I would drive over to you.*

*Volt ikh hobn ferd un tsotel,
Volt ikh cu dir geritn.
Volt ikh hobn tint un feder,
Volt ikh cu dir geshriben.*

*If I had horse and saddle,
I would ride over to you.
If I had ink and quill,
I would write to you.*

*Volt ikh hobn a goldenem fingerl,
Volt ikh cu dir gegeben.*

*If I had a golden ring,
I would give it to you.
– Traditional Yiddish*

Shi no Haiku Christopher Palestrant (Elizabeth City State University–UNC)

I. Winter

II. Spring

III. Summer

IV. Autumn

Haiku, by the brevity of their form, compress great imagery into very few words. These choral pieces attempt to capture that weight in very few bars. The title loosely translates “Four Haiku”; however, ‘shi’ is an old and out of favor Japanese term for the number, avoided for its association with “death”. These 17th and 18th century poems are each closely linked with the earth, selected for their relationship with the four seasons. In each, the choir mimics environmental sounds—winter storms, rain, even a silent forest—in a theatrical affectation one might find in a Noh drama. The third song features the representation of temple bells, attempting to capture sounds I heard in a Buddhist monastery in Tokyo. These, too, are only a theatrical avatar: the bells seemed to ring forever, peeling away into almost an infinite distance.

I. Winter

*Winter solitude-
in a world of one color
the sound of wind.*

– Matsuo Basho (1644–1694)

II. Spring

*Spring rain
leaking through the roof,
dripping from the wasps’ nest.*

– Matsuo Basho

III. Summer

*Mt. Kazuraki:
More than ever I want to see
in these blossoms at dawn
the god’s face.*

– Matsuo Basho

IV. Autumn

*It cried three times,
the deer,
then silence.*

– Yosa Buson (1716–1783)

Litany Timothy Hoekman (Florida State University)

This poem is part of the “Feet of Jesus” section from *Selected Poems by Langston Hughes*, the most prominent of the poets of the Harlem Renaissance. It is a prayer emanating from a heart of despair: a cry for pity for those whose prolonged misery has caused them no longer to expect love—not even from above. Yet, the poet realized that there is still acceptance in the arms of a loving God. This musical setting of the poem emphasizes this hope and expectation, especially in the rising triplet motives, the surging melismas on the words “arms” and “love,” and the calm elongation of the 5/4 meter.

*Gather up In the arms of your pity
The sick, the depraved, the desperate, the tired,
All the scum of our weary city
Gather up In the arms of your pity.*

*Gather up In the arms of your love—
Those who expect No love from above.*
– Langston Hughes (1902–1967)

KANTOREI CHAMBER CHOIR

AXEL THEIMER, CONDUCTOR

Entre Armas Jason A. Heald (Umpqua Community College)

“Entre Armas” is a setting of a poem, by Guiterre de Cetina (1543). The colorful text expresses the heightened emotions of a soldier on the battlefield. Though written nearly five centuries ago, its sentiments remain remarkably contemporary. Clearly, the nature of love and war has not changed.

*Amidst the arms, war, fire, fury and rage
which have the haughty Frenchman so oppressed,
and when the air is most confused and thick,
there by love’s fiercest fires am I enclosed.*

*I look up at the sky, the trees, the flowers,
and in them find my suffering expressed;
for on the coldest, most inclement day
sprout fresh and turn to green again my woes.*

*I say aloud, in tears: “Oh springtime sweet,
when will it be that I might see my hope,
all green, some real peace in my soul inspire?”*

*But I fear that my cruel fate my death
will mandate when I’m so far from my love,
Amidst the war, rage, fury, arms, and fire.*

– Guiterre de Cetina (1519–1554)

THE SINGERS—MINNESOTA CHORAL ARTISTS

MATTHEW CULLOTON, CONDUCTOR

Crossing the Bar Jason A. Heald (Umpqua Community College)

“Crossing the Bar” is truly a classic poem by Alfred Lord Tennyson and perhaps the most haunting metaphor of death ever penned. Its wonderful imagery is dark and forbidding while maintaining a deep-rooted sense of optimism and anticipation.

*Sunset and evening star,
And one clear call for me!
And may there be no moaning of the bar,
When I put out to sea,*

*But such a tide as moving seems asleep,
Too full for sound and foam,
When that which drew from out the boundless deep
Turns again home.*

*Twilight and evening bell,
And after that the dark!
And may there be no sadness of farewell,
When I embark;*

*For tho’ from out our bourne of Time and Place
The flood may bear me far,
I hope to see my Pilot face to face
When I have crossed the bar.*

– Alfred Lord Tennyson (1809–1892)

In Dreams Roger Petersen (Michigan State University)

In the spring of 2005, I was unsuccessfully working on a string quartet. At the height of my frustration, I changed direction to work on a choral piece for Schola Cantorum of San Francisco, hoping that poetry would inspire some musical ideas. While browsing poetry anthologies, I read *In Dreams from Songs of Travel* by Robert Louis Stevenson and was attracted to its striking imagery and efficient use of language. It wasn’t long before I started composing a dream-like texture for chorus with interweaving voices and diatonic dissonances. The common threads are the consistent echo of “in dreams” and staggered entries (similar to the image of a staircase), marking the beginning of most sections.

*In dreams, unhappy, I behold you stand
As heretofore:
The unremembered tokens in your hand
Avail no more.*

*No more the morning glow, no more the grace,
Enshrines, endears.
Cold beats the light of time upon your face
And shows your tears.*

*He came and went. Perchance you wept a while
And then forgot.
Ah me! but he that left you with a smile
Forgets you not.*

– Robert Louis Stevenson (1850–1894)

MAGNUM CHORUM
CHRISTOPHER ASPAAS, CONDUCTOR

Do not stand at my grave and weep Robert Paterson (New York, New York)

Do not stand at my grave and weep is part of a three movement work entitled *Eternal Reflections* consisting of settings of three poems: “A Song on the End of the World” by Czeslaw Milosz, “Life’s Tragedy” by Paul Laurence Dunbar and “Do not stand at my grave and weep” by Mary E. Frye. Milosz is a Nobel Prize-winning Polish-American poet, Paul Laurence Dunbar is America’s first prominent African-American poet, and Mary E. Frye was a housewife and florist who became well known because of her poem.

Frye’s poem is often read at funerals, and she never copyrighted the poem during her lifetime. There are numerous versions, some very different than the original. This setting I chose is of the final version she authorized before she died. The movements of this work may be performed as a set or individually.

Eternal Reflections was commissioned by Volti, Robert Geary, Artistic Director, for its 30th season.

*Do not stand at my grave and weep,
I am not there, I do not sleep.*

*I am in a thousand winds that blow,
I am the softly falling snow.
I am the gentle showers of rain,
I am the fields of ripening grain.*

*I am in the morning hush,
I am in the graceful rush
Of beautiful birds in circling flight,
I am the starshine of the night.*

*I am in the flowers that bloom,
I am in a quiet room.
I am in the birds that sing,
I am in each lovely thing.*

*Do not stand at my grave and cry,
I am not there. I do not die.*

– Mary Elizabeth Frye (1905–2004)

Lux Aeterna Timothy Kramer (Illinois College)

This work was written for the Trinity University Choir and their director Scott MacPherson. In anticipation of the choir’s tour to Germany in 2005, I was asked to write a piece that would be suitable for performance in the Cologne Cathedral. In thinking about that large reverberant space, the words of the “Lux aeterna” seemed most appealing to me. With that in mind, this piece uses soft, glowing textures, an attention to color, and long held tones to express the images of light, the eternal, and the perpetual.

*Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam, dona eis, Domine,
et lux perpetua luceat eis*

*Let light eternal shine upon them, O Lord,
with thy saints forever,
for Thou art merciful.
Rest eternal grant them, O Lord,
and let perpetual light shine upon them.*

CONCORDIA UNIVERSITY–ST. PAUL CHRISTUS CHORUS

DAVID MENNICKE, CONDUCTOR

**Send Us Now: Closing Prayer (2002) C. Tayloe Harding
(University of South Carolina–Columbia)**

Eternal God, heavenly Father, you have graciously accepted us as living members of your Son our Savior Jesus Christ, and you have fed us with the spiritual food of his Body and Blood. Send us now into the world in peace, and grant us strength and courage to love and serve you with gladness and singleness of heart; through Christ our Lord. Amen.

– The Book of Common Prayer