Salisbury and University Chorales present

AN AMERICAN LANDSCAPE

Dr. William M. Folger, Artistic Director
Susan Zimmer, Pianist

Featuring

Baltimore Quartet
Ha-Young Kim, Violin 1
Elena Martinez, Violin 2
Andrew Jones, Viola
Matt Gabriel, Cello

Joey Marcellino, Tenor Saxophone
Sungryung Kim, Pianist

Becca Doughty and Eric Shuster, Percussion

Saturday, May 5, 2018
Holloway Hall Auditorium
7:30 p.m.
The Ground from *Sunrise Mass* ................................................................. Ola Gjeilo  
(b. 1978)

*Pleni sunt caeli et terra Gloria tua*  
Osanna in excelsis.  
Heaven and earth are full of your glory,  
Hosanna in the highest.

*Benedictus qui venit in nomine Domini.*  
Osanna in excelsis.  
Blessed is he who comes in the name of the Lord,  
Hosanna in the highest.

*Agnus Dei, qui tollis peccata mundi,*  
*Dona nobis pacem.*  
Lamb of God who takes away the sins of the world,  
grant us peace.

*Agnus Dei*: Phoenix ................................................................. Ola Gjeilo

*Agnus Dei qui tollis peccata mundi*  
miserere nobis.  
Lamb of God who takes away the sins of the world,  
have mercy on us.

Repeated

*Agnus Dei qui tollis peccata mundi*  
donna nobis pacem.  
Lamb of God who takes away the sins of the world,  
grant us peace.
Evening Prayer ........................................................................................................Ola Gjeilo

Joey Marcellino, Tenor Saxophone

Unicornis Captivatur ................................................................................................Ola Gjeilo

Unicornis captivator,
Aule regum presentatur
Venatorum laqueo
Palo serpens est levatus,
Medicatur sauciatus
Veneno vipereo.

The Unicorn is captured,
It’s presented to the royal court
In the hunters’ snare;
Creeping, it freed itself from the pole:
Because it’s wounded, it heals itself
With the viper’s venom.

Sing Alleluia
To the dying lamb;
Sing Alleluia,
Cry Alleluia
To the victorious Lion.

Life returns to the wounded Pelican
After miserable death
In its nest for the sins of the world.
The Phoenix’ light is burnt out,
The ancient sins of the world
Are utterly consumed by flame.

Sing Alleluia…

The Hydra enters the crocodile,
Deprives it of its entrails, kills it,
And comes back alive.
Three days long
the Lion slept till the King
Awakened it with a roar.

Sing Alleluia…
A Choral Quilt .................................................................Leonard Bernstein (1918-1990)
Concept and Arrangement by Jack Gottlieb

“Take Care of This House” from 1600 Pennsylvania Avenue (1976, lyrics by Alan Jay Lerner)
“My House” from Peter Pan (1950, lyrics by Leonard Bernstein)
“Make Our Garden Grow” from Candide (1956, lyrics by Richard Wilbur)
“There Is a Garden” from Trouble in Tahiti (1951, lyrics by Bernstein)
“Somewhere” from West Side Story (1957, lyrics by Stephen Sondheim)
“Almighty Father” from Mass (1972, lyrics by Bernstein and Stephen Schwartz)

Jessica Johnson, Soprano; Lilia Dobos, Alto; Shyanne Gordon, Alto
Adam Beres, Tenor; Lance Fisher, Tenor; Chase Reeves, Bass; Saeshan Carter, Bass

Dark Night of the Soul .................................................................Ola Gjeilo
Poem by St. John of the Cross
Sara Miller, Soprano

Luminous Night of the Soul ...............................................................Ola Gjeilo
Text by Charles A. Silvestri and St. John of the Cross
Alice Redfield, Soprano
Baltimore Quartet and Susan Zimmer, Pianist

A Bronze Triptych.................................................................Dan Forrest (b. 1978)
Text by Charles Anthony Silvestri
Sungryung Kim and Susan Zimmer, Pianists
Becca Doughty & Eric Shuster, Percussion
PROGRAM NOTES

An American Landscape celebrates a diverse program of choral music by American-born composers Leonard Bernstein and Dan Forrest and choral selections primarily from the Northern Lights album composed in America by Norwegian composer Ola Gjeilo (pronounced ‘Yay-lo’). The program this evening also celebrates two milestones, the 100th anniversary of the birth of Bernstein, August 25, 1918, and the 40th birthday of Gjeilo May 5, 1978!

The central work on the program, A Choral Quilt with music by Bernstein and conceptualized and arranged by Jack Gottlieb, sparked my interest in the concept of choral cycles. Singers are most familiar with song cycles popularized in the Romantic Period comprised of a set of solo songs related by a central theme or story by a single poet, or a group of songs based around a central motif. Example song cycles range from Die schöne Müllerin by Franz Schubert and Robert Schumann’s Dichterliebe, to Benjamin Brittan’s Songs and Proverbs by William Blake, and Gustav Mahler’s Kindertotenlieder. Russell Thorngate, in his dissertation The Chorale Cycle: A Conductor’s Guide To Four Representative Works, defines “choral cycle” as “a group of choral pieces written by a single composer intended to be performed as a set.” For purposes of programing, I have generalized this definition to include related works included on a thematic album, as with the case of the Gjeilo selections, and an extended single work with distinct sections based around a single theme and text by a single poet.

“The Ground” from Sunrise Mass for choir and string quartet opens the program. The text, from the Gloria, a hymn of praise, is set to upward, arching motives in the vocal and piano parts, with the strings primarily doubling the voices. Dona nobis pacem, “Grant us peace,” closes out the quiet conclusion with what will evolve as the contextual thread throughout the program.

Mercy and peace are expressed in Gjeilo’s beautiful “symphonic” setting of Agnus Dei: Phoenix, dedicated to the Phoenix Chorale, Charles Bruffy, conductor. Gjeilo chose the text not for its literal meaning, but “for its singability and comfortable vowels, which lends itself to long notes and melismas.” The composer envisions this piece as film music “set to pictures and memories from the city and the desert than the musical interpretation of a text.” Melodic chant figures are heard primarily in the soprano voices joined by the first tenors in the closing section. Once again, the text pacem, peace, permeates the very quiet E major final chord.

Evening Prayer, commissioned by the Phoenix Chorale features a text by St. Augustine expressing the Lord’s care, blessings and love. When the choral and piano parts are not performing the melodic themes, the tenor saxophone takes the lead and performs an
extended improvised solo in the middle section accompanied by the choir and piano. This evening’s performance of this work is dedicated to Dr. Janet Dudley-Eshbach who, throughout her 18 years as President of Salisbury University, faithfully supported the Department of Music, Theatre and Dance, and all arts. Thank you for your untiring service to the University and community. The Chorales wish you continued happiness and fulfillment as you continue your career.

Unicornis Captivatur (The Unicorn Is Captured) concludes the first set. It was composed in Norway and premiered by the Norwegian Academy of Music Chamber Choir and dedicated to their conductor, Grete Pedersen, March 2001. Gjeilo writes that this work was not composed for any specific occasion or commission, but was “born out from the inspiration of a particular text that lights a spark in a composer’s heart.” The text is taken from a compilation of medieval chants called the Engelberg Codex, ca. 1400, located in the Engelberg monastery in Switzerland. The unaccompanied setting tone-paints the colorful, dramatic and triumphal text using chant-style melodic figures, and medieval and Renaissance rhythmic and cadential figures. Each verse is followed by an Alleluia canite … (Sing Alleluia …) refrain with symmetrical and asymmetrical meters providing a dance-like jubilance. At the end of the final and extended refrain the listener is reminded of the ending of Handel’s “Hallelujah Chorus” from Messiah with the dramatic pause before the final Hallelujah (Alleluia).

Jack Gottlieb, who conceptualized and arranged A Choral Quilt with music by Bernstein, was inspired by the sense of comfort, warmth and protection embodied by a quilt or comforter. Gottlieb recognizes “an ongoing thread of comfort, home and family weaving in and out of Bernstein’s theatre works” spanning 26 years (1950 to 1976). With the exception of the last two numbers, “Somewhere” and “Almighty Father,” the selections are shortened, and the arranger uses a “stitching technique” to connect selections where “one lyric or musical segment either overlaps or anticipates the following one.” The thread of comfort and home offers a disposition of peace. Bernstein believed “we can envision a better world, but, by the Hebraic precept of tikun olam, that we are obligated to repair it.”

Gjeilo’s Dark Night of the Soul and Luminous Night of the Soul were conceived as two movements of the same work. Dark Night was premiered by the Phoenix Chorale in 2010 with the composer at the keyboard and dedicated to publisher Gunilla Luboff in memory of her husband, choral legend Norman Luboff. The three stanzas of text from St. John of the Cross’ (1542-1592) poem “Dark Night of the Soul” evoke mystery and spirituality. The composer’s goal in this piece is to make the choir and piano more equal. Throughout the work, there is much give and take between the choir and the piano; sometimes the piano accompanies the choir, other times, the choir accompanies the piano taking on the role of a string orchestra in combination with the string quartet. Hints of minimalism are evident in the choral parts where slight changes in chord tones in selected voices create shimmering
dissonances. Gjeilo writes that the combination of voices and strings evokes warmth and a sound that feels more organic and alive. The composer desires to “convey a lot of the grace and passion that is so strong and pulsating in the poem!” *Luminous Night of the Soul* is brighter and sunnier according to the composer. The opening cello solo is “a quiet respite from the saturated washes of sound that are such a big part of *Dark Night*. While the end of *Dark Night* is lyrical and romantic, the finale of *Luminous Night* is exuberant and relentless.” The poetry of Charles Anthony Silvestri is wedded to that of St. John of the Cross and is set to the “lush, warm, symphonic-sounding music” of choir, piano and string quartet.

*A Bronze Triptych* closes the program with another text by Charles Anthony Silvestri which inspired composer, Dan Forrest “with its compelling narrative, vivid imagery, and broad themes of redemption.” Forrest also was inspired by recordings of Russian Orthodox bell ringing, “with its dissonant overtones and complex layered ostinatos.” The composer writes:

> Overall, the music portrays the journey of a bell from metal mined for war, through the solemn requiem and vesper occasions, to the peals of celebration and peace which close the work. The diversity of the three stanzas provide a compositional challenge, in trying to set three very diverse stanzas but still unify the whole piece. The title “Triptych” gives the listener the expectation of three distinct sections, and the three stanzas are quite different. Nonetheless, all three stanzas are subtly tied together with references to “earth.” Accordingly, the music of the three stanzas, while widely varied at the surface, is yet connected by the consistently layered approach, a recurring collection of intervals (G-C-D), and quotes of the “Nata sum...” chant.

How appropriate to end with this selection as we near the end of the first academic year celebrating our new Brown and Church Carillon.

– William M. Folger
PERSONNEL
UNIVERSITY CHORALE
William M. Folger, Conductor
Susan Zimmer, Pianist

SOPRANO I
Sarah Butler
Michelina DeVees
Shaelon English
Jessica Johnson
Sara Miller
Chareese Vandyke
Emely Martin

SOPRANO II
Julia Alexander
Anna Avrick
Meghan Baker
Grace Fitzpatrick
Madeline Haines
Brooke Sutter
Courtney Wightman
Bailey Zdebski

ALTO I
Jenef Allotey
Hannah Passon
Joana Weaver

ALTO II
Lilia Dobos
Bethany Friedman
Geneque Garrison
Shyanne Gordon
Kayla Ivey
Sungryung Kim
Monique Thomas
Madelyn Zaprowski

TENOR I
Adam Beres
Joshua Dennis
Brett Stiles

TENOR II
John Allen
Lance Fisher
Edgar Isaacs
Chase Reeves

BASS I
Mitchell Avedon
Nicholas Brice
Saeshan Carter
Andrew Creed
Nicholas Holland
Timothy Shepherd
Elias Page

BASS II
Marcel Jenkins
Andrew Lingenfelter
Michael Maguire
Chibuzor Onyemenem
Thomas Snyder
Alexander Vennos
Dylan Williams
**PERSONNEL**

**SALISBURY CHORALES**

William M. Folger, Conductor
Susan Zimmer, Pianist

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<td>Dotti Kauffman</td>
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<td>Louise Anderson</td>
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<td>Becki Chalmers</td>
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<td>Blair Boyer</td>
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<td>Aurélie Van de Wiele</td>
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<td>Nick Troup</td>
<td>Mark Williams</td>
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Thank you for attending our performance. The audience plays an integral part in the success of our program. As an involved audience member, please take a few minutes to read this friendly reminder on concert etiquette.

A Few Helpful Reminders of How to Be an Involved Audience Member

• Please arrive early to ensure that you will have a seat.

• Please turn off your cell phone instead of just silencing it so you will not be tempted to text during the performance. Untimely cell phone interruptions during a performance disrupt the performers and the other audience members, please be mindful of others.

• Please remain in your seat during the performance. If you must leave the concert hall, please wait until intermission. If it is an emergency, please try to leave during the applause.

• Please respect the performers by staying seated for the entire performance.

• As an involved audience member, it is polite to clap at the entrance of the performers.

• It is polite to save quiet whispering or talking, if necessary, between songs, as opposed to during a performance.

Ideas adapted from Concert Etiquette Tips from MENC’s Teacher Success Kit.
MUSIC, THEATRE AND DANCE DEPARTMENT
UPCOMING EVENTS FOR MAY 2018

For a full listing of upcoming events or to join our mailing list, please visit www.salisbury.edu/performingarts

Salisbury Pops
Tuesday, May 8 • 7:30 p.m.
Holloway Hall Auditorium

EKW Trio Concert
Wednesday, May 9 • 7:30 p.m.
Holloway Hall Auditorium

Jazz Ensemble
Thursday, May 10 • 7:30 p.m.
Holloway Hall Auditorium

Piano/Strings Recital
Friday, May 11 • 3 p.m.
Holloway Hall, Great Hall

Salisbury Symphony Orchestra Concert
Saturday, May 12 • 7:30 p.m.
Holloway Hall Auditorium

Jeffrey Todd/Alex Vennos Recital
Sunday, May 13 • 5 p.m.
Holloway Hall, Great Hall

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Window Sales Fulton Hall 100, Monday-Friday, 10 a.m.-4 p.m.
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ACKNOWLEDGEMENTS

Dr. Janet Dudley-Eshbach, President
Dr. Karen Olmstead, Interim Provost & Vice President of Academic Affairs
Mrs. Martha N. Fulton & the late Charles R. Fulton
Dr. Maarten Pereboom, Dean, Fulton School of Liberal Arts
Dr. William M. Folger, Co-Chair, Department of Music, Theatre and Dance
Robert Smith, Co-Chair, Department of Music, Theatre and Dance
Sally Choquette, Administrative Assistant II, Department of Music, Theatre and Dance
Brooke Church, Administrative Assistant II, Department of Music, Theatre and Dance

If you would like to make a donation to the William M. Folger Scholarship Fund to support performances like this one, please make your check payable to the SU Foundation, Inc., specifying the William M. Folger Scholarship Fund in the memo line and mail it in care of the Salisbury University Foundation, Inc. at P.O. Box 2655, Salisbury, MD 21802.

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For more information about our academic program, please visit us at www.salisbury.edu/performingarts.

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