



Kevin Hibbard
CONDUCTOR

**Leanne
Herrmann**
PIANO

BIG MUSIC IN SMALL PACKAGES

WITH THE CARROLL
SYMPHONY ORCHESTRA

FEATURING

Dawn Neely, *soprano*
Katherine Murray, *mezzo-soprano*
Lloyd White V, *tenor*
Jeff Bauman, *bass*

Scan QR-Code for
complete program



Saturday, June 11, 2022 - 8:00 pm
Glenn Memorial Auditorium Emory University
1660 N. Decatur Road N.E. Atlanta GA 30307

66th Concert Season Spring 2022

In the spring of 2020, Collegium Vocale was preparing a special concert with orchestra and soloists for our 65th anniversary season. The program was to include Robert Schumann's *Mass in C Minor* and Johannes Brahms' *Nänie*. Due to the shutdown associated with the COVID-19 pandemic, our preparations were abruptly cancelled shortly before our intended concert date.

Returning to normal has been slow but continuous. We had no activity in fall 2020, experimented with virtual choir experiences in spring 2021, and presented an in-person concert (our first live-streamed event) last fall with about two-thirds of our members. We were set to begin rehearsals in January of this year for the present concert with a scheduled concert date in March. However, a surge of cases due to the omicron variant resulted in the cancellation of all in-person gatherings in our rehearsal space. The next available performance date in Glenn Memorial was not until June 11, and here we are!

Just before the pandemic, Music Director Kevin Hibbard was invited by MidAmerican Productions to conduct a concert in Carnegie Hall. The scheduling of that event was delayed several times due to uncertainty of the virus and its effect on performances in that historic venue. Finally, it was scheduled for June 30, 2022. The performers for the Carnegie Hall concert will include several members of Collegium Vocale, and most of the pieces on tonight's program.

Often, a choral concert with orchestra consists of a single major work, sometimes with an additional companion piece (as planned for spring 2020). However, there are numerous wonderful single-movement pieces composed with orchestra that, for practical reasons, are most often performed with piano accompaniment. We are seizing on this opportunity to perform several of these shorter works with their original forces as intended by their composers. Hence, the title of our program:

Big Music in Small Packages

We dedicate this performance
in fond remembrance of
Vicki Bolton
for her ever-present joy in making music.



PROGRAM NOTES and TEXTS

Domine, ad adjuvandum me festina

Giovanni Battista Martini was an Italian composer, theorist, teacher, and church musician. He was *maestro di cappella* at Santo Francesco in his native Bologna. A prolific composer, he wrote oratorios, concertos, various keyboard works, sacred and secular vocal music, and stage music. He also is known for his writings on music, including a history of ancient music and a treatise on counterpoint. Among his many pupils were Mozart and Johann Christian Bach.

Martini was a Franciscan priest, and composed *Domine, ad adjuvandum me festina* in 1729 while still a *fra* (brother), shortly before achieving priesthood. The text is from Psalm 70:1, and includes the *Lesser Doxology* traditionally used following psalm texts.

Domine, ad adjuvandum me festina.

Gloria Patri et Filio et Spiritui Sancto;

*Sicut erat in principio et nunc et semper,
et in secula seculorum.*

Amen.

O Lord, make haste to help me.

Glory to the Father, and to the Son,
and to the Holy Spirit.

As it was in the beginning is now,
and will be forever.

Amen.

The Heavens Are Telling

One of the greatest composers of the classical era, Austrian composer Franz Joseph Haydn enjoyed a long and celebrated career. After many years of productivity under the patronage of Prince Nikolaus Esterházy, Haydn travelled twice to England, where he composed many of his symphonies, masses, and oratorios. Composed in three parts, *The Creation (Die Schöpfung)* is the first major work to be published in dual languages. *The Heavens Are Telling* is the closing chorus of Part I, concluding Day 4 of creation.

The heavens are telling the glory of God.

The wonder of His work displays the firmament.

Today that is coming speaks it the day.

The night that is gone to following night.

In all the lands resounds the word,

never unperceived, ever understood.

Regina coeli

Regina coeli, K. 276 is the third of three settings by Mozart of this Marian anthem from the Roman Catholic liturgy. Although the autograph score is lost, it is believed that the master composer set this version in 1779, after his return to Salzburg from Paris. Joyful and exuberant throughout, the piece alternates chorus and solo passages before a final choral “Alleluia.”

Regina coeli laetare, alleluia.

Quia quem meruisti portare, alleluia,

Resurrexit sicut dixit, alleluia.

Ora pro nobis Deum, alleluia.

Queen of Heaven, rejoice, alleluia.

For He whom you were worthy to bear,
alleluia,

Has risen, as He said, alleluia.

Pray for us to God, alleluia.

How Lovely Is Thy Dwelling Place

In selecting his text from Luther’s German translation of the Bible, Johannes Brahms’ groundbreaking *Ein deutsches Requiem* (A German Requiem) distinguishes itself from its Latin counterpart as a source of comfort for the living, rather than a mass for the dead. “How Lovely Is Thy Dwelling Place” appears in the center of the work and is a setting of Psalm 84. This movement alternates passages of lyricism with bits of stirring agitation and an episode of developmental counterpoint before concluding with a serene contemplation of heaven.

How lovely is thy dwelling place, O Lord of hosts!

For my soul, it longeth, yea fainteth for the courts of the Lord.

My soul and body crieth out, yea for the living God.

O blest are they that dwell in thy house:

they praise thy name evermore.

Quoniam

German-born composer Johann Adolf Hasse spent most of his mature life alternating between Dresden, Venice, and Vienna. Best known for his many Italian operas, he also composed oratorios and cantatas, masses, smaller sacred choral works, solo motets, and numerous instrumental pieces. Hasse’s *Mass in D Minor* was composed for the dedication of a church in Dresden in 1751. It is a so-called “cantata” mass, in which the five principal movements are subdivided into 13 separate movements of contrasting key, meter, tempo, and texture. The central chorus *Quoniam tu solus sanctus* is the focal point of the Mass.

Quoniam tu solus sanctus,

tu solus Dominus,

tu solus altissimus, Jesu Christe.

Cum sancto spiritu

in gloria Dei patris, Amen.

For you alone are holy,

you alone are the Lord,

You alone are the most high, Jesus Christ.

With the Holy Spirit

in the glory of God the Father, Amen.

Nänie

Brahms composed *Nänie* in 1881 in honor of his artist friend Anselm Feuerbach who had died the previous year. *Nänie* means “funeral song” after the Roman goddess Nenia. Brahms chose to set Schiller’s poem of this name, as its references to mythology reflected Feuerbach’s penchant for painting scenes or portraits of mythological subjects.

Schiller’s first line states that “even the beautiful must die.” Schiller used three myths with three different types of beauty to illustrate his point. The first type of beauty is female, with the example of Eurydice, the wife of Orpheus. The second myth has to do with male beauty, that of Adonis. The third reference is to the death of Achilles, the “divine hero,” who dies at the “Scaean Gate.” In his closing line: “But a lament on the lips of loved ones is glorious” Schiller reminds us that no one truly dies if they are remembered.

*Auch das Schöne muß sterben,
Das Menschen und Götter bezwinget,
Nicht die ehernen Brust rührt
es des stygischen Zeus.
Einmal nur erweichte die Liebe
den Schattenbeherrscher,
Und an der Schwelle noch, streng,
rief er zurück sein Geschenk.
Nicht stillt Aphrodite
dem schönen Knaben die Wunde,
Die in den zierlichen Leib
grausam der Eber geritzt.
Nicht errettet den göttlichen Held
die unsterbliche Mutter,
Wenn er, am skäischen Tor fallend,
sein Schicksal erfüllt.
Aber sie steigt aus dem Meer
mit allen Töchtern des Nereus,
Und die Klage hebt an
um den verherrlichten Sohn.
Siehe! Da weinen die Götter,
es weinen die Göttinnen alle,
Daß das Schöne vergeht,
daß das Vollkommene stirbt.
Auch ein Klaglied zu sein im Mund
der Geliebten, ist herrlich;
Denn das Gemeine geht klanglos
zum Orkus hinab.*

Even the beautiful must perish!
That which overcomes gods and men
moves not the armored heart
of the Stygian Zeus.
Only once did love come to soften
the Lord of Shadows.
And just at the threshold
he sternly took back his gift.
Neither can Aphrodite heal the wounds
of the beautiful youth.
That the boar had savagely torn
in his delicate body.
Nor can the deathless mother
rescue the divine hero
When, at the Scaean gate now falling,
he fulfills his fate.
But she ascends from the sea
with all the daughters of Nereus,
And she raises a plaint here
for her glorious son.
Behold! The gods weep,
all the goddesses weep,
That the beautiful perishes,
that the most perfect passes away.
But a lament on the lips
of loved ones is glorious,
For the ignoble goes down
to Orcus in silence.

Zion's Walls

In 1950, composer Benjamin Britten and tenor Peter Pears commissioned Aaron Copland to arrange a set of American folk songs that they could perform at Britten's Music and Arts Festival in Aldeburgh, England. Copland obliged with an arrangement of five traditional American songs scored for voice and piano. The cycle was premiered by Britten and Pears in 1950. Baritone William Warfield (with Copland at the piano) gave the first American performance in 1951. Copland wrote, "Everyone seemed to enjoy singing and hearing the first set of folk song settings so much that I decided to arrange a second group of five." The two sets include such favorites as *I Bought Me a Cat*, *Simple Gifts*, and *Ching-a Ring Chaw*, among others. *Zion's Walls*, a revivalist song with words and music credited to John G. McCurry, was used again by Copland in his opera, *The Tender Land*. Copland completed an arrangement for voice and small orchestra in 1954. Many of the songs have been transcribed for chorus in various voicings. *Zion's Walls* was transcribed for SATB chorus by Glenn Koponen. Tonight's rendition combines Koponen's choral arrangement with Copland's orchestration for solo voice. The conductor's score and orchestra parts for this performance are provided by rental agreement from Boosey & Hawkes, Inc. Rental Library.

Come fathers and mothers, Come sisters and brothers,
Come join us in singing the praises of Zion.
O fathers don't you feel determined to meet within the walls of Zion,
We'll shout and go round the walls of Zion.

Collegium Vocale

Soprano

Lane S. Burnett
Miranda Colegrove
Jessica Crowe
Sara T. Cushing
Janet Donohoe
Beth Gartman
Mimi Gentry
Valyncia Hurd
Chaneya Joyner
Clare Liu
Susan Miller
Susan Small
Catherine Strain

Tenor

Alan Buchalter
Michael Diebert
Alan Hymowitz
Guy Maishman
David Ross
Jeff Wysong

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Jason Economides
Rafael Veytsblum

Violin 2

Chuck Gunsallus
Martha Yasuda
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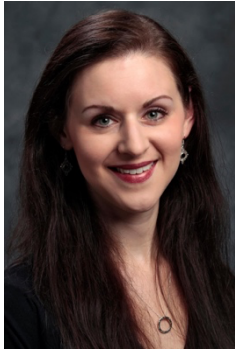
Trumpet

Brad Whitfield
David Trumble

Trombone

Tom Gibson
Mark Williamson
Lee Watts

Soloists



Soprano **Dawn Neely** is Associate Professor of Voice and Director of Opera Workshop at the University of West Georgia. She received her Doctor of Musical Arts degree from the University of Alabama. She has sung in opera, oratorio, and chamber ensembles, performing such roles as Zerlina in *Don Giovanni*, Gretel in *Hansel and Gretel*, Pousette in *Manon*, Gianetta in *The Gondoliers*, Laurentia in *The Beautiful Bridegroom*, and Despina in *Così fan tutte*. She has performed throughout the Southeast with the University of Alabama Contemporary Ensemble and the professional chamber ensemble, Druid City Ensemble. She also regularly performs in solo recitals across the United States. Dr. Neely's research interests include studies on body awareness and alignment methods for musicians. She is a Registered Yoga Teacher and has published articles in her area of research in the *Journal of Singing* and the *International Journal of Yoga Therapy*.

Her most recent directing credentials include *Die Fledermaus*, Michael Ching's *Speed Dating Tonight!*, and *Meanwhile, Back at Cinderella's*. She is a Director and Acting teacher with The Druid City Opera Workshop. She serves as the Vice President of Regions for the National Opera Association, and as Auditions Chair for the Georgia Chapter of the National Association of Teachers of Singing.

A respected soloist, chorister, and music educator, mezzo-soprano **Kate Murray** is soloist at Trinity Presbyterian Church, member of the Atlanta Symphony Orchestra Chorus and Chamber Chorus, and served as director of choruses at The Paideia School for over 30 years. She served as conductor of Collegium Vocale: its first director from outside the Emory University music faculty. A passionate educator, Kate frequently appears as a guest clinician for school and church choirs. Kate taught the voice class for the Atlanta Symphony Orchestra Chorus and maintains a private voice studio.



As a performer, Kate has also sung with *Conspirare*, a Grammy-winning professional choral ensemble based in Austin, Texas. She performed in France with the Robert Shaw Festival Singers, appearing as a soloist on two of that ensemble's recordings. A student of the legendary contralto Florence Kopleff, Kate has been a soloist and recitalist across the Southeast and is renowned for her sensitive attention to text and artistic interpretation of art song and *Lieder*.

Kate has served on the Georgia Council for the Arts and is a member of Georgia Music Educators Association, Music Educators National Convention, the American Choral Directors Association, and Choristers Guild. She received her Bachelor of Music degree from Miami University in Oxford, Ohio, and her Master of Music degree in voice performance from the Cleveland Institute of Music.



Tenor **Lloyd White V** is a trans-femme actor and voice teacher represented by Ursula Wiedmann Models and Talent. They graduated from the University of Kentucky in 2019, where they earned a BM in Voice Performance, and moved to Atlanta shortly after.

They now sing in The Atlanta Opera chorus, teach private voice lessons at Woodward Academy, and work as both an actor and production representative in the Film/TV industry. Their production company, Free Nation Productions, recently finished their first feature-length documentary titled "Shades of Struggle" and are slated to shoot 2 more projects by Spring 2023. Lloyd's current goal as an artist is to incorporate consciousness of implicit biases into their work, specifically surrounding gender and how it intersects with other individual identities.

Bass **Jeff Bauman** has been the Director of Choral/Vocal Studies at Young Harris College since 1992. He directs the Choirs, teaches applied voice and conducting, and serves as Music department chair. A former NATS winner, Jeff has extensive performance experience in Opera and Musical Theater listing Sweeney Todd, Don Giovanni, and Emile DeBeque among his favorite roles. He has performed leading roles with Opera South Carolina, Atlanta Lyric Theater, and Asheville Lyric Opera among others, and remains active as a singer, appearing as a concert soloist and on the roster for professional choirs.



Professor Bauman holds Bachelor of Arts degrees in Music Education and Music Performance from Spring Arbor University and Master of Music degrees in Choral Conducting Performance and Vocal Performance from Bowling Green State University. In addition to his YHC responsibilities, he is the Director of Music at the First United Methodist Church of Union County.



KEVIN HIBBARD, *Music Director*

Kevin Hibbard is Professor Emeritus of Music from the University of West Georgia, where he served as Director of Chors for 32 years. He also serves as choir director at Grace Lutheran Church in Carrollton. He holds vocal and choral music degrees from Luther College and Arizona State University and has done additional graduate work at Westminster Choir College and the Blossom Festival School of Kent State University. Conductors with whom he has worked extensively include Robert Shaw, Weston Noble, Douglas McEwen, Howard Swan, Robert Page, Paul Christiansen, Vance George, and Cyril Stretansky. He has sung with the Atlanta Symphony Orchestra Chorus and Chamber Chorus, and with the Robert Shaw Chamber Singers. He currently sings with Orpheus Men's Ensemble, comprised of choral directors from across Georgia.

Dr. Hibbard's experience includes teaching music in public schools and universities, church choirs, community choirs, and boy choirs. He has served as guest conductor for choral festivals in numerous states, and frequently serves as adjudicator and clinician for vocal events. His choirs have appeared on music conference programs in Georgia, Illinois, and Wisconsin. He is a past president of the Georgia chapter of the American Choral Directors Association and has served ACDA as a Repertoire and Resources chair at the state and regional levels. He is also a member of the National Association for Music Education, Chorus America, Phi Mu Alpha Sinfonia, and Pi Kappa Lambda. He was recognized as a "Friend of the Arts" by Sigma Alpha Iota music fraternity for women. Hibbard became Music Director of Collegium Vocale in 2001.

LEANNE ELMER HERRMANN, *Accompanist*



Leanne Elmer Herrmann is a graduate of the Oberlin Conservatory of Music with a Bachelor of Music degree in piano performance. She works in the metro Atlanta area as a freelance pianist and organist at Oak Grove United Methodist Church. Ms. Herrmann currently is the accompanist for the Collegium Vocale and the DeKalb Choral Guild, and she is the staff pianist for Paideia School. She has appeared in concert with the Gwinnett Festival Singers, the Summer Singers of Atlanta and the William Baker Singers, and she has performed for the Southeastern Composers' League Forum.



ABOUT COLLEGIUM VOCALE

Originally established as the Collegium Musicum in the early 1950s, Collegium Vocale is the second oldest community chorus in the Atlanta area. Collegium Vocale is committed to preserving and promoting the choral arts in the greater Atlanta community by performing secular and sacred repertoire ranging from the early renaissance to modern music, including demanding or seldom performed works.

An auditioned group of volunteer singers, Collegium Vocale is dedicated to providing the community the best of the choral repertoire suited to a medium-sized choir. We perform two concerts each year, one in the fall and one in the spring.

Rehearsals

Regular rehearsals are from 7:15 p.m. until 9:30 p.m. on Tuesday evenings. We rehearse and perform in Glenn Memorial Church on the Emory campus. We often participate in an all-day fall workshop with clinicians drawn from professional musicians in the area.

Interested in joining?

Membership is by audition, which takes place each August and before the spring semester. Particular sections may be closed at the director's discretion in order to maintain balance in the chorus. The size of Collegium Vocale has varied from 40 to 100 voices and is currently about 50 members strong. If you would like to join us and become a singing member, please contact us at auditions@cvchorus.org

Invitation to Support Collegium Vocale

On behalf of the Executive Board, we would like to thank you for attending our concert. We appreciate your support of our musical programs. We hope that you enjoy this concert and would consider supporting Collegium Vocale further by making a financial contribution toward our future programming.

Collegium Vocale is a nonprofit 501(c)(3) organization. Tax-deductible donations in any amount will help us to continue our tradition of providing excellence in choral music to the Atlanta community – a tradition now in its 66th year.

Contributions may be made via our website at www.cvchorus.org or sent to:

Collegium Vocale, P.O. Box 133044, Atlanta, GA 30333

By including Collegium Vocale in your **Planned Giving**, you can provide the gift of music to many generations of listeners. Information needed to set up your bequest is available through our website at www.cvchorus.org.

For information, please refer to the Collegium Vocale website at

www.cvchorus.org

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In Small Packages***