



Kevin Hibbard
CONDUCTOR

**Leanne
Herrmann**
PIANO

PRESENTS

So I'll Sing With My Voice

Saturday, March 18, 2023 - 8:00 pm
Glenn Memorial Auditorium Emory University
1660 N, Decatur Road N.E. Atlanta GA 30307



PROGRAM

<i>Gloria Patri</i> (from <i>Magnificat</i> , D. 486)	Franz Schubert (1797-1828)
<i>He, Watching Over Israel</i> (from <i>Elijah</i>)	Felix Mendelssohn (1809-1847)
<i>Eli! Eli!</i>	György Deák-Bárdos (1905-1991)
<i>Cantate Domino</i> Christopher Bell, cajón	Karl Jenkins (b. 1944)
<i>O nata lux</i>	Guy Forbes (b. 1957)
<i>Sicut locutus est</i> (from <i>Magnificat</i> , BWV 243)	Johann Sebastian Bach (1685-1750)
O Earth, Loving Mother	Mark Sirett (b. 1952)
<i>Tristezza</i>	F. Paolo Tosti (1846-1916) arr. Randy Haldeman (b. 1967)
High Flight	Mark Hayes (b. 1953)
Reminiscence	Astor Piazzolla (1921-1992) arr. Oscar Escalada (b. 1945)
Home by Another Road Susan Hodges, mezzo-soprano	Mark A. Miller (b. 1967)
So I'll Sing with My Voice Susanna Farfsing, Valyncia Hurd, Jessica Crowe, sopranos	Dominick Argento (1927-2019)

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PROGRAM NOTES and TEXTS

Gloria Patri

Prolific Austrian composer Franz Schubert wrote early and often, completing nearly 700 works in his brief 31 years. This *Gloria Patri* is the closing section of his only setting of the *Magnificat* canticle, composed in 1816 when Schubert was 18 years of age. Originally in C major and scored for solo quartet, chorus, and orchestra, this reduced version is arranged by Patrick Liebergen.

*Gloria Patri, et Filio,
et Spiritui Sancto.*

*Sicut erat in principio, et nunc,
et semper,
et in saecula saeculorum. Amen.*

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

As it was in the beginning, is now,
and ever shall be,
world without end. Amen.

He, Watching Over Israel

In Part II of Mendelssohn's monumental oratorio *Elijah*, the dispirited prophet longs for death. He is reinvigorated by a trio of angels singing "Lift Thine Eyes" followed by the chorus "He, Watching Over Israel." This beloved chorus sets each phrase of the text on a separate musical theme. Mendelssohn artfully combines the two themes before closing with a brief *a cappella* treatment of the "slumbers not, nor sleeps" statement.

He, watching over Israel, slumbers not nor sleeps.
Shouldst thou, walking in grief, languish, He will quicken thee.

Eli! Eli!

Hungarian organist, composer, and choir director György Deák-Bárdos studied at the Franz Liszt Academy of Music in Budapest. In addition to organ music, he composed 10 masses, madrigals, motets, and a large body of liturgical music. *Eli, Eli!* is from his *Parasceve Suite (Good Friday Suite)* in which he set texts from the Gospels. *Eli! Eli!* is a setting of Matthew 27:46.

*Et circa horam nonam
clamavit Jesus voce magna, dicens:
"Eli! Eli! Lama sabachthani?"*

And about the ninth hour
Jesus cried with a loud voice, saying:
"My God! My God!
Why have you forsaken me?"

Cantate Domino

Cantate Domino is a motet by Sir Karl Jenkins. Jenkins trained as a classical musician at Cardiff University and the Royal Academy of Music in London. No stranger to Collegium Vocale audiences, two of Sir Karl's major works have been performed by Collegium Vocale in collaboration with the University of West Georgia Concert Choir: *The Armed Man: a Mass for Peace* and *Stabat Mater*.

Alleluia. Cantate Domino canticum novum.

*Alleluia. Jubilate Deo omnis terra:
servite Domino in laetitia.*

*Alleluia. Cantate et exsultate,
et psallite Regem regum,
et hymnum dicite Deo. Alleluia.*

Alleluia. Sing to the Lord a new song.

Alleluia. Be joyful in the Lord, all the earth:
serve the Lord with gladness.

Alleluia. Sing and exult,
and sing psalms to the King of Kings,
and say a hymn to God. Alleluia.

O nata lux

Guy Forbes served as the Associate Conductor of Choirs at Millikin University in Decatur, Illinois until his retirement in 2019. Dr. Forbes received the M.M. in conducting from Florida State University and the Ph.D. in Music Education from the University of Florida. His setting is aurally evocative of the idea of "light born of light."

*O nata lux de lumine,
Jesu redemptor saeculi,
dignare clemens supplicum
laudes preces que sumere.*

*Qui carne quondam contegi
dignatus es pro perditis,
Nos membra confer effici,
tui beati corporis.*

O light born of light,
Jesus, redeemer of the world,
mercifully deem worthy and accept
the praises and prayers
of your supplicants.

Thou who once deigned to be clothed
in flesh for the sake of the lost ones,
grant us to be made members
of your holy body.

Sicut locutus est

Bach's setting of *Magnificat* follows the tradition of setting each verse of the canticle as a separate movement – much like a cantata – and adding the *Doxology* text at the end. *Sicut locutus est* is the last verse of the canticle (movement 11). Composed during his tenure as Kantor at the *Thomaskircke* (St. Thomas Church) in Leipzig, it was Bach's first major liturgical composition on a Latin text.

*Sicut locutus est
ad patres nostros,
Abraham et semini eius in saecula.*

According to the promise
He made to our ancestors,
To Abraham and his children forever.

O Earth, Loving Mother

Canadian conductor and composer Mark Sirett holds the M.A. and D.M.A. in choral conducting and pedagogy from the University of Iowa. Recently appointed a Member of the Order of Canada, Sirett maintains a busy schedule of engagements as a conductor, composer, and clinician throughout Canada and abroad. *O Earth, Loving Mother* adapts words by Canadian poet Archibald Lampman, and underscores the need to be mindful of the fragility of mother earth.

O earth, loving mother, nurture us, breathe in us
Something of your beauty, your wisdom and your light.

Your ancient mountains, gleaming seas fill our hearts with care;
Through blazing sun and darkest night, breathe in us, breathe in us.

O earth, who was before our time, and after many years remains,
Careless and blind we wander from you. Breathe in us, breathe in us.

Tristezza (Sadness)

Italian-born composer, singer, and singing teacher Francesco Paolo Tosti studied music in his native Ortona, as well as at the Conservatory of Music *San Pietro a Majella* in Naples. He moved to London in 1875 where he remained for 28 years. Tosti became a celebrated composer of Neapolitan songs and was popular at fashionable salons during the *Belle Époque*. His voice pupils ranged from the children of Queen Victoria to Enrico Caruso. He was a professor at the Royal Academy of Music. Tosti became a British citizen in 1906 and was knighted by King Edward VII. *Tristezza* is arranged for mixed chorus by Randy Haldeman, former Director of Choral Studies at UNC-Charlotte.

*Guarda; lontan lontano Muore
ne l'onde il sol'
Stormi d'uccelli a vol tornano al piano.
Una malinconia io sento in cuore
e pur non so perchè;
Guardandoti negli occhi, o bella mia,
Muto mi stringo a te.*

*Copre l'ombria d'un manto le cose,
Il cielo, il mar;
Io sento tremolar ne gli occhi il pianto.
Suona l'avemaria ed é si triste
e pur non so perchè:
Devotamente preghi, o bella mia,
Io prego insieme con te.*

Look; far, far away
at the dying of the sun;
Flocks of birds turn slowly.
A melancholy I feel in my heart,
and I don't know why;
I look into your eyes, oh my beloved,
Silently I hold onto you.

A shadowed mantle covers everything,
the sky, the sea;
I feel a trembling, your eyes shed a tear.
The sound of an *Ave Maria* is sad
and I don't know why:
You are devotedly praying, oh my beloved,
I pray together with you.

*Tenera ne la sera
che s'empie di fulgor,
dai nostri amanti cuor va la preghiera.
E la malinconia mi fa pensare
e pur non so perchè,
che un giorno, ahimè, dovrà la vita mia
perdere il sogno e te!*

Hold on to this evening
with the cruel splendor,
from our hearts goes our prayer.
With the melancholy I have thought,
and I don't know why;
that one day, alas, during my life
I will lose the dream, and you!

High Flight

Mark Hayes is an award-winning concert pianist, composer, arranger, and conductor of international renown. His personal catalog totals over 1,500 published works. Hayes received a Bachelor of Music degree in Piano Performance from Baylor University. He has served as a frequent guest conductor at Lincoln Center, the National Cathedral, and Carnegie Hall, featuring works such as his Te Deum, Magnificat, and Gloria. *High Flight* is a setting of the famous sonnet by John Gillespie Magee, Jr.

Oh! I have slipped the surly bonds of Earth
And danced the skies on laughter-silvered wings;
Sunward I've climbed, and joined the tumbling mirth
of sun-split clouds,—and done a hundred things
You have not dreamed of—wheeled and soared and swung
High in the sunlit silence. Hov'ring there,
I've chased the shouting wind along, and flung
My eager craft through footless halls of air

Up, up the long, delirious, burning blue
I've topped the wind-swept heights with easy grace
Where never lark nor ever eagle flew—
And, while with silent lifting mind I've trod
The high untrespassed sanctity of space,
Put out my hand, and touched the face of God.

Reminiscence

Argentinian composer Astor Piazzolla is widely considered to be the most important tango composer of the Twentieth Century. He revolutionized the traditional tango, incorporating elements from classical music and jazz, forming a style termed *nuevo tango*. *Reminiscence* is a tender song that infuses gentle tango rhythms and modern harmonies with a folk-like tune. It is arranged here for mixed chorus by Oscar Escalada, a Professor, Composer, Director, Writer, and Editor of choral music in Argentina, the United States, and Germany.

Home By Another Road

Mark A. Miller received the B.A. in Music from Yale University and the M.M. in Organ Performance from Juilliard. He is currently Professor of Church Music and Composer in Residence at Drew Theological School in Madison, New Jersey. He has also served as a Lecturer in the Practice of Sacred Music in the Institute of Sacred Music at Yale University.

You taught my heart what love can be, so I'm headed back home by another road.
I once was bound, but now am free, so I'm headed back home by another road.
The lights are on, the welcome warm, as we're headed back home by another road.
There's room for ev'ry person born as we're headed back home by another road.

Join me now, the road is wide, all God's children side by side,
Where justice will shine and love abide, we're headed back home by another road,
yes, we're headed back home by another road.

God's people on the move again, and we're headed back home by another road.
The pow'r of love has made us kin, and we're headed back home by another road.
Join me now, the road is wide, . . .

Still worshipping, we're on the way, and we're headed back home by another road.
We'll hold each other's hearts this day, as we're headed back home by another road.
Join me now, the road is wide, . . .

So I'll Sing with My Voice

Pennsylvania native Dominick Argento is regarded as America's pre-eminent composer of lyric opera. He holds undergraduate and Master's degrees from Peabody Conservatory and the Ph.D. from the Eastman School of Music. He taught theory and composition at the Eastman School and later joined the Music faculty at the University of Minnesota, where he taught until 1997. Argento received the Pulitzer Prize for Music in 1975 for his song cycle *From the Diary of Virginia Woolf*. He was elected to the American Academy of Arts and Letters in 1979, and in 1997 was honored with the lifetime appointment of Composer Laureate to the Minnesota Orchestra. *So I'll Sing with My Voice* is from his *Spirituals and Swedish Chorales*.

If I had a harp – like David had a harp – I'd play on that harp 'till the glorious day!
But I got no harp so I'll sing with my voice, Hallelujah!

If I had a horn – like Gabriel had a horn – I'd blow on that horn 'till the judgement day!
But I got no horn so I'll sing with my voice, Hallelujah!

If I had a lyre – like Jubal had a lyre – I'd strum on that lyre 'till that beautiful day!
But I got no lyre so I'll sing with my voice, Hallelujah!

If I had a harp – like David had a harp – I'd play on that harp 'till the glorious day!
O, Hallelujah!

Collegium Vocale

Soprano

Lane S. Burnett
Jessica Crowe
Juliana Cyril
Susanna Farfsing
Mimi Gentry
Celina Guan
Susan Hodges
Valyncia Hurd
Chaneya Joyner
Clare Liu
Julia Mayer
Susan Miller
Valeetia Ogletree
Isabel Padalecki
Lois Simon
Susan Small
Catherine Strain
Robin Vinson

Tenor

Alan Buchalter
Alan Hymowitz
David Ingham
Guy Maishman
David Ross
Jeff Wysong

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Sailor Stevens
Melissa Terry
Marjorie Timmer
Denise Wardlow
Cindy Weinbaum

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Ernie Eden
Lyle Garrett
Ned Henry
Carl Johnston
John Juricek
James J. Kohler
David Mann
Douglas McHenry
Thomas McKean
Terry W. Verner, Sr.
Joe Winter



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 Collegium Vocale and Harmonia Atlanta (formerly the DeKalb Choral Guild), and 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. If you would like to join us and become a singing member, please contact us at auditions@cvchorus.org

For information, please refer to the Collegium Vocale website at

www.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.

There are several ways to offer financial support to Collegium Vocale:

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.

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*We offer heartfelt thanks to our generous donors
and to all who attended*

So I'll Sing with My Voice