

FORBES CENTER FOR THE PERFORMING ARTS
JAMES MADISON UNIVERSITY®

School of Music

presents



A Mid-Semester Concert

featuring

**The Madison Singers
The JMU Chorale**

**Amy Robertson, *collaborative pianist*
Lori Piitz, *guest pianist*
John Meshreky, *cello***

**John Foley, *bass*
Ethan Walker, *percussion***

Monday, October 16, 2023
8 pm
Concert Hall



There will be one 15-minute intermission

Program

The Madison Singers

Dr. Jo-Anne van der Vat-Chromy, *conductor*

Amy Robertson, *collaborative pianist*

~Chiaro~

Light

Enrico Miaroma (b. 1962)

Addison Walton, *graduate conductor*

Missa Pura Voce (Mass for the Pure Voice) Nick Gomez-Colon (b. 1999)
IV. *Sanctus* (fragment)

~Scuro~

Coronation *Agnus Dei* (Lamb of God)

Tarik O'Regan (b. 1978)

Nikos Myrogiannis-Koukos, *graduate conductor*

Cruelty Has A Human Heart

Gavin Higgins (b. 1983)

Text by William Blake (1757-1827)

John Meshreky, *cello*



The Fire and the Rose

Eric Guinivan (b. 1984)

Text by T.S. Eliot (1888-1965)

Hentakan Jiwa (The Beat of the Soul)

Ken Steven (b. 1993)

Patrons are reminded to turn off all pagers, cell phones,
personal computers, and any other electronic devices.

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of this production is strictly prohibited
in adherence with Federal copyright laws.

Intermission

JMU Chorale

Dr. Jo-Anne van der Vat-Chromy, *conductor*
Amy Robertson, *collaborative pianist*

~Scuro~

Who Can Sail Without the Wind? Traditional Swedish Folksong
arr. Dan Forrest (b. 1978)
Lori Piitz and Amy Robertson, *piano four-hands*

~Chiaro~

Where the Light Begins Susan LaBarr (b. 1981)
Text by Jan Richardson



Mahalo Piha: Queen Lili'uokalani (1838-1917)
Medley: The Queen's Jubilee and *Aloha 'Oe* arr. Justin Ka'upu
edited by Jace Kaholokula Saplan

Tshela Moya/Ke nna yo Morena Traditional Sesotho
Pour Down the Holy Spirit/Here I Am, Lord arr. M. Barrett (b.1983)

Take Me To the Water Words and Music by Rollo Dilworth
Additional Lyrics from African-American Spirituals
John Foley, *bass*
Ethan Walker, *percussion*

Program Notes



The lemniscate...the infinity symbol...the journey of *chiaroscuro*, the light and dark, gifting and receiving, and finding the center, the still point where the mystic spiral begins anew, where 'the fire and rose are one.' This has been our semester's journey as TMS has sung at our JMU-hosted SCHEV Conference dinner, the Contemporary Music Festival, and prepares for our November VMEA Conference Presentation, and the JMU Chorale presented our Choral Area side-by-side high school event: *ChoralFest*, sponsored by the JMU Chapter of the ACDA, and a quick week later joined the Brass Band at Pops! Thank you for joining us for our mid-semester celebration!

Composed in one day in 2017, at his home in the Italian Alps, Enrico Miaroma's **Light** employs a harmonic landscape that depicts the golden light surrounding him while bringing Tagore's text to life. Renowned Bengali poet Rabindranath Tagore was awarded the Nobel Prize in Literature in 1913 "because of his profoundly sensitive, fresh and beautiful verse, by which, with consummate skill, he has made his poetic thought, expressed in his own English words, a part of the literature of the West."

Light, my light, the world-filling light, the eye-kissing light, heart-sweetening light!

Ah, the light dances, my darling, at the center of my life;

the light strikes, my darling, the chords of my love,
the sky opens, the wind runs wild, laughter passes over the earth.

The butterflies spread their sails on the sea of light.

Lilies and jasmines surge up on the crest of the waves of light.

The light is shattered into gold on every cloud, my darling, and it scatters gems in profusion.

Mirth spreads from leaf to leaf, my darling, and gladness without measure.

The heaven's river has drowned its banks and the flood of joy is abroad.

Of his ***Missa Pura Voce (Mass for the Pure Voice)***, composer Nick Gomez-Colon writes: *When reflecting on the experiences that have contributed the most to my musicianship, one of the biggest of those... was singing in my local church choir in high school. Not only was I singing alongside like-minded individuals of my Christian faith, but I was singing alongside individuals who pushed me to grow musically... So I wanted to put a piece together that represents the positive takeaways from that experience.* Setting the five movements of the Mass Ordinary, the meditative fourth movement ***Sanctus*** (Holy, holy, holy) is initiated by two contrasting ostinati in the treble voices and features 'walls of sound' built upon by both choirs leading to the works' one perfect authentic cadence.

Composer Gavin Higgins recounts, "Cruelty Has A Human Heart was written as a response to 'How falsely doth the world accuse,' Chorale 38 from Bach's St. Matthew Passion." With text taken from William Blake's poem "A Divine Image" from Songs of Experience, Higgins fashions his response as an exploration of the human shadow, as expressed through angular homophonic writing that, combined with harmonic density, rhythmic tension, and a mournful cello obbligato, magnify the painful nature of Blake's writing:

Cruelty has a Human Heart and Jealousy a Human Face

Terror the Human Form Divine, and Secrecy, the Human Dress.

The Human Dress, is forged Iron, the Human Form, a fiery Forge.

The Human Face, a Furnace seal'd, the Human Heart, its hungry Forge.

Premiered on May 6, 2023, and met with uniform critical praise, Tarik O'Regan's **Coronation *Agnus Dei*** (Lamb of God) was one of five new works presented in the coronation service of Charles III and Camilla in Westminster Abbey. The king commissioned O'Regan after hearing his music at Lincoln Cathedral in 2006; his setting of the *Agnus Dei*, ***Coronation Agnus Dei***, was performed during the Eucharist. O'Regan said of the piece, "I wanted to explore influences from my own varied heritages within the context of the *Agnus Dei* in the British choral tradition: a unison melody is slowly fragmented to create myriad timbres, much as one might hear in some Arab or Irish traditional music. This melodic shifting is also reminiscent of 'phase music,' strongly connected with San Francisco, where I wrote this work. Finally, there is an alternating verse anthem structure: a nod to Orlando Gibbons, who became Organist of Westminster Abbey exactly 400 years ago."

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Lamb of God, who takes away the sins of the world, have mercy on us.

Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, who takes away the sins of the world, grant us peace.

Program Notes, con't.

The Fire and the Rose: Extracted from multiple verses in *Little Gidding*, the last poem in T. S. Eliot's epic *Four Quartets*, fire, and roses are central main images of this poem. Roses, a traditional symbol of English royalty, also represent divine love and mercy. In the poem's broader context, fire represents the spiritual power capable of either destroying or purifying the human soul and bringing understanding. Eliot incorporates a verse attributed to renowned writer and anchoress Julian of Norwich (b. 1343), whose writings, now known as *Revelations of Divine Love*, are the earliest known surviving English language works by a woman: "And all shall be well, and all manner of things shall be well," when the fire that both destroys and redeems us knots together and "the fire and the rose"—divine purification and divine mercy—become one. Guinivan's use of organizational tempi, the wordless, musing theme in $\frac{3}{4}$ time that reappears at key moments throughout the work, and the masterful and seamless modulations all underscore the alchemical mysteries and messages of Eliot's celebrated poetry. Tonight's premiere of Eric Guinivan's *The Fire and the Rose* is made possible by the generous support of the JMU 2021-2022 Shirley Hanson Roberts '56 and Richard D. Roberts Endowment for Faculty Excellence.

from *Little Gidding* by T. S. Eliot (1942)

What we call the beginning is often the end and to make an end is to make a beginning.

The end is where we start from.

Every phrase and every sentence is an end and a beginning.

Every poem an epitaph. And any action is a step to the block, to the fire, down the sea's throat,

Or to an illegible stone: and that is where we start.

We shall not cease from exploration, and the end of all our exploring
Will be to arrive where we started and know the place for the first time.

And all shall be well and all manner of things shall be well.

When the tongues of flame are in-folded into the crowned knot of fire

And the fire and the rose are one.

Ken Steven's **Hentakan Jiwa**, an exploration of sounds with the human voice, is taken from the terminology used for various Malay traditional dance movements, melding with music inspired by an exotic Indonesian Malay scale and depicts a modern staging of Malay traditional dance that translates into a vibrant sound experience through the variety of colors of vocal quality produced by the ensemble. With stomps, claps, tongue clicks, snaps, shouts, and extreme range and dynamics, this showpiece is sure to leave a lasting impression on the singers and the audience. Hailing from Medan, composer Ken Steven is known for his fusion of Indonesian colors and elements with modern choral techniques and harmonies.

Dan Forrest's setting of the Swedish folksong, **Who Can Sail Without the Wind?** (*Vem Ka Segla*) is artfully arranged for mixed chorus and piano four-hands. It is our absolute delight to welcome Dr. Lori Piitz, our JMU Piano Area Coordinator back to join us for this magical and expressive work.

Who can sail without the wind? Who can row without oars?

Who can leave a parting friend without shedding tears?"

Susan LaBarr (b. 1981) is a composer and choral editor living and working in Springfield, Missouri. Of **Where the Light Begins**, LaBarr writes: "*This beautiful poem was originally written as a blessing for Christmas by writer and artist Jan Richardson. On her blog (adventdoor.com), she writes, "though we cannot see or feel or know all the ways that God is radiantly illuminating us, may we open ourselves toward that light. May we open our eyes, our hands, our hearts to meet it. May we lean into the light that begins in the deepest dark, bearing itself into this world for us." ... Jan's blessing makes me think that within each of us is the ability to work toward peace. It doesn't take a monumental action, just many little kindnesses that we can show to others every day which radiate out to bring light to the whole of humanity. When we love, accept, and care for all of our neighbors—despite our differences—we find that the light that the dark world so desperately needs begins in us.*" As we sing this wonderful work, we ask you to focus on your 'luminous light.' Who and what does this song bring to mind; to heart, for you?

Where the Light Begins

Perhaps it does not begin. Perhaps it is always.

Perhaps it takes a lifetime to open our eyes,
to learn to see what has forever shimmered in front of us;
the luminous line of the map in the dark,
the vigil flame in the house of the heart;

the love so searing we cannot keep from singing,
from crying out in testimony and praise.

Perhaps this day will be the mountain over which the dawn breaks.
Perhaps we will turn our face toward it, toward what has been always.

Perhaps our eyes will finally open in ancient recognition, willingly dazzled, illuminated at last.
Perhaps this day the light begins in us.

Mahalo Piha – “Aloha ‘Oe” (“Farewell to Thee”) is a beloved Hawaiian folksong written c. 1878 by Lili‘uokalani, who was then Princess of the Hawaiian Kingdom. This is her most famous song and is a common cultural symbol for Hawaii. The story of the origin of the song has several variations. They all have in common that the song was inspired by a notable farewell embrace given by Colonel James Harbottle Boyd during a horseback trip taken by Princess Lili‘uokalani in 1877 or 1878 to the Boyd ranch in Maunawili on the windward side of O‘ahu, and that the members of the party hummed the tune on the way back to Honolulu. Notable recordings include Bing Crosby (1936) and Elvis Presley (1961) in *Blue Hawaii*, in *The Karate Kid Part III* (1989), hummed by Daniel while changing. The song has appeared in several instances throughout Disney’s *Lilo & Stitch* franchise, including *Lilo & Stitch* (2002) where the song is sung briefly by the character Nani Pelekai (voiced by Tia Carrere) as a means to say goodbye to her sister Lilo, from whom she was preparing to be separated the following day. An instrumental rendition performed by George Kulokahai, is featured in many episodes of *SpongeBob SquarePants* as background music. The song was heard in 2007 film *Alvin and the Chipmunks* when Alvin was humming and using the towel rack as a Hula hoop! Most recently, the song appeared in episode 4 of the HBO miniseries *The White Lotus*.

Tshela Moya/Ke nna yo Morena: These two traditional Sesotho songs, arranged by Michael Barrett, fit beautifully together with sacred texts and call-and-response techniques between the soloists and the choir. Varying in tempo, **Tshela Moya (Pour Down the Holy Spirit)** is slower with a sense of yearning, and **Ke nna yo Morena (Here I Am, Lord)** picks up in speed and rhythmic intensity to bring a natural growth to this concert arrangement. As so beautifully experienced with our ChoralFest guest conductor, Dr. Jace Kaholokula Saplan, this arrangement invites the community to sing and praise, together.

Take Me To the Water: 1968 remains arguably the most historic year in modern American history and is recognized by many historians as the official beginning of the American Civil Rights Movement. Our medley of American Spirituals, **Take Me To the Water**, set by the renowned conductor, composer, and arranger **Rollo Dilworth**, is a favorite in the choral canon, and an inspiration to sing and perform. Featured are the spirituals, “Take Me to the Water,” “Down By The River Side,” and “Wade in the Water.” Please enjoy this treasured choral offering. Deepest thanks to Ethan and John for again joining us for our concert closer!

Bio

2022 *CVPA Outstanding Student Mentor*, and 2016 *JMU Woman of Distinction*, **Dr. Jo-Anne van der Vat-Chromy** brings to JMU a rich and diverse career of international performance and teaching. As JMU Director of Choral Activities, Dr. van der Vat-Chromy directs *The Madison Singers*, the *JMU Chorale*, the *UCSA: University Chorus Soprano/Alto Ensemble*, and coordinates the *VMRC Generations Choir*, an intergenerational choral practicum here in Harrisonburg. A certified Kodály music educator, Dr. V. is a proud faculty member of Kodály Institutes at JMU and at Midwestern State University in Wichita Falls, TX. The 2012-2014 Interim Music Director for the Shenandoah Valley Children's Choir, currently Dr. V. is the JMU Vocal Arts Summer Camp director and serves as Coordinator of the JMU Voice Area. An active adjudicator, clinician, and guest conductor, Dr. V's research interests include the kinesthetic connections in conducting pedagogy, the integration of Kodály methodology into collegiate choral performance, and the sociological impact of choral cultures on student learning and the experience of flow. Recently dubbed by the renowned choral ensemble The King's Singers 'our collective fairy-godmother,' this semester Dr. van der Vat-Chromy was awarded the 2022 *Shirley Hanson Roberts ('56)* and *Richard D. Roberts Endowment for Faculty Excellence*, a university-wide endowed award for excellence in student engagement, collaborative learning, growth, and self-discovery.

Personnel

The Madison Singers

Jo-Anne van der Vat-Chromy, *director*

Amy Robertson, *collaborative pianist*

Nikos Myrogiannis-Koukos, *graduate conductor*

Addison Walton, *graduate conductor*

Cara Ainge, TJ Oxbrough, Ashley Seminaro, *TMS Managers*

Sopranos	Altos	Tenor	Bass
Abby Wilson	Addison Walton	Drew Dodson	Daniel Klein
Annie Urmanski	Ashley Seminaro	Devonte Garcia	Darien Roby
Cara Ainge	Eva Pierce	Nick Gomez-Colon	DeJuan Woods, Jr.
Gillian Saunders	Erica Taylor	Ricky Goodwyn	Elijah Keyes
Hailey Wilson	Georgia Orfanides	TJ Oxbrough	Mac Creswick
Josephine Suwanpoh	Meredith Scarboro		Nikos Myrogiannis-Koukos
Kaylea Manners	Nicole Dudley		Roman Leonard
Madi Gilleland	Sophia Castro		
Meghan Willey			
Millie Morris			
Morgan Brown			

The JMU Charpentier Chorale

Amy Robertson, *collaborative pianist*

Nikos Myrogiannis-Koukos, *graduate conductor*

Addison Walton, *graduate conductor*

Paolo Mancini, Erica Taylor, Ciara Theisz, *Chorale Managers*

Sopranos	ChorAltos	Tenor	Bass
Abby Wilson	Addison Walton	Michael Bromley	Brian Vallardes-Garmendia
Anna Osborne	Annie Kate Walsh	Drew Dodson	Daniel Klein
Cara Ainge	Blessing Ogbor	Evelyn Larking	DeJuan Woods, Jr.
Emma Corrao	Ciara Theisz	Jasper Wilson	Kevin Landry
Helen Albiston	Erica Taylor	Joshua Nieves	Roman Leonard
Jessica Haddock	Emma Ullrich	Paolo Mancini	Michael Tsougranis
Katy Lange	Lillie Jerome		Nikos Myrogiannis-Koukos
Kelly Donlan	Linda Blazer		Thayer Causer
Kimberly Aikens	Nicole Dudley		
Leah Brown	Olive Poole		
Madison Murphy	Rebecca Imbasciani		
Marlow Lewis	Sophia Castro		
Parker Bigley			
Sophie Osmani			

FA '23 JAMES MADISON UNIVERSITY CHORAL AREA

Dr. Jo-Anne van der Vat-Chromy

Director of Choral Activities

Professor of Choirs, Conducting, and Choral Music Education

Dr. W. Bryce Hayes

Associate Director of Choral Activities

Associate Professor of Choirs, Choral Music Education

Nikos Myrogiannis-Koukos, *DMA Choral Conducting Graduate Student*

Addison Walton, *DMA Choral Conducting Graduate Student*

Ricky Goodwyn, *MM Choral Conducting Student*

Nick Gomez-Colon, *MM Choral Conducting Student*

DeJuan Woods, Jr., *Choral Librarian*

JMU CHORAL COLLABORATIVE PIANISTS

Amy Robertson, *The Madison Singers and The JMU Chorale*

Elizabeth Williams, *TCC and UCSA*

Linlin Uta, *UCTB*

UNDERGRADUATE/GRADUATE MANAGERS/CONDUCTING INTERNS

Cara Ainge, Ashley Seminario, TJ Oxbrough, *TMS*

Paulo Mancini, Erica Taylor, Ciara Theiz, *JMU Chorale*

Madi Gilleland, Georgia Orfanides, *Treble Chamber Choir*

Cara Ainge, Millie Morris, Meredith Scarboro, *UCSA*

Hailey Williams, DeJuan Woods, Jr., Ricky Goodwyn, *UCTB*

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