

FORBES CENTER FOR THE PERFORMING ARTS
JAMES MADISON UNIVERSITY®

School of Music

presents

GLORIA!

featuring

UCSA: University Chorus Soprano/Alto Ensemble

UCTB: University Chorus Tenor/Bass Ensemble

TCC: Treble Chamber Choir

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

Dr. W. Bryce Hayes, *director*

Ricky Goodwyn, *graduate conductor*

JMU Chamber Orchestra

Foster Beyers, *director*

Ricky Goodwyn, *graduate conductor*

Nicholas Gomez-Colon, *graduate conductor*

Saturday, December 2, 2023

8 pm

Concert Hall



There is one 10-minute intermission.

Program

UCSA: University Chorus Soprano/Alto Ensemble

Jo-Anne van der Vat-Chromy, *director*
Elizabeth Williams, *collaborative pianist*

- Eneza Upendo* (Spread the Love) Jim Papoulis (b. 1961)
- Eight Lights for Chanukah Andy Beck (B. 1986)
- Deck the Halls in 7/8 James McKelvy (1917-2003)
Millie Morris, *Undergraduate Conducting Intern*
- White Winter Hymnal Robin Pecknold, arr. A. Billingsley
Meredith Scarboro, *Undergraduate Conducting Intern*
- Swinging Christmas Tree Trad. German Carol, arr. Kirby Shaw
Cara Ainge, *Undergraduate Conducting Intern*
Ethan Walker, *drums* John Foley, *bass*

UCTB: University Chorus Tenor/Bass Ensemble

W. Bryce Hayes, *director*
Linlin Uta, *collaborative pianist*

- Noel! Steven Sametz (b. 1954)
- Bashana Haba'ah* Nurit Hirsch/arr. John Leavitt
DeJuan Woods, *Undergraduate Conducting Intern*
Elizabeth Bird, *clarinet*
- Fum, Fum, Fum* Trad. Catalan, arr. Howard Helvey
Ricky Goodwyn, *graduate conductor*
- Have Yourself a Merry Little Christmas arr. Mark Hayes
Johnny Park, *soloist*
- You're a Mean One Mister Grinch Albert Hague, arr. Jeff Funk
Hailey Williams, *Undergraduate Conducting Intern*
Ethan Walker, *drums* John Foley, *bass*

TCC: Treble Chamber Choir

W. Bryce Hayes, *director*
Linlin Uta, *collaborative pianist*

- Crossing the Bar Gwyneth Walker (b. 1947)
Madison Gilliland, *Undergraduate Conducting Intern*

Aherombasman

Georgia Orfanides (b. 2002)
Georgia Orfanides, *Undergraduate Conducting Intern*

O My Dear Heart

Eleanor Daley (b. 1955)

This Little Babe

Benjamin Britten (1913-1976)

Christmas Lullaby

Cy Coleman, arr. WB Hayes

Ten-Minute Intermission

Combined Choruses and Chamber Orchestra

Ricky Goodwyn, *graduate conductor*
Nicholas Gomez-Colon, *graduate conductor*

Gloria, RV 589

Antonio Vivaldi
(1732-1809)

- I. Gloria
- VII. Cum Sancto Spiritus

JMU Chamber Orchestra

Foster Beyers, *director*

Violin

Sydney Ashworth

Gina Bretz

Abby Bryan

Anniah Craun

Erin Crowley

Lauren Elam

Christian Orrico

Evelyn Page*

Ella Patterson*

Rojeana Rofouger

Sophia Rubin

David Sandstrum

Andy Torrico

Madison Whitley

Viola

Eloise Davis

Franklin Villalta*

Dreama Walden

Cello

Marlie Dela Cruz

Kamerin McCabe*

Ava Seif

Alex Wong

Bass

Kataryna Hoagland

Jason Nguyen

Jolie Prasad*

Oboe

Kay Ferguson

Trumpet

Theo Young

*Principal

Program Notes

"Eneza upendo uendako, umoja ni upendo" translates to "Spread love everywhere you go, unity is love." Jim Papouli's beautiful and fun opener celebrates the hopeful sentiments of unity and love through both Swahili and English lyrics to celebrate the Kwanzaa principle of Umoja (unity).

This peaceful Hanukkah original, **Eight Lights for Chanukah**, poignantly counts each menorah candle, honoring the nights of this meaningful holiday. Additional interludes and countermelodies reference the traditional Hebrew song *Oy, Khanike*, while *Shalom Chaverim* is sung in a round just before the hushed ending.

Reminiscent perhaps of a group of carolers who, in keeping warm on their trek from house to house, may have spiked their hot chocolate just a little too much, (*hum...*) **Deck the Halls in 7/8** is an imaginative and cleverly rendered mixed-meter arrangement of a famous Christmas Carol that is just plain fun to sing!

Written by Robin Pecknold of the Seattle-based Indie folk band Fleet Foxes, **White Winter Hymnal** is the first song of their 2008 album by the same title. Says Pecknold, "...*It's lyrically fairly meaningless I guess, but it's not really meant to mean something! As an introduction to the record, we thought it would be nice to start it with a simple jam that's focused on singing – on the record it starts with a tongue-in-cheek harmony thing that we hoped would make people laugh or something but I think it just confuses them! This is my favorite song to play live, though singing it live is sometimes difficult because the lyrics are so vague. Weird how that works!*" This song was later covered by Pentatonix, who added the hand percussion. Enjoy!

The traditional **O Christmas Tree** is set in a swing style, with ensemble scatting and a natural jazzy vibe that makes it sound like it was always meant to be sung this way! So grateful to Cara for bringing this fun jazz work to the UCSA, and to welcome Ethan Walker and John Foley back to the choral area for another fun collaboration!

Steven Sametz's setting of **Noel!** is a layered-song of four tricky disjunct melodies. They are each introduced in turn, from the second bass melody, to the second tenor, then onto the baritone and eventually the first tenor tune.

Nurit Hirsch is a contemporary Jewish composer, and is considered one of Israel's most prolific and diverse composers. **Bashana Haba'ah**, translated as "Next Year", is arguably one of her most popular songs. As its lyrics suggest, it was originally set in an upbeat, more "pop" style. John Leavitt has taken the music and has set it in a beautiful and more contemplative setting for choir and clarinet. The ensuing dissonances and their austere and beautiful resolution create an evocative, emotional subtext to this prayerful setting.

*Next year we will sit on the porch and count migrating birds.
Children on vacation will play catch between the house and the fields.
You will yet see, you will yet see, how good it will be next year.*

Fum, Fum, Fum is a traditional Catalan Christmas carol thought to have originated in the 16th or 17th century. The word "fum" means smoke in Catalan, and it may simply refer to the smoke rising from a chimney as seen from afar, or, as indicated in the New Oxford Book of Carols, "may imitate the sound of a drum (or perhaps the strumming of a guitar)". It is not typical of Spanish tradition but rather of Catalan tradition. Tonight's arrangement features exciting four-part piano writing for Linlin & Dr. Hayes!

Sung by the likes of Frank Sinatra and Judy Garland, **Have Yourself a Merry Little Christmas** is a classic Christmas song composed and written by Hugh Martin and Ralph Blane. Originally released in the 1940 movie *Meet Me in St. Louis*, Judy Garland made the song a household Christmas requirement with the tune now considered one of the most recognizable songs in American Cinema. Arranged by Mark Hayes, the Baylor University alum takes his roots of piano performance and transforms the classic piece into a choral arrangement that has become a tradition for UCTB to sing in December.

You're a Mean One, Mr. Grinch was originally written for the 1966 cartoon special, *How the Grinch Stole Christmas!*. The song is synonymous with the bass tones of Thurl Ravenscroft, the original singer from the special. The song's colorful text describes the Grinch as foul, bad-mannered, and sinister, using increasingly creative metaphors. We are so grateful to JMU alum Philip Kierstead for providing us with the creative choreography for tonight's performance!

Composer Gwenyth Walker writes, "This musical setting of the Tennyson poem, **Crossing the Bar**, was created in memory of the composer's mother, Adele Frank Walker. The poem focuses on the image of a boat putting out to sea, as a metaphor for the Final Voyage of our lives: "And may there be no sadness of farewell/when I embark." The musical interpretation frames the poem with introductory and closing piano passages which may be heard as the spirit initially descending from heaven (to impart the message of the song to us) and then re-ascending, in peace.

Α χ ε ρ ο β μ π α σ μ α ν (Aherombasman) is a Cypriot folk song in the first person of a young farmer who goes to the neighborhood of his crush to proclaim his affection while picking up hay. Cypriot and Greek-American composer, Georgia Orfanides, is a senior Vocal Music Education student who aims to introduce the melodies and culture of Cypriot music to a western audience. She arranged this folk tune for Treble voices and utilizes drones, homophonic and polyphonic textures and a meter that switches from duple to triple. Orfanides is in the Honors College and has this arrangement as part of her senior capstone project:

*I am picking up the hay with the pitchfork and I am coming in the morning to your neighborhood
to see your black eyes and hear your voice. I have a request for you and I want to make it a reality.
I want to leave my body and find rest in your hugs. Wake up my diamond maid girl.
I came to your neighborhood to see what the kids were doing.*

Eleanor Daley uses the tender, beautiful Olde English words of James, John & Robert Wedderburn: "O my dear heart, young Jesu sweet, prepare thy cradle in my spreit" in her **O My Dear Heart**. Making liberal use of suspensions, excellent voice leading, and well-crafted, beautifully shaped phrases, Daley manages to meld tune and words into a seamless combination where one seems not to be able to exist without the other. Each of the two verses, both in Dorian mode, are followed with haunting "Balulalows" which float in and out of the Dorian reference.

Benjamin Britten wrote **This Little Babe** as part of his larger work *Ceremony of Carols*. Written to the 1584 poem by Robert Southwell who portrays the story of Jesus's birth as a sneak attack on the forces of evil. Who would expect God to send a baby to vanquish Satan? Every element of the Christmas story is a metaphor of paradoxical spiritual warfare. Britten reflects the poems belligerent imagery with intense canon effects for the voices over the gunshot-like writing for the piano.

Cy Coleman's simple little carol, **Christmas Lullaby**, written for Peggy Lee, has become an annual tradition piece for TCC to perform. Verse one of the text is original (written by both Coleman and Peggy Lee), verse two was put together by the combined efforts of all the students in 2018's Treble Chamber Choir!

Antonio Lucio Vivaldi composed **Gloria** in Venice, probably in 1715, for the choir of the Ospedale della Pietà, an orphanage for girls. The Ospedale prided itself on the quality of its musical education and the excellence of its choir and orchestra. Vivaldi, a priest, music teacher and virtuoso violinist, composed many sacred works for the Ospedale, where he spent most of his career, as well as hundreds of instrumental concertos to be played by the girls' orchestra. This, his most famous choral piece, presents the traditional Gloria from the Latin Mass in twelve varied cantata-like sections. Today we perform the opening *Gloria*, a festive and joyous chorus with extended instrumental introduction, and the *Cum Sancto Spiritus*, a delightful double fugue.

*Glory to God in the highest.
With the holy Spirit, in the Glory of the Father. Amen.*

Biographies

2022 CVP&A 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 both Kodály Institutes at JMU and Midwestern State University in Wichita Falls, TX. The past Coordinator of the JMU Voice Area and 2012-2014 Interim Music Director for the Shenandoah Valley Children's Choir, currently Dr. V. is the JMU Vocal Arts Summer Camp director. 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.

Dr. W. Bryce Hayes maintains an active career as a conductor, teacher, church musician, pianist, accompanist and singer. As choral conductor Bryce is currently Associate Professor of Choral Music at James Madison University where he conducts The University Chorus Tenor/Bass Ensemble and Treble Chamber Choir. In addition to his choral conducting responsibilities at JMU, Bryce teaches graduate choral literature, undergraduate conducting, and music education classes. He is an active adjudicator and clinician, recent and upcoming appearances include conducting honors choirs and workshops in Virginia, New Jersey, Pennsylvania, and Delaware. Bryce is also the director of The Crozet Community Chorus. A New Jersey native, Dr. Hayes completed the Doctor of Musical Arts degree in conducting from The University of Minnesota. Prior to his time in Minnesota, Dr. Hayes received a Master of Music degree in Choral Conducting from Temple University. His career began with a Bachelor of Music degree in music education from Westminster Choir College following which he taught high school choir at Princeton Day School.

UCSA: University Chorus: Soprano/Alto Ensemble

Elizabeth Williams, *collaborative pianist*

Cara Ainge, Millie Morris, Meredith Scarboro, *UCSA undergraduate conducting interns*

Abigail Johnson	Erin Malloy	Mariah Eakin
Abbey Spencer	Evan Renee Winter	Mary Kate Connor
Allie Ranton	Faith Walthall	Meg Hogan
Ava Quesenberry	Grace Hollowell	Meredith Scarboro
Bella Gayton	Isabelle Rhodes	Millie Morris
Brittany Saulsman	Jackie Copeland	Megan Wong
Caitlyn Newlin	Jaya Whaley	Natalie Gillum
Cara Ainge	Jordon Frick	Olivia Smith
Caroline Gravely	Kaileigh Atkinson	Sarah Moulden
Charlotte Peter	Karis Buchanan	Savannah Whitley
Diane Phoenix-Neal	Katie Hayes	Sofia Vergara
Dillon Vanzego	Kendra Liverman	Sophia Murray
Elizabeth Bird	Laura Cook	Sydney Parow
Elizabeth Rothenberger	Lauren Schmidt	Talia Bushman
Ella Gallagher	Madeline Parr	Valezka Sarmiento
Emalee Stepp	Malia Walton	Zada Sudduth
Emma Jones		

UCTB: University Chorus Tenor/Bass Ensemble

Linlin Uta, *collaborative pianist*

Ricky Goodwyn, *graduate conductor*

Hailey Williams, DeJuan Woods, *undergraduate conducting interns*

Alex Armstrong	Riley Jefferson	Johnny Park
Anthony Bassett	Will Keppel	Titus Peltola
Thayer Causer	Jonas Kerlin	Scott Shepherd
Garrison Cornwell	Roland Lamoureux	Henry Taylor
Drew Dodson	Kevin Landry	Michael Tsougranis
Logan Ealley	Roman Leonard	DeJuan Woods
Owen Garshwiler	Kieran Morales	Matthew Yeary
Luke Harrell	William Palesestrant	

TCC: Treble Chamber Choir

Elizabeth Williams, *collaborative pianist*

Madi Gilliland, Georgia Orfanides, *undergraduate conducting interns*

Helen Albiston	Rebecca Imbasciani	Madeline Parr
Sydney Ashworth	Katy Lange	June Parrish
Leah Brown	Izzy Layman	Olive Poole
Natalie Carter	Olivia Lewis	Christina Santiago
Kelly Donlan	Kendra Liverman	Abbey Spencer
Madi Gilleland	Madison Murphy	Emalee Stepp
Marija Grove	Georgia Orfanides	Ciara Theisz
Grace Hollowell	Anna Osborne	Sofia Vazquez
Alexandria Hunter	Sophie Osmani	Nancy Walker
		Savannah Whitley

FA '23 JAMES MADISON UNIVERSITY CHORAL AREA

Dr. Jo-Anne van der Vat-Chromy

Director of Choral Activities, JMU ACDA Chapter Advisor

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*

EXECUTIVE BOARD: JMU CHAPTER OF THE ACDA

Nicole Dudley *president*; DeJuan Woods, Jr., *vice-president*;

Hailey Williams, *secretary*; Georgia Orfanides, *treasurer*;

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CHECK OUT THE JMU CHORAL AREA YOUTUBE CHANNEL!

JMU School of Music Statement of Community & Belonging

Difference in identity enriches our community, fosters artistic and intellectual growth, and is vital to creating thriving venues for expression in a global world. In addition to welcoming all individuals and perspectives regardless of their race, ethnicity, gender identity, sexual orientation, religion, disability, socio-economic status, or citizenship status, we wish to make the following acknowledgements and affirmations, adapted from Americans for the Arts:

- In the United States, there are systems of power that grant privilege and access unequally such that inequity and injustice result. We resolve to educate ourselves, keep vigilant watch, and act to bring an end to systemic oppression.
- Cultural equity—which embodies values, practices, and policies that ensure all people have access to, and are represented in, the arts—is critical to the sustained engagement of music in society.
- Acknowledging and challenging our inequities and working in partnership is how we will make change happen.
- Everyone deserves equal access to a full, vibrant creative life, which is essential to a healthy and democratic society.
- The prominent presence of musicians in society can challenge inequities and encourage alternatives.



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Dear Patron,

Thank you for attending today's performance. The JMU School of Music educates the most talented students from around the world to shape the fabric of society. We are ecstatic to return to our stages to showcase the talent and hard work of our students and faculty.

Scholarship contributions help young musicians blossom into mature artists. With your support, we will be able to offer our talented students more financial help in pursuing their goals. If you are interested in supporting our students' passion and dedication, please consider contributing to the Music Scholarship Fund at James Madison University.

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