

The background of the top section is a dark, textured image of a musical score with various notes and staves. The text is overlaid on this background.

Department of
Music, Theatre
and Dance
Fulton School of Liberal Arts

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.

Salisbury
UNIVERSITY
www.salisbury.edu



PROGRAM

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.

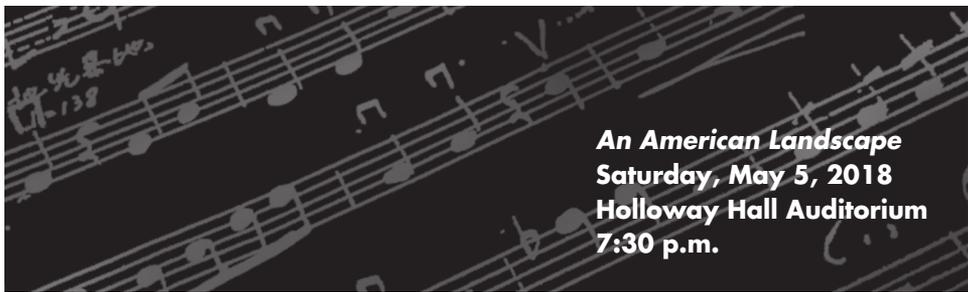
*Agnus Dei, qui tollis peccata mundi,
Dona nobis pacem.* Lamb of God who takes away the sins of the world,
grant us peace.

Agnus Dei: PhoenixOla 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.



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Evening PrayerOla Gjeilo

Joey Marcellino, Tenor Saxophone

Unicornis CaptivaturOla 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.

*Alleluia canite,
 Agno morienti,
 Alleluia pangite,
 Alleluia promite
 Leoni vincenti.*

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

*Pellicano vulnerato
 Vita redit pro peccato
 Nece stratis misera,
 Phos fenicis est exusta,
 Concremanturque vetusta
 Macrocosmi scelera.*

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.

Alleluia canite...

Sing Alleluia...

*Idrus intrat crocodillum,
 Extris privat, necat illum,
 Vivus inde rediens:
 Tris diebus dormitavit
 Leo, quem resuscitavit
 Basileus rugiens.*

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.

Alleluia canite...

Sing Alleluia...





A Choral QuiltLeonard 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

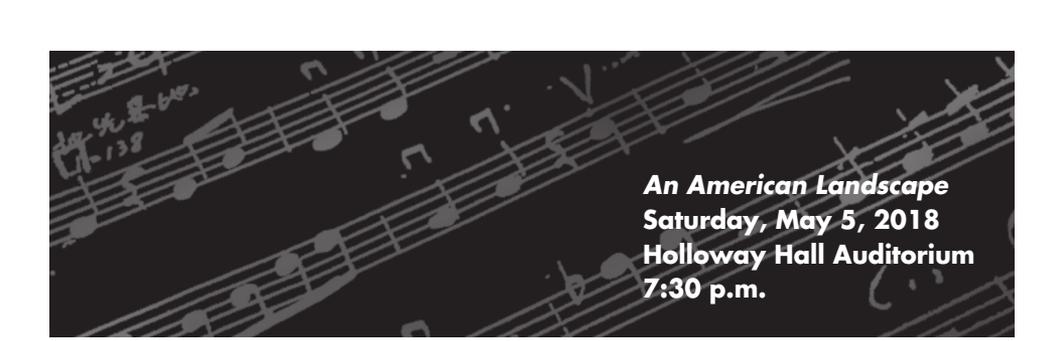


Dark Night of the SoulOla Gjeilo
Poem by St. John of the Cross
Sara Miller, Soprano

Luminous Night of the SoulOla 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

A background image of a musical score with various notes and clefs on a dark background.

An American Landscape
Saturday, May 5, 2018
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7:30 p.m.

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 programming, 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

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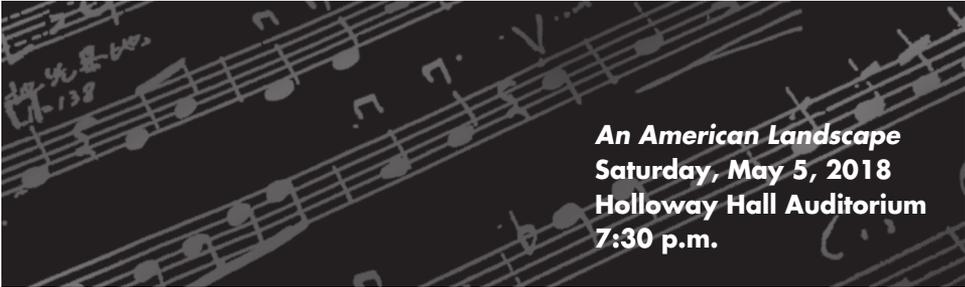
PROGRAM NOTES

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 jubilation. 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

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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

PERSONNEL

UNIVERSITY CHORALE

William M. Folger, Conductor

Susan Zimmer, Pianist

SOPRANO I

Sarah Butler
Michelina DeVeas
Shaelon English
Jessica Johnson
Sara Miller
Chareese Vandyke
Emely Martin

SOPRANO II

Julia Alexander
Anna Avrck
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

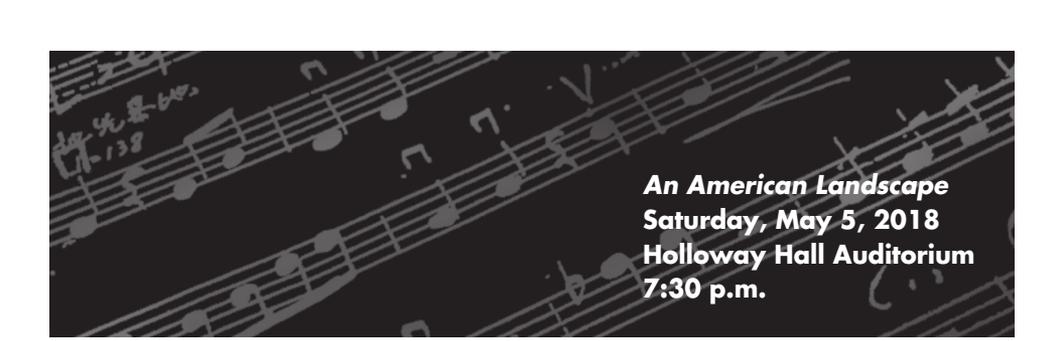
John Allen
Lance Fisher
Edgar Isaacs
Chase Reeves

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



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Susan Zimmer, Pianist

SOPRANO I

Fiona Duncan
Cheryl Helm
Alice Redfield

SOPRANO II

Liza Alvarado
Blair Boyer
Kate Manizade
Ani Mathers
Daryl Newhouse
Brittany Passon
Kathleen Shannon
Aur lie Van de Wiele

ALTO I

Sharon Belcher
Karen Gabriszeski
Maggie Gallaher
Claire Harper
Patty Rubin
Cherie Skeeter
Catherine Skeeter

ALTO II

Louise Anderson
Becki Chalmers
Katherine Harting
Samantha Layfield
Patti Mannion
Shawn McEntee
Susan Moore
Charyssa Norris
Cara Rozaieski

TENOR I

Dotti Kauffman
David Pollock

TENOR II

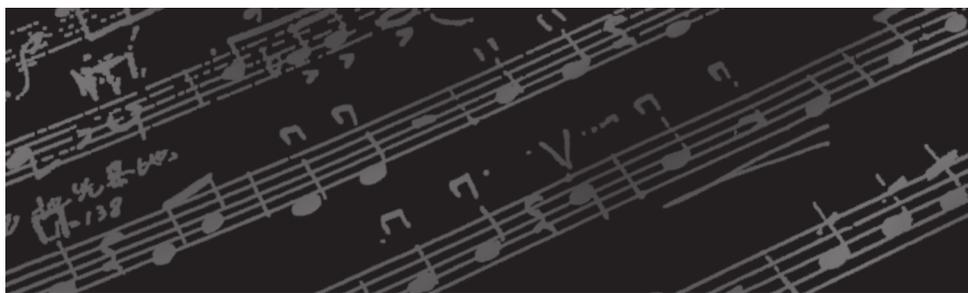
Nathan Ayersman
Chris Griffin
Edgar Isaacs

BASS I

Albert Duncan
William Horne
David Moore
Jared Sullivan
Jeffrey Todd
Nick Troup

BASS II

Oluwatosin Aroyewun
Scott Duncan
Richard Hunter
David Medland
Maarten Pereboom
Mark Williams

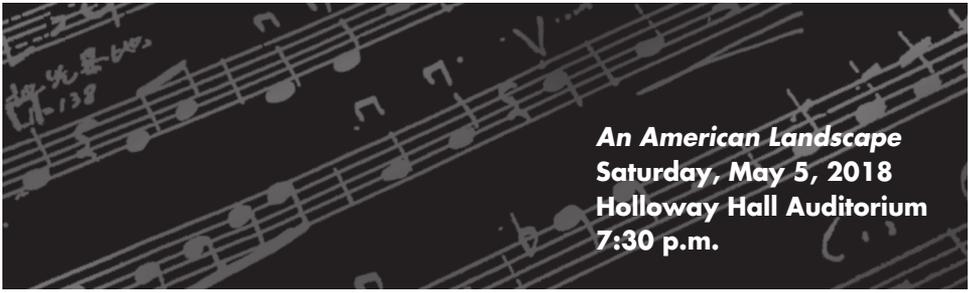


Thank you for attending our performance. The audience plays an integral part in the success of our program. As an involved audience member, please take a few minutes to read this friendly reminder on concert etiquette.

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.

A background image of a musical score with various notes and staves, some with handwritten annotations in Chinese characters and numbers.

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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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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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Department of Music, Theatre and Dance Fulton School of Liberal Arts

Salisbury University

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