

Hamilton College Choir presents

bring joy to the dawn

Charlotte Botha, *conductor*

Hentus van Rooyen, *organ*

Tina Toggia, *piano*

Wednesday, May 3, 2023

7:30 pm

Wellin Hall, Schambach Center

Free admission

Info at (315) 859-4331

Seek Him that Maketh the Seven Stars (1995)

Jonathan Dove (b. 1959)

Seek him that maketh the seven stars and Orion
And turneth the shadow of death into the morning.

- Amos 5:8

Alleluia, yea, the darkness shineth as the day,
the night is light about me.

- Psalm 139

Commissioned by the Royal Academy of Arts for their Service for Artists in 1995, Dove hoped that his sonic interpretation of starlight would create an especially meaningful anthem for the visual artists in attendance. As Dove explains, "The anthem begins with a musical image of the night sky, a repeated organ motif of twinkling stars that sets the choir wondering who made them. The refrain 'Seek him' starts in devotional longing but is eventually released into a joyful dance, finally coming to rest in serenity."

Poems of Sara Teasdale

Christopher H. Harris

Epilogue: "Why I Do Not Weep"

Pity

They never saw my lover's face,
They only know our love was brief,
Wearing awhile a windy grace
And passing like an autumn leaf.
They wonder why I do not weep,
They think it strange that I can sing,
They say, "Her love was scarcely deep
Since it has left so slight a sting."

They never saw my love, nor knew
That in my heart's most secret place
I pity them as angels do
Men who have never seen God's face.

- Sara Teasdale (1884-1933)

Harris's compositional language takes a creative approach to the "consonant dissonance" of the 21st-century choral harmonic idiom, with particularly sensitive focus on conveying natural speech rhythm. Harris's musical expression finds an ideal companion in the melodious, lyric lines of Teasdale's poetry. Both artists are masters of creating beauty through subtlety.

Alleluia (2020)

Elaine Hagenberg (b. 1979)

All shall be Amen and Alleluia.
We shall rest and we shall see.
We shall see and we shall know.
We shall know and we shall love.
Behold our end which is no end.

- St. Augustine (354-430)

Trois Chansons de Charles d'Orléans, L 99, no. 1
"Dieu! Qu'il la fait bon regarder!" (1898)

Claude Debussy (1862-1918)

Dieu! qu'il la fait bon regarder,
La gracieuse bonne et belle;
Pour les grans biens que sont en elle,
Chascun est prest de la louer.
Qui se pourroit d'elle lasser?
Tousjours sa beauté renouvelle.
Dieu! qu'il la fait bon regarder,
La gracieuse bonne et belle!
Par deça, ne delà, la mer,
Ne scay dame, ne damoiselle
Qui soit en tous biens parfaits telle!
C'est un songe d'y penser.
Dieu! qu'il la fait bon regarder!

Lord! how good to look on her,
The good and fair and gracious lady;
For the high qualities within her,
All are eager to praise her.
Who could ever tire of her?
Her beauty always increases.
Lord! how good to look on her,
The good and fair and gracious lady!
The ocean knows of no woman in any quarter,
Married or single, who is as perfect
As she in every way.
You would never dream of such a thing;
Lord! how good it is to look on her!

- Charles of Orléans (1394- 1465), trans. Richard Stokes

Although Debussy rejected the term “impressionist”, the inherent translucence, movement, and tonal ambiguity does link works such as his *Trois Chansons* to the movement. The compositional approach is neo-classical in the sense that Renaissance modality and equal-part polyphony to set the medieval poetry, but cloaks the harmony in a 20th-century idiom.

Messe Solennelle in C-sharp minor, Op. 16, I. Kyrie (1901)

Louis Vierne (1870–1937)

Kyrie eleison

Lord, Have mercy.

Christe eleison

Christ, have mercy.

Originally composed for choir and the two pipe organs at Saint-Sulpice in Paris, Charles-Marie Widor played the main organ part at the premiere of Vierne's solemn mass in 1901. The work was later adapted for a single organ. Vierne famously died at the organ during a recital, allegedly fulfilling a life-long desire. Maurice Duruflé was at his side when his foot sounded the low E pedal, sending a long echo through the church as he lost consciousness, and fell from the organ bench.

Symphony No. 5 in F minor, Op. 42, No. 1, V. Toccata (1879) Charles-Marie Widor (1844–1937)

Charles-Marie Widor was the titular organist at Saint-Sulpice in Paris for 63 years from 1870–1933. While it is unusual to assign the term “symphony” to a work written for one instrument, Widor—at the forefront of a revival in French organ music, which utilized a new “symphonic” organ design pioneered by Aristide Cavaillé-Coll—named ten of his multi-movement works “Symphony for Organ”. The finale of his Symphony No. 5 in F minor, Op. 42, No. 1, titled “Toccata”, is perhaps one of the most recognizable organ works today. Its perpetual 16th-note motion in the right hand, crisp repeated chords in the left hand, and octave-leaping melody in the pedals exemplifies the distinctive characteristics of the French organ toccata.

Muié Rendêra (1991)

arr. Carlos Alberto Pinto Fonseca (1933–2006)

Olé, muié rendêra,

Hey, lacemaker woman,

Olé, muié renda,

hey, lacemaker woman,

tu me ensina a fazê rendá,

if you teach me how to weave

que eu te ensino a namorá.

I'll teach you how to court.

Virgulino é Lampeão.
É Lampa, é Lampa, é Lampa
é Lampeão.
O seu nome é Virgulino,
o apelido é Lampeão.

Virgulino is Lampeão.
He is Lampa, Lampa, Lampa
He is Lampeão.
His name is Virgulino,
His nickname is Lampeão.

- Trans. Daniel Rufino Afonso, Jr.

Muié Rendêra is an arrangement of two North Brazilian folk tunes in *baião* dance style. Our special thanks to Prof. Alex Bádue for his assistance on our pronunciation of Brazilian Portuguese.

Halcyon Days (2020)

Melissa Dunphy (b. 1980)

Sacred days draw near, traditions hallowed and wan,
Well-worn prayers embrace their heirs when love returns as embers.
Dreams delayed, hopes frayed in the blue nights of winter,
Daybreak dreams of reunions lost.
Rise up, tattered and torn! Rise up, barren and reborn!
Go forth in peace, bring joy to the dawn,
and grace, turn your face upon us.

- Jacqueline Goldfinger

Halcyon Days was commissioned by Voces8 for their LIVE from London — Christmas 2020 festival. As Dunphy explains: "... my hope for this December is that we each can create our own Halcyon Days — a period of calm during winter storms — where we can reflect on what we have lost but rise up to face the new year with joy and grace.

Here

Joshua Rist (b. 1991)

Here is where my grieving wanes
As I lay down the corpse of my old name
A new song is rising
Deep in the breath of a waking mind
An ever expanding horizon line
Where loss and birth are intertwined

Here on the ground where I'm standing in
bare feet
A bush in a desert lies burning before me
Pulsing questions, coursing through me
Here on the shore of a heavenly ocean
My mind is illumined and my spirit reopened
Here the Cosmos asks me
Who are you
Who will you be

Here, around my dreams and doubts
These questions I must live in and live out

The veil of distraction
Covering over my inner eye
The cataract of our design
Is lifted by the morning light

Here on the ground where I'm standing in
bare feet
A bush in a desert lies burning before me
Pulsing questions, coursing through me
Here on the shore of a heavenly ocean
My mind is illumined and my spirit reopened

All I am and all I'll be
My thread inside this tapestry
Who are you
Who will you be
As I open the door
I feel the wild wood beckon once more
Who are you
Who will you be

- Joshua Rist

Quatre Motets sur des thèmes grégoriens, op. 10, no. 1.

Maurice Duruflé (1902-1986)

"Ubi caritas" (1960)

adapted by J. Mark Baker

Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exsultemus et in ipso iucundemur.
Timeamus et amemus Deum vivum.
Et ex corde diligamus nos sincero.

Where charity and love are, God is there.
Christ's love has gathered us into one.
Let us rejoice and be pleased in Him.
Let us fear, and let us love the living God.
And may we love each other with a sincere
heart.

The *Four Motets* place Gregorian chants within a modernist harmonic context. Drawing on the tradition of cathedral choirs of men and boys in Europe, two groups of singers are placed facing one another. The majority of the chant material is assigned to these two groups. Baker's adaptation accommodates the current prevalence of women — and larger soprano and alto sections — in choirs.

Six Choral Folksongs, no. 5
"I Love my Love" (1917)

arr. Gustav Holst (1874-1934)

Abroad as I was walking
One evening in the spring
I heard a maid in Bedlam
So sweetly for to sing;
Her chain she rattled with her hands
And thus replied she:
I love my love because I know
My love loves me

Oh cruel were his parents
Who sent my love to sea
And cruel was the ship
That bore my love from me:
Yet I love his parents since they're his
Although they've ruined me:
I love my love because I know
My love loves me

"With straw I'll weave a garland,
I'll weave it very fine;
With roses, lilies, daisies,
I'll mix the eglantine;
And I'll present it to my love when he
returns from sea.
For...I love my love because I know
My love loves me

Just as she there sat weeping
Her love he came on land
Then, hearing she was in Bedlam
He ran straight out of hand;
He flew into her snow-white arms
And thus replied he:
I love my love because I know
My love loves me

She said: "My love don't frighten me,
are you my love or no?"
"O yes, my dearest Nancy,
I am your love, also
I am returned to make amends
for all your injury."
I love my love because I know
My love loves me

So now these two are married,
And happy may they be
Like turtle doves together,
In love and unity.
All pretty maids with patience wait
That have got loves at sea;
I love my love because I know
My love loves me

This Cornish folk song was collected by George B. Gardiner. In this traumatic story, a woman's lover is sent to sea by his parents to break up their relationship. She becomes so distraught that she is eventually chained up in the notorious "Bedlam" – St. Mary Bethlehem psychiatric hospital in London, founded in 1247. Her deteriorating mental state is depicted by the "I love my Love" refrain. When her lover returns from sea and rushes to rescue her, she weeps, unsure if she is imagining his return. The lover attempts to right the wrongs of his parents by marrying her. A happy ending is implied, but the refrain of her trauma continues softly.

Fair Phyllis I Saw Sitting All Alone (1599)

John Farmer (c. 1570–c. 1601)

Fair Phyllis I saw sitting all alone
Feeding her flock near to the mountain side.
The shepherds knew not,
they knew not whither she was gone,
But after her lover Amyntas hied,
Up and down he wandered
whilst she was missing;
When he found her,
O then they fell a-kissing.

Farmer was an important composer of the English Madrigal School. He worked under the patronage of the Earl of Oxford during the Elizabethan era. *Fair Phyllis* exemplifies the text painting of the madrigals of this era. When the shepherdess is sitting alone, only the sopranos sing. All voices join when her flock is mentioned. The playful polyphony and unbalanced use of duple and triple meter help to illustrate the two lovers fumbling down a hill while kissing.

Mitä Kaikatat Kivonen (2005)

Mia Makaroff (b. 1970)

Mitä kaikatat kivonen,
laklatat kiven lapatta?
Sitäkö kaikatat kivi,
laklatat kiven lapatta

What are you complaining about, little stone
Sloshing to the side of the stone?
Is this what you are complaining about, stone,
sloshing to the side of the stone

Ettei naia neitojamme,
korjaella kukkiamme
Ettei naitu naintavuonna,
kihlattu kilokesänä?

That we are not marrying off our maidens
Picking our flowers
That we did not marry them off in the marriage year
Get them engaged in the engagement summer?

Elä kaikata kivonen,
laklata kiven lapatta

Don't complain, little stone
Slosh to the side of the stone

Vielä näille neitosille,
näille kaunoille kanoille
Kihlat kiljuen tulevat,
rahat suuret raskutellen

To these maidens,
these fair hens,
will come shrieking engagements,
big, clinking money

Elä kaikata kivonen,
laklata kiven lapatta

Don't complain, little stone
Slosh to the side of the stone

Vielä näille neitosille,
näille kaunoille kanoille
Reki rensuen ajavi,
kirjakorja kiiättävi

These maidens,
these fair hens,
will be driven on a rustling sleigh,
be whisked off by a sleigh

Juoksevi ori punainen,
tiellä teutoellen
Liinaharja liitelevi

The red stallion will run,
racing on the road
The horse will be soaring

Mitä kaikatat kivonen,
laklatat kiven lapatta, hä?

What are you complaining about, little stone
Sloshing to the side of the stone?

The Kanteletar is a sister collection to the more prominently used Finnish national epic Kalevala. Both collections feature poems composed in trochaic tetrameter, also known as

Kalevala meter. This is a result of the emphasis on first syllables in all words native to the Finnish language. The metric aspect of the poetry lends itself to asymmetrical musical meters in settings of the text. In *Mitü kaikatat kivonen*, Makaroff connects the ancient scene of these women complaining about weddings around the grindstone to the present day by combining contemporary a cappella looping techniques with the convention of telling Finnish epic tales in irregular meters like 5/4 time.

Carissima (1901)

Fabio Campana (1815-1882), revised by president Melancthon Woolsey Stryker
Conductor: Kate Burnham '23, Hamilton College Choir president

Dear is thy homestead, glade and glen,
Fair is the light that crowns thy brow;
Gather we close to thee again,
Mother, all loving thou hast been,
Our own sweet Lady thou! Our own sweet Lady thou!

Haunting our hearts in absent days,
Calling us back from stress and storm,
Tenderly all thy good old ways
Shine in thy smiles; be love thy praise!
Thine arms are ever warm. Thine arms are ever warm.

Memory still shall close enfold,
Bringing us joys of days of yore;
Faith shall thy constant fame uphold,
While years, Carissima, grow cold.
We love thee evermore. We love thee evermore.

Akekho Ofana no Jesu

arr. Charlotte Botha (b. 1986)

Akekho ofana noJesu.
Akekho ofana naye.
S'yahamba akekho.
S'yajika akekho.
S'yafuna akekho.

There's no one like Jesus.
There's no one like Him.
I have traveled everywhere.
I have looked everywhere, no one.
I have searched everywhere, no one.

“There’s No One Like Jesus” is a popular church hymn sung throughout Southern Africa and beyond in multiple languages. The text for this version—Akekho ofana noJesu—is in isiZulu, one of South Africa’s eleven official languages, with about twelve million native speakers. Akekho ofana noJesu is sung in diverse contexts, including traditional a cappella hymn singing, worship services with full gospel bands, and in flashy arrangements for choral competitions.

Guest organist

Dr. Hentus van Rooyen, a native of South Africa, is the Director of Music Ministries and Organist at St. Alban’s Episcopal Church, Cape Elizabeth, ME, and teaches Organ Performance at Bowdoin College. He holds the degrees Doctor of Musical Arts and Master of Music in organ performance from the University of North Texas. His other degrees in organ performance, pedagogy, and church music were completed at the University of Pretoria and University of South Africa. He studied organ performance with Jesse Eschbach and Wim Viljoen, and baroque repertoire studies with Paul Leenhouts. Before coming to St. Alban’s, Hentus served as Assistant Professor of Music, Sacred Music Coordinator and College Organist at Bethany College in Lindsborg KS. He concurrently served as the Director of Music and Organist at Christ Episcopal Cathedral in Salina, KS.

Collaborative pianist

Tina Toglia, DMA, is a native of Philadelphia, PA. and holds degrees from SUNY Stony Brook, Curtis Institute of Music, and Temple University. An avid collaborative pianist, she has recorded art songs with Hamilton soprano, Lauralyn Kolb, for New World Records, and performed extensively throughout the US. She is a Lecturer in Piano at Hamilton.

Conductor

Charlotte Botha, DMA, is a conductor, composer, and ensemble singer from South Africa, who regularly appears as a guest conductor domestically and internationally. Since her tenure as conductor of the Drakensberg Boys Choir, Charlotte has nurtured her passion for working with children’s and equal-voice choirs. Current engagements include the United Children’s Choir of Lithuania and the Southwest ACDA tenor-bass choir. Her conducting degrees are from the University of Pretoria, Nelson Mandela University, and the University of North Texas, where she also completed a related concentration in Music Theory. Since her appointment as Director of Choral Activities at Hamilton College in fall, 2020, Charlotte has led the College Choir and established Hamilton Voices, a flexible ensemble that uses interdisciplinary approaches to highlight often neglected social and environmental justice issues.

Hamilton College Choir, Spring 2023

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|-----------------|---------------------|--------------------|
| Ileana Anghel | John Hern III | Oliver Nathanielsz |
| Julian Arky | Alex Herr | Grace Park |
| Sofi Block | Patricia Higgins | Julia Ramsay |
| Kate Burnham | Divyam Karuri | Emma Ruccio |
| Brendan Byrne | Frank Kinlin | Alex Ruffer |
| Aubrey Campbell | Jaiden Knowles | Alyssa Samuels |
| Shelly Cao | Sampson Lamberth | Anna Skrobala |
| Maia Chakin | Catherine Li | Kat Tsaryova |
| Shraddha Datta | Alexis Limon-Aceves | Aubrey Wallen |
| Sophie Gordon | Maggie Marks | Michaela Williams |
| Ryan Hayes | Quentin Messer | Max Wohlfeld |
| | | Cynthia Yang |

My heartfelt thanks to Michelle Reiser-Memmer, from Hamilton College Performing Arts, for supporting my first semesters at the College in the thick of the pandemic. Thank you also to my colleagues in the music department. It is hard to believe my good luck: having the opportunity to share, teach, learn, and grow in such a supportive, efficient, kind, and creative professional environment. My journey with the College Choir and Hamilton Voices has been rewarding, and filled with fond memories of some particularly good music making, traditions, and jokes. I go on sabbatical for the coming academic year with the knowledge that the singers and program I hold dear is in good hands. I hope that Dr. Victoria Nieto will be received with the same openness, warmth, and hearty applause when she walks on the Wellin stage for the first time.

See you in fall 2024,
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