

FORBES CENTER FOR THE PERFORMING ARTS  
**JAMES MADISON UNIVERSITY®**

School of Music

*presents*

# Bridges to Hope

**UCSA: University Chorus: Soprano/Alto Ensemble**  
**UCTB: University Chorus: Tenor/Bass Ensemble**  
**Treble Chamber Choir**  
**University Chorus**

**Dr. Jo-Anne van der Vat-Chromy, *director***  
**Dr. W. Bryce Hayes, *director***  
**Ricky Goodwyn, *graduate conductor***

**Elizabeth Williams, *collaborative pianist***  
**Linlin Uta, *collaborative pianist***

Thursday, October 12, 2023  
8 pm  
Concert Hall



There will be one 15-minute intermission.

## Program

### UCSA: University Chorus Soprano/Alto Ensemble

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

Elizabeth Williams, *collaborative pianist*

Indonesian Wish Song Anonymous

*Wau Bulan* (Moon Kite) Malaysian folk song  
arr. Tracy Wong

Keep Yo' Lamps African-American Spiritual  
arr. Rosephayne Powell  
Millie Morris, *undergraduate conducting intern*

Keep Your Lamps African-American Spiritual  
arr. André J. Thomas  
Meredith Scarboro, *undergraduate conducting intern*

I'll Fly Away Home Words and Music by Pink Zebra  
Cara Ainge, *undergraduate conducting intern*

*Kaval Sviri* (A Flute Plays) Petar Liondev

### UCTB: University Chorus Tenor/Bass Ensemble

W. Bryce Hayes, *director*

Linlin Uta, *collaborative pianist*

*Wir haben ihn gesehen* Ludwig van Beethoven  
(1770-1827)  
from *Christus am Ölberge*, Op. 85

Black is the Color of My True Love's Hair American Folk Song  
arr. Schram

Inscription of Hope Z. Randall Stroope  
(b. 1953)  
Ricky Goodwyn, *graduate conductor*  
Roman Leonard, *narrator*

When the Earth Stands Still Don Macdonald  
(b. 1966)

Away from the Roll of the Sea Allister MacGilluvray, arr. D. Loomer

## 15-Minute Intermission

## Program - *continued*

### TCC: Treble Chamber Choir

W. Bryce Hayes, *director*

Elizabeth Williams, *collaborative pianist*

<i>Nuit d'Étoiles</i>	Claude Debussy (1862-1918)
<i>Esti Dal</i>	Zoltan Kodály (1882-1967)
Vital Dance	Dale Trumbore (b. 1987)
Will there really be a "Morning?"	Dan Campolietta (b. 1984)
Bring Me Little Water, Sylvie	Huddie Ledbetter arr. Moira Smiley

### University Chorus

W. Bryce Hayes, *director*

Elizabeth Williams & Linlin Uta, *collaborative pianists*

<i>Geistliches Lied</i> , Op. 30	Johannes Brahms (1833-1897)
Bridge Over Troubled Water	Paul Simon arr. Kirby Shaw

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

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## Program Notes

Welcome! Our first number is a piece that Dr. V. learned many years ago from students at the American School of The Hague! This wonderful round, which works in either multiple parts or aleatorically, which you will hear at the beginning of the concert, is a 'wish' song celebrating both past successes and the new adventures of this academic year. It is sung with love for all our first-year students in UCSA!

*Senang, berha si, su ka bertua lang. Che gu teri makka sih. Che gu teri makka sih.*

Goodbye and Hello! We are happy with our successes, and ready for new adventures. Thank you!

Arranged by Tracy Wong, **Wau Bulan** is a classic and upbeat Malaysian folk song is about flying kites! The pentatonic melody can be adapted to suit choirs at all levels and is a joyful addition to any treble choir program. It is usually sung while seated on the floor and while performing synchronized-choreographed movements and hand claps.

**Keep Your Lamps Trimmed and Burning** is a traditional gospel blues song that references the Parable of the Wise and Foolish Virgins, found in the Gospels of Matthew (25:1-13), and Luke (12:35). A well-known African-American work song that had both inspirational religious importance for enslaved peoples and well as coded messages of escape via the underground railroad, Powell's setting emphasizes the rhythmic aspects of a work song with homophonic accompaniments and percussion in juxtaposition with highly emotional unison passages while Thomas's setting focuses on harmonic exploration, with many passages of unison singing that burst into sections of intense chordal beauty.

Keep your lamps trimmed and burning, The time is drawing nigh.

Children don't get weary, 'till your work is done.

Christian journey soon be over, the time is drawing nigh.

Created by the composing collective known as Pink Zebra, **Fly Away Home** this beautiful song offers lyrics about exploring the world and life experiences, while staying connected with where you came from and knowing you can always return home.

First introduced to western choral audiences on the 1990 CD release "Les Mystère des Voix Bulgares, Volume 2," Petar Liondev's **Kaval Sviri** (A Flute Plays) is an accessible yet exciting introduction to the world of Bulgarian choral music. Set in a 9/16 meter signature, the predominantly homophonic rhythmic setting underscores the lilting nature of the Bulgarian language, while the dense and often chromatic six-part harmonies richen the sensibilities of the western choral music for women's choirs. With smatterings of important vocal ornamentations, slides, chanting, as well as a bright and forward vocal placement than any other selections in this concert, *Kaval Sviri* is sure to excite any audience!

Transliteration in Latin Alphabet: *Kaval sviri, mamó, goré, dolé, mamó, goré, dolé, mamó.*

*Kaval sviri, mamó, goré dolé, mamó, pod seloto. Ja shte ida mamó da go vidja, da go vidya mamó, da go chuja.*

*Ako mi e nashencheto shte go lubja den do pladne, ako mi e jabandzhiche, shte go lubja dor do zhivot.*

English: The flute is playing, mother, up, down, mother, up, down, mother.

The flute is playing mother, up, down, mother, below the village.

I will go, mother, to see it, to see it, mother, to hear it.

If he is one of our, I'll love him from dawn till dusk. If it's a stranger, I'll love him all my life.

Many know Beethoven for his piano sonatas, symphonies, and string quartets, but with the exception of his Ninth Symphony, Beethoven's vocal works are less widely known. *Christus am Ölberge*, or *Christ on the Mount of Olives*, was Beethoven's only oratorio, first performed in 1803. The work outlines the dramatic events leading up to the conviction and subsequent crucifixion of Jesus. Much of this oratorio is written for sopelists, but there are several distinctive choral movements. The concluding "Hallelujah" is frequently performed, but the remainder of the work is rarely done at all. The chorus **Wir haben ihn geshen** (We Know Whom You are Seeking) portrays a band of centurion soldiers who are seeking Jesus to arrest him.

**Black Is the Color (of My True Love's Hair)** is a traditional ballad folk song known in the US as associated with colonial and later music in the Appalachian Mountains. It is believed to have originated in Scotland, as it refers to the River Clyde in the lyrics. American musicologist Alan Lomax supported the thesis of Scottish origin, saying that the song was an American "re-make of British materials.

## Program Notes – continued

**Inscription of Hope** is a setting of text inscribed on the walls of a cellar in Cologne, Germany during the Holocaust, where Jews were hiding from the Nazis during World War II. Hope was all they had to hold on to; hope was their only bridge to a brighter tomorrow.

Don Macdonald composed both music and lyrics for **When the Earth Stands Still**, published in 2014. This new favorite in the choral repertoire utilizes close *a cappella* voicing for the choir and showcases the low range of all sections.

Allister MacGillivray's songs are often performed by choral groups, with over 1000 choirs throughout the world performing his works in classical contexts. His **Away from the Roll of the Sea** portrays the sailing life of his Cape Breton, Nova Scotia home.

**Nuit d'étoiles (Starry Night)**, a poem by Théodore Faullin de Banville (1823-1891), most famously set by Claude Debussy (1862-1918) quite early in his compositional career, as a song for solo voice. Debussy's chansons are wonderful tools for use in the development of the voice and musical line as they encourage singers to utilize the full spectrum of vocal color.

*Starry night, under your veils, Under your breeze and your perfume,  
A sad lyre that sighs, I dream of loves lapsed. A serene melancholy Unfurls in the pit of my heart,  
And I hear the soul of my beloved Trembling in the dreamlike wood.*

*I see again in our foundation Your eyes, blue like the skies; This rose, it's your breath, And these stars are your eyes.*

**Esti dal** translates as 'Evening Song' and is Zoltan Kodály's most famous choral work. The text depicts a young soldier fighting for the Austro-Hungarian Empire who prays to God for shelter and safe-keeping through the night. It has become a powerful symbol for the Hungarian people in their struggles for national autonomy throughout the twentieth century.

*Evening darkness overtook me near the woods; I have put my coat under my head (i.e. as a pillow),  
I have put my hands together To pray to the Lord, like this:  
Oh, my Lord, give me a place to sleep, I am weary with wandering, With walking around and hiding,  
With living on foreign land. May Lord give me a good night, May he send me a holy angel,  
May he encourage our hearts' dreams, May he give us a good night.*

Composer Dale Trumbore writes, "In **Vital Dance**, a night of insomnia gives way to a meditation on life and death. This piece alternates between a precise, almost metronomic motive and freer, lulling arpeggios—a hazy dream-state in which we're counting our minutes or suspended in a timeless dance. This piece was commissioned by Eastern Tennessee State University Chorale (Matthew Potterton, Conductor)."

**Will there really be a "Morning?"**, like many of Emily Dickinson's poems, reveals deep beauty and meaning through simply written text. The speaker yearns for a "morning" and wonders aloud how it might look and from where it might come. Dickison spent much of her adulthood in seclusion in her New England home; one might imagine her looking out her window asking these same questions about her life and the future.

It is an annual tradition for TCC to sing **Bring Me Little Water, Sylvie** in our fall concerts. For the past thirteen years we have enjoyed learning the body rhythm ostinato while singing this classic Lead Belly American tune.

Op. 30 **Geistliches Lied** (Sacred Song) is Brahms' earliest accompanied choral work, composed in 1856 at the age of twenty-three. Set to a poem by the chorale author Paul Flemming (1609-1640) about the acceptance of fate and hope, it began as an exercise in counterpoint. This piece is set as a double canon, with the tenor part imitating the soprano part four beats later at the unusual interval of a ninth, and then the bass doing the same with the alto using a different melody that fits in with the first. The imaginative organ interludes also incorporate quasi-canons at the ninth. While accompanying the voices, the organ moves to a secondary role, but becomes active in the middle section. All of the compositional complexities somehow come together in a piece of exceptional beauty, most notably in the final "Amen," where the basses lead the altos instead of following them. The archaic 4/2 or "double cut time" meter signature, with its frequent double whole notes, is meant to evoke the Renaissance composers Brahms studied while writing contrapuntal works such as this one.

**Bridge Over Troubled Water** is one of Simon and Garfunkle's most beloved songs, with its message of hope and overcoming difficulties. This gospel style setting by Kirby Shaw was inspired by Jennifer Holiday's rendition. We hope the message of overcoming difficulties remains with you this evening and we look forward to seeing you at future Choral Area events in the near future!

## Biographies

*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 Institute 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.

**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*  
*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 Oxsbrough, Ricky Goodwyn, *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*

### **EXECUTIVE BOARD: JMU CHAPTER OF THE ACDA**

Nicole Dudley *president*; DeJuan Woods, Jr., *vice-president*;  
Hailey Williams, *secretary*; Georgia Orfanides, *treasurer*;  
Madi Gilleland, *historian & public relations, poster design*

### **CHECK OUT THE JMU CHORAL AREA YOUTUBE CHANNEL!**

#### **JMU VOICE AREA**

Dr. Sonya Baker, *soprano, Voice Area Coordinator*  
Dr. Carrie Stevens, *mezzo-soprano*  
Dr. Jamison Walker, *tenor, Interim Director of Opera*  
Professor Kevin McMillan, *baritone*  
Professor Nicole Jenkins, *soprano*  
Professor David Newman, *baritone*  
Professor Brenda Witmer, *soprano*  
Dr. J. van der Vat-Chromy, *Director of Choral Activities*,  
Dr. W. Bryce Hayes, *Associate Director of Choral Activities*