

*The Chamber Chorale of Fredericksburg*



The Chamber Chorale  
of Fredericksburg

directed by

Mary-Hannah Klontz

presents

*Silver Anniversary Spectacular*  
*featuring the Festival Chorus*



Saturday, May 10, 8:00 pm  
Fredericksburg Presbyterian Church

# PROGRAM

With a Voice of Singing..... Martin Shaw (1875-1958)

Festival Chorus

You Are the New Day ..... John David, (b. 1946) arr. Peter Knight

Three Madrigals ..... Emma Lou Diemer (b. 1927)

1. O mistress mine, where are you roaming?
2. Take, o take those lips away
3. Sigh no more, ladies, sigh no more

Two Madrigals..... Thomas Morley (1557/58-1602)

1. Sing We and Chant It
2. Now is the Month of Maying

Soprano: Autumn Ross, Cheryl Mahoney

Alto: Laura Roberts (director), Tenor: Ken Wayne, Bass: Justin Smith

Ave Maria..... Franz Biebl (1906-2001)

Trio: Darrell Cooper, tenor John Irby, baritone Jim Corrow, bass

Solo: Joe Eveler, bass Roy Smith, tenor Ken Wayne, tenor

Light..... Deen Entsminger (b. 1950)

Ein Deutsches Requiem, Op. 45..... Johannes Brahms (1833-1897)

(A German Requiem)

IV. *Wie lieblich sind deine Wohnungen* (How Lovely is Thy Dwelling Place)

Requiem ..... Eleanor Daley (b. 1955)

IV. In Remembrance

~ INTERMISSION ~

Java Jive..... Ben Oakland (1907-1979) arr. Kirby Shaw

Soprano: Beth Bullock, Patti Kerns (director), Anne Knowlton,

Alto: Ruth Kochenour, Hannah Massey, Stephanie Smith

Tenor: Darrell Cooper, Jim Corrow, Roy Smith

Bass: Joe Eveler, Jeff Massey, David Way

Country Dances ..... American folk song medley, arr. Ward Swingle  
(b. 1927)

Soprano: Bonnie Johnson, Julie Perry

Alto: Kristine Clifford, Alyssa Irby

Tenor: Jim Eaton, J.J. Reichard,

Bass: Paul Beaulieu, Joe Eveler (director)

The Gift to Be Simple..... American folk song, arr. Bob Chilcott  
(b. 1955)

Alleluia..... Eric Whitacre (b. 1970)

Autumn Ross, soprano    Justin Smith, baritone

Bring Me Little Water, Silvy..... Huddie Ledbetter (1888-1949)  
arr. Moira Smiley

Ain't Got Time to Die ..... Hall Johnson (1888-1970)

Joe Eveler, bass    Julie Perry, soprano    J.J. Reichard, tenor

I'm Gonna Sing 'til the Spirit Moves in My Heart... Moses Hogan (1957-  
2003)

Walk Together Children ..... Traditional spiritual, arr. Moses Hogan

The Lord Bless You and Keep You ..... Peter Lutkin (1858-1951)

Festival Chorus

## NOTES

Thank you for joining us tonight as we celebrate our twenty-fifth anniversary! Our program opens and closes with the Festival Chorus, formed especially for this occasion. Among the singers in the Festival Chorus are current Chamber Chorale singers, former members (including many charter members) and talented singers from the community and local high schools. The high school students have been hand-chosen by their directors. We are very excited to present this distinguished, intergenerational choir.

The premiere performance of the Chamber Chorale of Fredericksburg was held on May 7, 1989 under the direction of Karen Simmons. Succeeding Karen were Rebecca Tyree, Michael O'Brien and current director, Mary-Hannah Klontz. The first program was an ambitious mix of Renaissance and contemporary choral classics. The *Free Lance Star* quoted then director Karen Simmons, "Working in a large ensemble is a wonderful experience. This (smaller group) will offer yet another outlet, a more intimate experience." She also offered that the members shared "a closeness with the music and as people." That intimacy and closeness remain, despite an increase in the size of the group. Tonight's program is a mix of old and new, suggested by the Chamber Chorale family. We hope that you will enjoy them as much as we do.

"Alleluia" (Joyful praise in song to God!) rings out triumphantly in "With a Voice of Singing" (and later as a meditation in the contemporary, repeating "Alleluia" by Eric Whitacre). A collection of madrigal-like songs follows. Madrigals are secular part-songs dating from the Renaissance. Madrigals are typically sung a cappella and tell a romantic story. Other songs from this time-period are often called madrigals, but are truly other forms, such as the ballet form with a repeating "fa-la-la" refrain heard in "Now is the Month of Maying" and "Sing We and Chant it." The three madrigals of Emma Lou Diemer, were composed for the Arlington Virginia Public Schools during her composer-in-residence sponsored by the Ford Foundation, 1959-1961.<sup>2</sup> Diemer's madrigals are accompanied by piano, but earn their title because the romantic text is by the Renaissance poet and playwright, William Shakespeare and they are through-composed (no repeating refrain). The newest "madrigal" on our program, "You are the New Day," actually fits the madrigal description best as it is a cappella and through-composed with a romantic text! In this song, the romance is

with life itself, represented by the new day. John David, the composer and lyricist, tells us:

“The inspiration for New Day was quite simple; I had just had a major blow in my personal life, and was sitting alone late at night on the settee feeling very low, and watching an ominous story on the news about the very real possibility of nuclear war. I started singing to the (hopefully) soon-to arrive New Day like it was an entity, that would rescue me from the depths. If the sun came up and the birds started singing as usual then I could believe that it really was the new day in which life would go on, and in which hope would survive. The tune and the words popped into my head at the same time, and it was all written in about 10 minutes, which is why (to me at least) it’s not perfect. But I didn’t feel I had the right to change anything.”<sup>3</sup>

The Biebl “Ave Maria” (1964) and “Light” (1996) by Entsminger are both twentieth century sacred songs celebrating the creation and preciousness of life. The Ave Maria text combines parts of the Angelus devotion (sung by the soloists) and the Ave Maria prayer of the Catholic Church sung by the trio and chorus. It was composed for an amateur men’s chorus of firefighters to sing in competition.

*Angelus Domini nuntiavit Mariae* The Angel of the Lord announced to Mary  
*Et concepit de Spiritu Sancto.* And she conceived by the Holy Spirit.

*Ecce ancilla Domini* Behold the handmaiden of the Lord  
*Fiat mihi secundum verbum tuum.* Do to me according to your word.

*Et verbum caro factum est* And the Word was made flesh  
*Et habitavit in nobis .* And dwelt among us.<sup>4</sup>

*Ave Maria, gratia plena,* Hail Mary, full of grace,  
*Dominus tecum.* the Lord is with thee.  
*Benedicta tu in mulieribus,* Blessed art thou amongst women,  
*et benedictus fructus* and blessed is the fruit  
*ventris tui, Iesus.* of thy womb, Jesus.  
*Sancta Maria, Mater Dei,* Holy Mary, Mother of God,  
*ora pro nobis peccatoribus,* pray for us sinners,  
*nunc, et in hora mortis nostrae.* now, and in the hour of our death.  
*Amen.* Amen<sup>5</sup>

“In Remembrance”

Do not stand at my grave and weep,  
I am not there; I do not sleep.  
I am a thousand winds that blow,  
I am the diamond glint on the snow,  
I am the sunlight on ripened grain,  
I am the gentle autumn rain.  
When you awaken in the morning’s hush  
I am the swift uplifting rush  
Of quiet birds in circled flight.  
I am the soft stars that shine at night.  
Do not stand at my grave and cry,  
I am not there; I did not die.

The second half of the concert is music of a popular nature. “Java Jive” has been performed throughout the history of the Chamber Chorale. It was made popular by the Ink Spots and later by Manhattan Transfer. Most of the members performing “Java Jive” tonight have performed with the Chorale for many years and two, Roy and Stephanie Smith, are charter members. “Country Dances” was made popular by the Swingle Singers and is a medley of just about every toe-tapping American folk tune that you can name! “The Gift to Be Simple” is a Shaker song and has been used in many settings, including Aaron Copland’s ballet, *Appalachian Spring*. Tonight’s arrangement was made popular by the King’s Singers and arranged by Bob Chilcott, who sang with the group at the time and has since become a highly influential choral composer and conductor.

“Alleluia” is Eric Whitacre’s only piece with a sacred text. He was inspired to arrange his wind symphony, “October,” for a *cappella* chorus after working with the chapel choir of the Sidney Sussex College in Cambridge in 2010.<sup>10</sup> Whitacre’s choral music is tremendously popular, in part because of his virtual choirs on YouTube and also due to the mystical mood he creates.

The final set has African American roots. Bring Me Little Water, Silvy is a twelve-bar blues by Huddie (Lead Belly) Ledbetter. Alan Lomax wrote that Lead Belly “sang the blues wonderfully, but he was much bigger than that. He encompassed the whole black era, from square dance calls to the blues of the 30’s and 40’s.”<sup>11</sup> The women of the choir will not only sing but also perform “body percussion” that in the

African American tradition would have been called “juba” or “hambone.” Hall Johnson and Moses Hogan are perhaps the two most famous African American choral directors, composers and arrangers. Johnson dedicated his life to preserving and recording the traditional African American spiritual. Johnson, born in 1888, was a free black man; however, his mother and grandmother had been slaves and taught him the spirituals. Johnson taught himself to play the violin and even at a young age wrote down the songs he heard. He went on to graduate with a Bachelor of Music degree from the University of Pennsylvania in 1910 and worked as a professional violinist and choral director. Moses Hogan was inspired to create modern arrangements of the traditional spirituals. Hogan graduated from the Oberlin Conservatory of music as a concert pianist. In his short lifetime, Hogan published over 70 works, many of which have become staples of the choral repertoire. Moses Hogan died in his prime from a brain tumor in 2003 at the age of 45.

Our concert closes with a popular choral favorite by Peter Lutkin written in 1900, “The Lord Bless You and Keep You.” This anthem includes a seven-fold Amen, but without this special ending is often sung as a hymn. The text is taken from Numbers 6:24-26. Lutkin composed choral and organ music and was a founder of the American Guild of Organists. The popularity of “The Lord Bless You and Keep You” likely stems from its use as the closing song on the weekly radio show, the “Back to God Hour.”<sup>12</sup>

1. Wikimedia Foundation, "Hallelujah," Wikipedia. <http://en.wikipedia.org/wiki/Hallelujah> (accessed April 18, 2014).
2. Santa Barbara Music Publishing, "Emma Lou Diemer Biography," <http://www.sbmp.com/ComposerPage.php?ComposerNum=0073> (accessed April 19, 2014).
3. "You Are the New Day," The Choir Loft, <http://thechoirloft.wordpress.com/2011/06/10/you-are-the-new-day/> (accessed April 19, 2014).
4. Wikimedia Foundation, "Franz Biebl," Wikipedia. [http://en.wikipedia.org/wiki/Franz\\_Biebl#Ave\\_Maria](http://en.wikipedia.org/wiki/Franz_Biebl#Ave_Maria) (accessed April 18, 2014).
5. "Ave Maria," Ave Maria, <http://www.preces-latinae.org/thesaurus/Basics/AveMaria.html> (accessed April 18, 2014).
6. "A German Requiem (Brahms)," [http://en.wikipedia.org/wiki/A\\_German\\_Requiem\\_%28Brahms%29](http://en.wikipedia.org/wiki/A_German_Requiem_%28Brahms%29) (accessed April 19, 2014).
7. Andrew James Robinette, "An Analysis of and Conductor's Guide to Eleanor Daley's Requiem," (University of South Carolina, DMA Diss., 2013), 21.
8. Wikimedia Foundation, "Do Not Stand at My Grave and Weep," Wikipedia, [http://en.wikipedia.org/wiki/Do\\_Not\\_Stand\\_at\\_My\\_Grave\\_and\\_Weep](http://en.wikipedia.org/wiki/Do_Not_Stand_at_My_Grave_and_Weep) (accessed April 19, 2014).
9. Ron Jeffers and Gordon Paine, Translations and annotations of choral repertoire, Volume II: German Texts, (Corvallis, Or.: Earthsongs, 2000), 94.
10. "Eric Whitacre - Composer, Conductor, Lecturer," Eric Whitacre, <http://ericwhitacre.com/music-catalog/satb-choral/alleluia> (accessed April 19, 2014).
11. Lead Belly Foundation, <http://www.leadbelly.org/re-homepage.html> the blues of the 30's and
12. #156." Psalter Hymnal (Gray) 156. The Lord bless you and keep you. <http://www.hymnary.org/hymn/PsH/156> (accessed April 19, 2014).

Celebrating our 25th season, the **Chamber Chorale of Fredericksburg**, is dedicated to performing fine choral music for the Fredericksburg community. This select ensemble has been noted for its beautifully blended tone, wide dynamic range, highly expressive singing, and extraordinarily diverse repertoire, including works by many living composers. The Chorale has commissioned and premiered several works by Virginia composers. In addition to the regular season, the Chorale is frequently featured at area events. Some highlights of past seasons have included appearances at the Fredericksburg Festival of the Arts, with the University of Mary Washington Philharmonic Orchestra, and at the American Choral Directors Association Regional Conference.



**Mary-Hannah Klontz** is Music Director of the Chamber Chorale of Fredericksburg. She holds music degrees from The University of Akron and the Eastman School of Music and is pursuing a Doctor of Musical Arts in Choral Conducting at George Mason University where she studies with Dr. Stan Engelbretson.

Ms. Klontz serves as Community Choir Repertoire and Standards Chair for the Virginia chapter of the American Choral Directors' Association, and is a Creative Motion Master Teacher on the faculty of the annual Windswept Summer Music Experience held at William Jewell College. She credits Creative Motion for her musical foundation.

Mary-Hannah is the choral director at Swanson Middle School in the Arlington Public Schools, where she has taught vocal music at the elementary, middle, and high school levels and most recently served as the Arts Education Specialist. She enjoys composing and her composition, *Point Me to the Stars*, is published with Hal Leonard as part of the Henry Leck Choral Artistry Series. She resides in Arlington with her husband, Paul Klontz, a member of the U.S. Army Herald Trumpets and their daughters, McKenna and Kyra.





## THE CHAMBER CHORALE OF FREDERICKSBURG

Mary-Hannah Klontz, Director

Accompanied by Karen Clotfelter, piano; and Cheryl Mahoney, organ

### SOPRANOS/ALTOS

Lauren Becker  
Beth Bullock  
Kristine Clifford  
Autumn Ross  
Alyssa Irby  
Bonnie Johnson  
Patti Kerns  
Anne Knowlton

Ruth Kochenour  
Cheryl Mahoney  
Hannah Massey  
Amy Miller^  
Julie Perry  
Laura Roberts  
Rachelle Shields^  
Stephanie Smith

### TENORS/BASSES

Richard Abel  
Paul Beaulieu  
Darrell Cooper  
Jim Corrow  
Larry Crosswell^  
Jim Eaton  
Joe Eveler  
Ben Harris^  
John Irby  
Philip Keirstead^

Paul Klontz  
Charles Lopez  
Jeff Massey  
C.J. Redden-Liotta,  
J.J. Reichard  
Justin Smith  
Roy Smith  
David Way  
Ken Wayne

^Leave of Absence

Debbie Taylor

Margaret Bridges

Ushers from Stafford High School

### CCF BOARD OF DIRECTORS

<b>President</b>	Ruth Kochenour	<b>Secretary</b>	Beth Bullock
<b>Vice President</b>	Rachelle Shields	<b>Librarian</b>	Hannah Massey
<b>Treasurer</b>	Roy Smith	<b>Ex-Officio</b>	Mary-Hannah Klontz

## FESTIVAL CHORUS

### CHAMBER CHORALE OF FREDERICKSBURG

#### COMMUNITY SINGERS

Eugenio Bacordo	Stephen Haynes*
Bill Butler	Rick Hartigan*
Mandy Carr*	Fran Jessee
Dave Conway*	Karen Kallay
Gail Conway	Mindy Littleton
Steve Clifford	Thomas Miller
Kelly Desclos-Estes	Mary St. John
Shayne Estes	Debbie Taylor*
Joan Gurniak	Evelyn Way
Rosemary Haynes*	

\* founding member of the Chamber Chorale

#### HIGH SCHOOL SINGERS

H. Christian Aguilar	Zachary Jarrett
Carley Arroyo	Scott Loudin
Eric Bosworth	Katrina Rupert
Hannah Lovell Clifford	Angeline Sandor
Hunter Clifford	Torie Schranz
Lindsay Earnhardt	Abraham Shaikh
Jessica Fischer	Jillian Shank
Rachel Foster	Amanda Short
Aaron Haynes	Charlie Smith
Olivia Haynes	Emily Swaney
Jordan Holloway	