

## 2018 Tour Schedule

**April 12**  
**Churchville-Chili H.S. Choral**  
**Honors Concert**  
5786 Buffalo Road  
Churchville, NY 14428  
7:00 pm

**April 22**  
**Rochester Christian Reformed Church**  
2750 Atlantic Avenue  
Penfield, NY 14526  
10:30 am & 1:00 pm  
rochestererc.org

**April 22**  
**Church of the Epiphany**  
3285 Buffalo Road  
Rochester, NY 14624  
7:00 pm  
epiphany-gatesny.org

**April 28**  
**Asbury First United Methodist Church**  
1050 East Avenue  
Rochester, NY 14607  
7:30 pm  
asburyfirst.org

**May 6**  
**Deerfield Presbyterian Church**  
530 Old Deerfield Pike  
Bridgeton, NJ 08302  
7:00 pm  
deerfieldpres.org

www.roberts.edu/music  
Music & Performing Arts | Cox Hall | 585.594.6320  
2301 Westside Drive | Rochester, NY 14624

**May 7**  
**Vine & Branch Church**  
2535 State Route 52  
Liberty, NY 12754  
7:00 pm  
vineandbranchchurch.org

**May 9**  
**Morning Senior Citizens Day in**  
**Baltimore**  
60 Sandy Cove Road  
North East, MD 21901  
11:25 am  
sandycove.org

**Alexandria Free Methodist Church**  
4901 Polk Avenue  
Alexandria, VA 22304  
7:00 pm  
alexandriafmc.org

**May 11**  
**Waynesboro Free Methodist Church**  
600 Hopeman Parkway  
Waynesboro, VA 22980  
7:00 pm  
waynesborofreemethodistchurch.org

**May 13**  
**First United Presbyterian Church of**  
**Dale City**  
14391 Minnieville Road  
Woodbridge, VA 22193  
1:00 pm  
fupcdc.org

Follow us on:



The Roberts Chorale



RWCChorale



## Roberts Wesleyan College Chorale

### 2018 Spring Tour

*“Lost in Wonder”*



Adam Potter, conductor



# Program

*to be selected from*

## THAT I MAY SING MY DEVOTION

Daniel E. Gawthrop b. 1949	<b>Sing a Mighty Song</b> (1993)	5'
Stephen Shewan b. 1962	<b>Silent Night</b> (2016)	4'30"
Sir John Stainer 1840–1901	<b>God so Loved the World</b> from <i>The Crucifixion</i> (1887)	3'45"
Constantine Shvedov 1886–1954	<b>Отче наш (Otche nash)</b> from <i>Liturgy of St. John Chrysostom</i> , Op. 16, No. 12	3'15"
Hans Bridger Heruth b. 1997	<b>Joy</b> (2016)	5'30"

## HOW GLORIOUS IS THE KINGDOM

Jake Runestad b. 1986	<b>Alleluia</b> (2013)	2'45"
Tomás Luis de Victoria c. 1548–1611	<b>O quam gloriosum</b> (1572)	2'45"
Wenzel Müller 1767–1835 <i>misattr.</i> W. A. Mozart	<b>Gloria in excelsis</b> from <i>Twelfth Mass</i> , K. Anh. 232 (c. 1791)	4'
Traditional Spirituals <i>arr.</i> André J. Thomas	<b>Beautiful City</b> (2006)	3'15"

# Program

to be selected from

~ **Intermission** ~

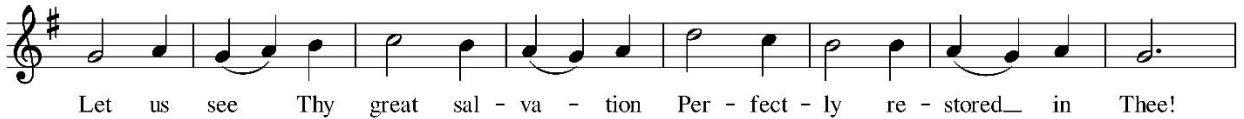
## **PRAISE THEE WITHOUT CEASING** ***The Hymns of Charles Wesley***

Ananias Davisson (1780–1857) <i>arr.</i> Richard Bjella	<b>IDUMEA: “And Am I Born to Die”</b> (2010) from <i>Kentucky Harmony</i> , 1816  Nathan Sawyer & Grace Flier, <i>violin</i>	4’30”
Dan Forrest b. 1978	<b>CHODAN: “Arise, My Soul, Arise”</b> (2012)  Grace Flier, <i>violin</i>	4’15”
	<b>PLEW: “And Can It Be?”</b> (2014)	5’30”
R. D. Humphreys (n.d.) <i>arr.</i> Alice Parker	<b>EXULTATION: “Come Away To the Skies”</b> (1967) from <i>Kentucky Harmony</i> , 1820	2’30”
David Rasbach b. 1959	<b>Depth of Mercy</b> (2015)	5’
Rowland H. Prichard (1811–1887) <i>arr.</i> David Cherwien	<b>HYFRODOL: “Love Divine, All Loves Excelling”</b> (1998)  Nathan Sawyer, <i>violin</i> ; Jaclyn Breeze, <i>flute</i>	6’15”

*When indicated, please stand and join in singing the final stanza.*

# Program

to be selected from



## Welcome!

*As a courtesy to the performers and to your fellow audience members, please be certain that all mobile phones and other electronic devices are turned off. Flash photography can be very disconcerting to performers and is not permitted during the performance. Please exit and enter the auditorium only between selections. Out of regard for the performers' efforts, please remain silent for the duration of the concert and accompany any disruptive children out of the hall. Thank you for your cooperation.*

# Program

*to be selected from*

## SING UNTO THE LORD A NEW SONG

Traditional Kenyan  
*arr.* Shawn Kirchner

**Wana Baraka** (2002)

3'30"

Phillip Anthony Woodard, *percussion*

Spiritual  
*arr.* Mark Butler

**Signs of the Judgment (Judgment Day)** (2005)

4'

Orlando Boxx, *soloist*

Jeffery L. Ames  
b. 1969

**Let Everything That Hath Breath** (1998)

4'15"

Orlando Boxx & Lillian Rose Goetzman, *soloists*  
Phillip Anthony Woodard, *percussion*; Kyler M. Ribbing, *bass*

JEWETT  
Carl Maria von Weber  
*adapt.* Joseph P. Holbrook

**My Jesus, As Thou Wilt** (1862)

3'15"

Evan Bleiler, *soloist*

---

### 2017–2018 CHORALE THEME VERSE

---

May our dependably steady and warmly personal God develop maturity in you  
so that you get along with each other as well as Jesus gets along with us all.

Then we'll be a choir—not our voices only, but our very lives  
singing in harmony in a stunning anthem  
to the God and Father of our Master Jesus!

Romans 15:5–6 (*The Message*)

---

### THE ROBERTS CHORALE

*Follow Your Calling. Pursue Your Passion.*

# Notes, Texts & Translations

**S**ing a **Mighty Song** was commissioned by the American Choral Directors Association as its 1993 Raymond W. Brock premiere. American composer Daniel E. Gawthrop paired with his frequent librettist, Jane Griner, to fashion a vigorous work that showcases the choir's musicianship and expressive range.

Singers! Awake and arise!  
Lift up your voices as the waves of the sea.  
Sing a mighty song.

Make the very earth resound,  
for the Lord delights in the song of the heart.  
Sing ye! Arise!

Woven with melody,  
Thy word is sweet to my soul.  
In concert, confirmed in harmony,  
Thy yoke is easy.

O blessed am I,  
that I may sing my devotion.

Singers! Awake and arise!  
Lift up your voices,  
sing ye!  
Let all who have breath give praise,  
for the song of the righteous  
is a prayer unto God.

Sing alleluia,  
Amen.

—Jane Griner (b. 1950)

**S**tephen Shewan's 2016 choral setting of Joseph Mohr's 1816 text "**Silent Night**"—200 years after its original composition—transports the well-loved lyrics into a twenty-first century musical setting. This contemporary version asks the question, "Will our world ever experience the heavenly peace of *Silent Night*?" In the final phrase of this new carol, the answer is met with optimism.

Silent night, holy night,  
all is calm, all is bright  
round yon virgin mother and child.  
Holy infant tender and mild,  
Sleep in heavenly peace.

Silent night, holy night,  
shepherds quake at the sight;  
glories stream from heaven afar,  
heavenly host sing Alleluia!  
Christ the Savior is born!

Silent night, holy night,  
Son of God, love's pure light;  
radiant beams from Thy holy face  
with the dawn of redeeming grace,  
Jesus, Lord, at Thy birth.

—Joseph Mohr (1792–1848)

**J**ohn Stainer's enduring work is possibly the most sublime musical expression of a beloved text from the Gospel of John, **God so Loved the World**. This stellar anthem is the ninth movement from Stainer's 1887 oratorio *The Crucifixion: A Meditation on the Sacred Passion of the Holy Redeemer*.

# Notes, Texts & Translations

God so loved the world,  
that He gave His only begotten Son,  
that whoso believeth in Him  
should not perish,  
but have everlasting life.

For God sent not His Son into the world to condemn  
the world;  
but that the world through Him might be saved.

—John 3:16–17

Constantine Nikolayevich Shvedov was one of the younger members of the New Russian Choral School that formed around the Moscow Synodal School of Church Singing in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. As a graduate of the Synodal School, Shvedov had experienced the renaissance of Russian Orthodox church music in a national style, promulgated by Stepan Smolensky (1848–1909), the School's director from 1889 to 1901, and embodied in the sacred choral works of Alexander Kastalsky (1856–1926). In his own compositions, he strived to add to the rich body of sacred choral literature produced by his predecessors and contemporaries, among whom were Chesnokov, Gratchaninoff, Nikolsky, and Rachmaninov. His works range from austere chant harmonizations in two and three parts, in which the folk-song element prevails, to more innovative opuses, such as the **Otche nash** you will hear tonight.

Отче на́шъ иже еси на небесехъ,  
да святѣтся ѡмя Твое,  
да прїидеть царствїе Твое,  
да будетъ воля Твоя.  
Хлебъ на́шъ насущный да́ждь намъ днесь,  
и оста́ви намъ дол́гы на́ша,  
Яко и мы оставляемъ должникомъ на́шимъ.  
и не въведи на́съ в на́пастъ  
но изба́ви насъ от лука́ваго:  
Яко твое есть царствїе и сила и слава во веки.  
Аминь.

Our Father, Who art in heaven,  
Hallowed be Thy name.  
Thy kingdom come.  
Thy will be done  
on earth as it is in heaven.  
Give us this day our daily bread;  
and forgive us our debts,  
as we forgive our debtors;  
and lead us not into temptation  
but deliver us from the Evil One.  
Amen.

—from the Divine Liturgy (Matthew 6:9–13), sung in Church Slavonic

Today there is much turmoil and distress in our world. I personally believe that it is a requirement for us as musicians to use our talents and our gifts to spread hope and love to those who need it most. Sara Teasdale was a poet who lived a very difficult life, and I decided that this poem of hers would aptly carry a sentiment shared with me by Dr. Allen Hightower: “There can be no **Joy** without pain.” The exposition of this composition is warm and bouncy and characterizes someone who is young and full of hope. The liveliness subsides into a middle section that is hollow and ethereal, possessing a feeling of distress. The women echo each other's words in a haunting ostinato while the male voices sing variations of the phrase, “I am loved, I will sing,” in such a way that seems as if they are reassuring themselves of the statement. After the climactic end of this section, the choir enters with the phrase, “I am loved, I will love.” This phrase isn't truly in Teasdale's poem, but is one I've pieced together using other lines in the text. It's sung in unison and is accompanied by the hopeful piano motif from the beginning of the piece. The music revs back up into the first choral melody, yet once the piece reaches the height of this phrase, the listener can hear that our “character” now sings these melodic lines with a tinge of pain in their heart—pain, however, that they've overcome. This pain is represented by drawn-out melodic lines and harmonic

# Notes, Texts & Translations

dissonances within otherwise major chords. As the choir begins to hum, two soprano soloists begin to sing their own line. I'd like to think that the first soloist represents the young, unadulterated character from the beginning, while the second soloist who joins the first represents the character's older self who has triumphed through the hard lessons life has to offer. The piece comes to a gentle close with the same line of, "I am loved, I will love." It is a powerful line of text, with an even more powerful message to carry. Whether or not you agree with Dr. Hightower's sentiment, you must agree with the fact that our world is suffering, and we can offer into it the power of love and of music.

–Hans Bridger Heruth

I am wild, I will sing to the trees,  
I will sing to the stars in the sky,  
I love, I am loved, he is mine,  
Now at last I can die!  
I am sandaled with wind and with flame,  
I have heart-fire and singing to give,  
I can tread on the grass or the stares,  
Now at last I can live!

–Sara Teasdale (1884–1933)

**J**ake Runestad's **Alleluia** was commissioned in 2013 by the Salt Lake Vocal Artists, directed by Brady Allred. Its repetitions of the word "Alleluia" ("praise the Lord") explore multiple expressions, from exuberant dancing to meditative reverence, using a range of 21<sup>st</sup>-century compositional techniques.

**T**he 16th-century unaccompanied Latin motet **O quam gloriosum** is among the most sublime of Tomás Luis de Victoria's compositions. With both polyphonic and homophonic sections, this beautiful work depicts the gathered saints of the Lord assembled in heaven, rejoicing with Christ and following Him for eternity.

*O quam gloriosum est regnum,  
in quo cum Christo  
gaudent omnes Sancti!*

O how glorious is the kingdom,  
Where all the saints rejoice with Christ!

*Amicti stolis albis,  
sequuntur Agnum  
quocumque ierit.*

Dressed in white robes,  
They follow the Lamb  
Wheresoever He goes. Alleluia!

–Antiphon for All Saints' Day from Revelation 7, sung in Latin

**O**ften credited to Mozart, but more likely composed by his contemporary Wenzel Müller, the beloved **Gloria in excelsis** from *Twelfth Mass* has had great success with a variety of choral groups. It majestically declares most of the text of the "Gloria" from the Ordinary of the Mass.



# Notes, Texts & Translations

*Gloria in excelsis Deo,  
et in terra pax hominibus,  
bonae voluntatis.*

Glory to God in the highest,  
and on earth peace,  
good will among His people.

*Laudamus te,  
Benedicimus te,  
Adoramus te,  
Glorificamus te.*

We praise You,  
we bless You,  
we adore You,  
we glorify You.

*Gratias agimus, tibi propter magnam,  
gloriam tuam.*

We give thanks unto You  
for Your great glory.

*Domine Deus Rex caelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite,  
Jesu Christe,  
Domine Deus, Agnus Dei, Filius Patris.*

O Lord God, King of heaven,  
God the Father Almighty.  
O Lord, the only-begotten Son,  
Jesus Christ,  
O Lord God, Lamb of God, Son of the Father.

—from the Ordinary of the Mass, sung in Latin

Incorporating the spirituals “Oh, What a Beautiful City” and “In Bright Mansions Above,” the extraordinary **Beautiful City** creates a poignant musical image of heaven. This is choral writing at its very best, full of wonderful harmonic colors and dynamic contrasts. The gospel-style piano accompaniment gives it an extra boost of excitement.

Three gates in-a the east!  
Three gates in-a the west!  
Three gates in-a the north!  
Three gates in-a the south!  
Twelve gates to the city, Hallelu.

My sister lives up in glory,  
My brother lives up in glory,

Oh, what a beautiful city!  
Twelve gates to the city, Hallelu.

The beautiful city, city of God!  
Oh, that city!  
Beautiful city!  
God’s lovely city!  
Oh, what a city!

In bright mansions above,  
Lord, I want to live up yonder,  
in bright mansions above.

I want to be in that number.  
Beautiful, beautiful city!  
Beautiful city of God!

My mother lives up in glory,  
*I want to live there too.*  
My father lives up in glory,

Twelve gates to the city,  
Hallelujah!

—Traditional Spirituals

# Notes, Texts & Translations

**DUMEA** (“**And am I born to die?**”) is the Latin form of the biblical name Edom, which means “red.” It is a hilly land south of the Dead Sea that is now in Jordan and includes the ancient city of Petra. When Moses wanted to enter the land of Canaan via Edom, the rulers of Edom wouldn’t let him. The tune was used effectively at the beginning of *Cold Mountain*, the 2003 American Civil War drama, accompanying pictures of the Battle of the Crater, one of the most horrible battles fought anywhere in the nineteenth century.

The tune, written by Ananias Davisson from Shenandoah County, Virginia, is one of the most haunting and popular Appalachian minor songs in Southern shape-note circles. The lilt of the tune fits so well that it could have been written specifically for Charles Wesley’s words. I have tried to enhance the text by changing the character rather dramatically on each verse. The phrase “What will become of me?” is especially moving. The phrase at the end, “To see the flaming skies,” is also terrifying and I have tried to allow that text to come off the page with the ‘flames’ appearing in the women’s voices.

–Richard Bjella

And am I born to die?  
To lay this body down!  
And must my trembling spirit fly  
Into a world unknown?

Soon as from earth I go  
What will become of me?  
Eternal happiness or woe  
Must then my portion be!

A land of deepest shade,  
Unpierced by human thought,  
The dreary regions of the dead,  
Where all things are forgot!

Waked by the trumpet sound,  
I from my grave shall rise;  
And see the judge with glory crowned,  
And see the flaming skies!

–Charles Wesley (1707–1788)

Offering a fresh perspective on the Charles Wesley text **Arise, My Soul, Arise**, Dan Forrest has fashioned a new hymn tune, CHODAN, that is a tender yet emphatic statement of faith from the believer. Scored for SATB chorus with piano and violin, this anthem invites the listener to confession and assures them of pardon through Christ.

Arise, my soul, arise, shake off thy guilty fears:  
The bleeding Sacrifice in my behalf appears:  
Before the Throne, my Surety stands.  
My name is written on His hands.

My God is reconciled, His pard’ning voice I hear;  
He owns me for His child, I can no longer fear;  
With confidence I now draw nigh,  
And “Father, Abba, Father,” cry.

Five bleeding wounds He bears, received on Calvary,  
They pour effectual prayers, they strongly plead for  
me:

“Forgive him, O, forgive,” they cry,  
“Nor let that ransomed sinner die.”

–Charles Wesley

# Notes, Texts & Translations

Sometimes the mere thought of Christ's immeasurable love can wash over the believer in an overwhelming wave. The choral anthem **And Can It Be?** is reserved for those moments in worship. Using Charles Wesley's beloved text and Dan Forrest's own melody, this tender work captures the wonder of Christ's sacrifice in a devout and uplifting statement that penetrates the soul.

And can it be that I should gain  
An int'rest in the Savior's blood?  
Died He for me who caused His pain?  
For me who Him to death pursued?

*Amazing love! How can it be  
That Thou, my God, shouldst die for me?*

He left His Father's throne above,  
So free, so infinite His grace;  
Emptied Himself of all but love,  
And bled for Adam's helpless race;  
'Tis mercy all, immense and free;  
For, O my God, it found out me.

No condemnation now I dread,  
Jesus and all in Him is mine!  
Alive in Him, my living Head,  
And clothed in righteousness divine,  
Bold I approach th'eternal throne,  
And claim the crown through Christ my own.

—Charles Wesley

The music of **Come Away To the Skies** was written by R. D. Humphreys for *Kentucky Harmony*, a shape-note tunebook first published in 1816 by Ananias Davisson. It is generally considered the first Southern shape-note tunebook. The text by Charles Wesley was written on his wife's birthday, October 12, 1755, and was first published in his *Hymns for Families* in 1767.

Come away to the skies, my beloved arise  
And rejoice in the day thou wast born,  
On this festival day come exulting away,  
And with singing to Zion return.

We have laid up our love and our treasures above,  
Though our bodies continue below;  
The redeem'd of the Lord shall remember His word,  
And with singing to Paradise go.

Hallelujah we sing to our Father and King,  
And His rapturous praises repeat;  
To the Lamb that was slain, Hallelujah again;  
Sing all heaven, and fall at His feet.

—Charles Wesley

Can there be mercy still reserved for me?" The sensitive hymn written by Charles Wesley speaks to the question, *How can God love a sinner such as me?* When beautiful text is paired with simple and elegant music, the result can only be **Depth of Mercy**. "Jesus weeps and loves me still."

# Notes, Texts & Translations

Depth of mercy!  
Can there be mercy still reserved for me?  
Can my God His wrath forbear,  
Me, the "Chief of Sinners," spare?

There for me the Savior stands  
Holding forth His wounded hands.  
God is love! I know, I feel  
Jesus weeps and loves me still.

—Charles Wesley

**D**avid Cherwien is artistic director of the National Lutheran Choir. His arrangement of **Love Divine, All Loves Excelling** on Prichard's beloved hymntune HYFRYDOL combines keyboard, flute, and violin with mixed voices to paint distinctly the text of each stanza. We invite you to lift your voice with ours on the final stanza.

Love divine, all loves excelling,  
Joy of heav'n, to earth come down!  
Fix in us Thy humble dwelling,  
All Thy faithful mercies crown.  
Jesus, Thou art all compassion,  
Pure, unbounded love Thou art;  
Visit us with Thy salvation,  
Enter ev'ry trembling heart.

Come, Almighty, to deliver;  
Let us all Thy life receive;  
Suddenly return, and never,  
Nevermore Thy temples leave.  
Thee we would be always blessing,  
Serve Thee as Thy hosts above,  
Pray and praise Thee without ceasing,  
Glory in Thy perfect love.

Breathe, oh, breathe Thy loving Spirit  
Into ev'ry troubled breast;  
Let us all in Thee inherit;  
Let us find Thy promised rest.  
Take away the love of sinning;  
Alpha and Omega be;  
End of faith as its beginning,  
Set our hearts at liberty.

Finish then Thy new creation,  
Pure and spotless let us be;  
Let us see Thy great salvation  
Perfectly restored in Thee!  
Changed from glory into glory  
Till in heav'n we take our place,  
Till we cast our crowns before Thee,  
Lost in wonder, love, and praise!

—Charles Wesley

**W**ana Baraka is a popular Kenyan religious song. The arranger, Shawn Kirchner, learned the song through a delegation of Kenyans who participated in the 1994 Agricultural Missions International Consultation in Sogakope, Ghana. The arrangement builds with great excitement, leading to an extensive rhythmic play on the word "alleluya."

*Wana baraka wale waombao;  
Yesu mwenyewe alisema. Alleluya!  
Wana amani,  
Wana furaha,  
Wana uzima.*

They have blessings, those who pray;  
Jesus Himself said so. Alleluia!  
They have peace,  
They have joy,  
They have well-being.

—Traditional Swahili

# Notes, Texts & Translations

**M**ark Butler's brilliant arrangement of the African-American spiritual **Signs of the Judgment** requires great virtuosity from each section of the choir. Using rhythmic and melodic ostinati, the piece continually builds until a monumental conclusion: "Judgment's coming," so we all had "better be ready."

Judgment, oh judgment,  
Judgment, Judgment's a-coming.

*I see the signs of the Judgment coming, oh,  
I see the sing of the Judgment coming.  
Hallelu, hallelu, hallelujah, Lord.*

*See signs of the judgment, oh,  
see signs of the judgment, Lord, Lord,  
time is drawing nigh.*

Better be ready for that great day  
when the Lord come and take His children away.  
Boatman, boatman row one side,  
you can't get to heaven 'gainst the wind and the tide.

Run to the mountain, the mountain moved.  
I run to the hills and they did too.  
Went to the rocks to hide my face,  
the rocks cried out, "There's no hiding place."

One of these mornings, bright and fair,  
I will meet my Jesus in the air.  
He'll say, "Well done, my child,"  
then I'll shout, "Hallelujah, my race has been won."

—Traditional Spiritual

**L**et **Everything That Hath Breath** is an exuberant celebration set within the traditional gospel style. For many decades, traditional gospel music has been a vital component of praise and worship for African-Americans. Whether being performed in a neighborhood church or in a concert hall, gospel music fulfills its purpose to uplift the spirit and hearts of all who hear. The text within this piece is taken from several psalms and seeks to "Magnify the Lord and exalt His name" through the traditional gospel style.

Sing unto the Lord a new song.  
Sing unto the Lord all the earth.  
Declare His glory among the nations.  
Let everything that hath breath praise the Lord!

Magnify the Lord with me and exalt His name  
together.  
Hallelujah, bless His name for He's worthy to be  
praised.  
Clap your hands, all ye people. Shout with a voice of  
triumph!  
For the mighty Lord is great and greatly to be  
praised.

Come on and praise the Lord.  
Let's all praise His name.  
Praise Him with the timbrel, praise Him with the  
dance.  
Stand up on your feet and just lift up holy hands.  
Sing, "Hallelujah," praise His holy name.  
For the Lord is worthy to be praised!

—Psalm 96:1, 3; 150:4, 6; 34:3; 47:1; 145:3

# Notes, Texts & Translations

Under Robert Shewan, longtime director of The Roberts Chorale, **My Jesus, As Thou Wilt** became the traditional concert closer for the ensemble. Set to a tune by Carl Maria von Weber, the text speaks of utter submission to Christ's will for each of our lives, no matter the circumstances.

My Jesus, as Thou wilt; O may Thy will be mine!  
Into Thy hand of love I would my all resign;  
Through sorrow or through joy Conduct me as Thine  
own,  
And help me still to say, "My Lord, Thy will be done."

My Jesus, as Thou wilt; All shall be well for me;  
Each changing future scene I gladly trust with Thee;  
Straight to my home above I travel calmly on,  
And sing, in life or death, "My Lord, Thy will be done."

My Jesus, as Thou wilt; Though seen through many a  
tear,  
Let not my star of hope Grow dim or disappear;  
Since Thou on earth has wept And sorrowed oft  
alone,  
If I must weep with Thee, My Lord, Thy will be done.

## *Why study vocal music at Roberts Wesleyan College?*

- ✓ **Excellent programs in music education (BS), music performance (BS), and music (BA)**
- ✓ **100% undergraduate**
- ✓ **Individual attention**
- ✓ **Mentoring from your private teacher and from the Director of Choral Activities**
- ✓ **Generous performance-based scholarships (including 2 full-tuition scholarships awarded annually!)**
- ✓ **Top-50 voice & opera program nationwide, top-10 in New York! (best-music-colleges.com)**
- ✓ **Extensive ensemble, chamber, and solo opportunities**
- ✓ **Rigorous and challenging coursework in a nurturing environment**
- ✓ **Real-world teaching experiences before student-teaching**
- ✓ **Leading roles in opera and musical theatre program**
- ✓ **11:1 student-to-faculty ratio**
- ✓ **Beautiful campus in suburban Rochester, 12 miles from Lyric and Eastman Theatres**
- ✓ **55+ concerts, recitals, masterclasses, and theatrical productions each year**
- ✓ **Recognitions: 2018 Best Christian Colleges & Universities, 2017 Safest College Campuses in New York, 2017 Best Value Christian Colleges & Universities, Most Beautiful Christian Colleges in the U.S.**

# The Roberts Choral

Amber Courtwright, *president*  
Melissa Pestinger, *vice president*  
Kaitlyn N. Newman, *secretary*  
Reyers Phillip Brusoe, *treasurer*  
Kathryn McNeill & Phillip Anthony Woodard, *chaplains*  
Brooke Sanford & Drew Rogers, *publicity chairs*  
Evan Dick, *social director*  
Léa Hossack Bouillon, *librarian*

## SOPRANO 1

Lillian Rose Goetzman '21  
Rebecca Mugnolo '20  
Melissa Pestinger '19 \*  
Brooke Sanford '20

BS Choral Music Education  
BS Vocal Performance  
BS Choral Music Education  
BS Choral Music Education

Rochester, N.Y.  
Rochester, N.Y.  
Barker, N.Y.  
Lockport, N.Y.

## SOPRANO 2

Léa Hossack Bouillon '18  
Lenora Mansil '19  
Starr Ryland-Buntley '20  
Sarah E. Thomson '20  
Esther Ting '18 †

BS Vocal Performance  
BA Music (Voice)  
BS Vocal Performance  
BA Music (Voice) & Communication  
BS Vocal Performance

Biarritz, France  
Harrisville, N.Y.  
Rochester, N.Y.  
Rochester, N.Y.  
Sibu, Malaysia

## ALTO 1

Jaclyn Breeze '21  
Amber Courtwright '18 \*  
Grace Flier '19  
Kathryn McNeill '19 †  
Julia Steidle '20  
Adrianna White '19  
Ashley Wimble '20

BS Flute Performance  
BS Choral Music Education  
BA Music (Violin) & Psychology  
BA Music (Piano)  
BS Vocal Performance  
BA Music (Voice)  
BA Music (Voice)

North Chili, N.Y.  
Canastota, N.Y.  
Springville, N.Y.  
Henrietta, N.Y.  
Argyle, N.Y.  
Endicott, N.Y.  
Latham, N.Y.

## ALTO 2

Sara Goutremout '18  
Sarah Hendrickson '19  
Courtney Krupa '19  
Kaitlyn N. Newman '19

BA Music (Voice)  
BA Music (Piano)  
BS Cross-Disciplinary Studies  
BS Vocal Performance

Copenhagen, N.Y.  
Webster, N.Y.  
Rockville Centre, N.Y.  
Cortland, N.Y.

## TENOR 1

Orlando Boxx '21  
Kyler M. Ribbing '20  
Tyler Rifenburg '19

BA Music & BS Physics  
BS Vocal Performance  
BA Music

Rochester, N.Y.  
West Henrietta, N.Y.  
Canastota, N.Y.

# The Roberts Chorale

## TENOR 2

Andrés F. Arce '21	BS Homeland Security/Applied Intelligence	West Henrietta, N.Y.
Evan Dick Bleiler '19 *	BS Choral Music Education	Lockport, N.Y.
Ryan E. Case '20 †	BS Instrumental Music Education	Herkimer, N.Y.
Jonah Seymour '21	BS Vocal Performance	Watertown, N.Y.

## BARITONE

Reyers Phillip Brusoe '19 †	BS Piano Performance	Delanson, N.Y.
Collin Murtaugh '18	BS Instrumental Music Education	Spencerport, N.Y.
Edward C. E. Reeb '21	BA Music (Voice) & Religion/Philosophy	Lockport, N.Y.
Drew Rogers '19	BS Psychology	Canastota, N.Y.
Nathan Sawyer '20	BS Music Education	Shortsville, N.Y.

## BASS

Hunter Kostraba '21	BS Choral Music Education	Avon, N.Y.
Caleb N. Miller '20	BS Psychology	Perry, N.Y.
Eric James Stead '21	BS Choral Music Education	Pilesgrove, N.J.
Parker Story '20	BS Piano Performance	Rochester, N.Y.
Phillip Anthony Woodard '19 *	BS Choral Music Education	Mobile, Ala.
Elliott V. Wright '18	BA History	Canandaigua, N.Y.

\* Section Leader

† Assistant Section Leader/Sectional Pianist

## Our Conductor

Conductor **Adam Potter** is Director of Choral Activities and Assistant Professor of Music at Roberts Wesleyan College. At RWC, he conducts The Roberts Chorale, administers the college choral program, mentors choral music education majors, and teaches coursework in conducting and aural skills. He earned a PhD in Choral Conducting and Music Education from the Florida State University College of Music. His choral music mentors include Judy Bowers, Kevin Fenton, Brandon Johnson, and André Thomas. Prior to his appointment at Roberts, Dr. Potter enjoyed positions as Director of Choral Activities at Delta State University in Cleveland, Mississippi and Director of Vocal Music at Dansville High School (N.Y.), overseeing thriving and growing vocal music curricula. He is also an active church musician, having previously served Presbyterian congregations in Florida and Mississippi. During the summers, he conducts choirs and teaches voice at the Csehy Summer School of Music. He has also taught at the Interlochen Arts Camp and Houghton College.

Dr. Potter is a sought-after guest conductor and clinician for honor choirs, choral-orchestral performances, and high schools and colleges, as well as an active adjudicator of choral performance festivals. He has guest-conducted and presented at music education conferences in Alabama, Florida, Georgia, Maryland, Mississippi, New Jersey, New York, Ohio, Pennsylvania, and Tennessee. He has also been a guest lecturer at the Kenya Conservatoire of Music and a guest artist with the Nairobi Chamber Chorus in conjunction with the "AVoice4Peace" worldwide peace awareness project. Learn more about Dr. Potter and his work at [www.AdamPotterMusic.com](http://www.AdamPotterMusic.com).

S.D.G.



# Department of Music Voice Area



**Dr. Adam Potter**

*Director of Choral Activities*  
PhD Florida State University

**Dr. Jeffery McGhee**  
*Applied Voice, Vocal Pedagogy, Vocal Literature*  
DMA University of Wisconsin – Madison



**Dr. Grace Cummings**

*Music Education, Women's Choir, Applied Voice*  
DMA Eastman School of Music

**Prof. Julius Dicks**

*Gospel Choir*  
BA State University of New York, Brockport



**Prof. Constance Fee**

*Applied Voice, Diction, Opera*  
MM Indiana University

**Prof. Doug Porterfield**

*Men's Chorus*  
MA Azusa Pacific University



## Roberts Wesleyan College Department of Music and Performing Arts Faculty

**Daniel Barta, DMA**

*Chair, Music Theory, Composition*

**Michael Van Allen, MM**

*Jazz Studies*

**Paul Shewan, DMA**

*Instrumental Studies, Trumpet, Conducting*

**Joseph Werner, MM**

*Director of Piano Studies*

*Welcome* to this concert of the Roberts Wesleyan College Chorale. Throughout the year, each of these students is deeply committed to honing his or her craft under some of the finest faculty. But today, they are committed to becoming one voice that touches the mind and heart—*your* mind and heart. Please accept our gift to you as we hope the Creator God accepts our offering to him. And when the concert is over, I invite you to mingle with the director and students. I know they would love to meet you.

Enjoy!

*Finish then Thy new creation;  
pure and spotless let us be.  
Let us see Thy great salvation  
perfectly restored in Thee.  
Changed from glory into glory,  
till in heav'n we take our place,  
till we cast our crowns before Thee,  
lost in wonder, love, and praise.*

*Our* prayer is that through our music today, you glimpse a foretaste of the music of eternity—a foretaste of, as this final stanza of Charles Wesley's great hymn expounds, the day when we will cast our heavenly crowns before our God, utterly "lost in wonder"!

Thank you for joining us for this performance. May it be a blessing to you, yes, but even more so may it bring God glory. We invite you to lift your spirit with ours as we worship together through song.



*Dr. Daniel Barta*

Chair, Music & Performing Arts



*Dr. Adam Potter*

Director of Choral Activities

**THE ROBERTS CHORALE** is Roberts Wesleyan College's premier vocal ensemble, devoted to the study and performance of high-quality choral music from diverse styles, musical eras, languages and cultures. Bonded by a passion for compelling musical performance and a desire for meaningful Christian fellowship, the Chorale is an ensemble of talented singer-artists who combine their gifts to cultivate excellence in choral singing.

### **Mission of The Roberts Chorale**

We are a family of diverse musicians united to sing for the glory of God. Striving to serve as God's instruments, we seek to enlighten others to the reality of God's love. Recognizing that our music is a gift from God, we express ourselves humbly and honestly through song.

Our purpose as an ensemble and as individuals is to return the beauty God has given us, share the life-transforming power of musical and interpersonal harmony with our audiences, celebrate how our differences empower us to contribute to the kingdom of God, serve each other and those around us in ways beyond our music, connect our heads to our hearts and engage our hands, and find joy in all we do.

*We are The Roberts Chorale.*

