



THE ROBERTS CHORALE

presents

Lost
in
Wonder



ROBERTS

WESLEYAN COLLEGE

Honors Choir Festival

Saturday, February 10, 2018

6:30 pm

Welcome!

We are so grateful you've joined us for the 2018 Roberts Wesleyan College Honors Choir Festival!

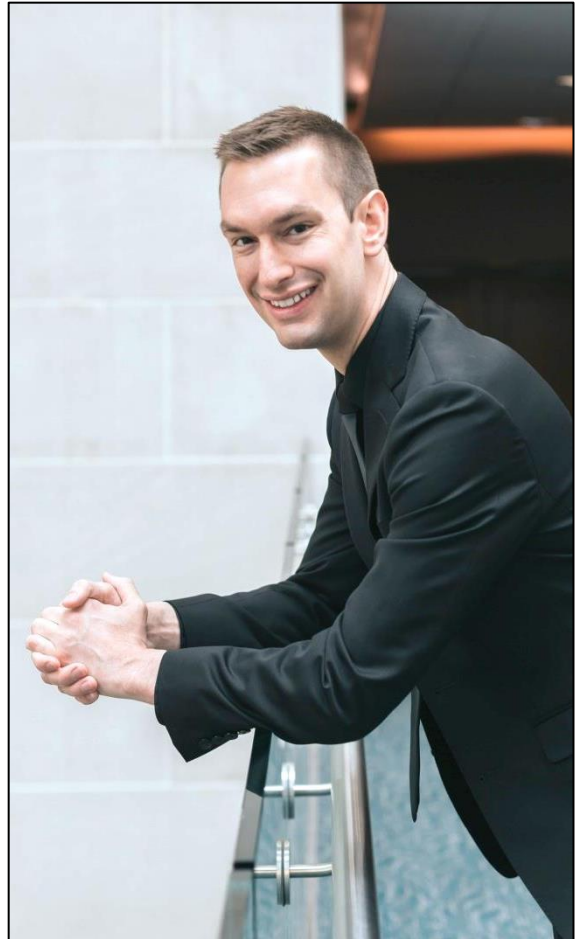
In tonight's mini-concert, you will hear one of our outstanding student vocalists and one of our amazing voice faculty sing solos. They are representative of the kind of world-class training musicians at Roberts receive. You'll then hear **THE ROBERTS CHORALE** perform a set of pieces from the program for our upcoming tour through New York, Pennsylvania, New Jersey, Washington DC, and Virginia. After this mini-concert, we will all get to enjoy a concert by our first-rate Roberts Wesleyan College-Community Orchestra directed by Dr. Paul Shewan. I know you will especially enjoy the second half of the program on which the winners of the RWC Concerto/Aria competition are featured. In addition to all the music we've made together

through the day, this evening will be a special treat—so sit back, relax, and enjoy this “reward” for all your hard work today!

We are truly thrilled you're here and hope you will take full advantage of all the opportunities this weekend presents. This is an exciting time at Roberts and in the Department of Music & Performing Arts. We hope you'll consider joining us on this amazing adventure when it's time to make your own college decision. As always, if there is anything I can do for you, please reach out to me personally via email, phone, or through your teacher. Again, welcome—we hope you enjoy tonight's performance!

Dr. Adam Potter

Director of Choral Activities



PROGRAM

Lost in Wonder

Saturday, February 10, 2018 | 6:30 pm

Shewan Recital Hall | Howard Stowe Roberts Cultural Life Center

STUDENT SHOWCASE

Richard Hundley
b. 1931

My Master hath a garden

2'

Léa Hossack Bouillon, *soprano*
Julie Runion, *pianist*

FACULTY SHOWCASE

African-American Spiritual
arr. Hall Johnson

Witness

2'45"

Jeffery McGhee, *baritone*
Julie Runion, *pianist*

THE ROBERTS CHORALE

Traditional Kenyan
arr. Shawn Kirchner

Wana Baraka (2002)

3'30"

Hans Bridger Heruth
b. 1997

Joy (2016)

5'30"

Léa Hossack Bouillon & Ashley Wimble, *soloists*
Reyers Phillip Brusoe & Esther Ting, *pianists*

Constantine Shvedov
1886–1954

Отче наш (Otche nash)

3'15"

from *Liturgy of St. John Chrysostom*, Op. 16, No. 12

Traditional Spirituals
arr. André J. Thomas

Beautiful City (2006)

3'15"

PROGRAM

Dan Forrest b. 1978	CHODAN: "Arise, My Soul, Arise" (2012) Grace Flier, <i>violin</i>	4'15"
R. D. Humphreys (n.d.) <i>arr.</i> Alice Parker	EXULTATION: "Come Away To the Skies" from <i>Kentucky Harmony</i> , 1820	2'30"
Jeffery L. Ames b. 1969	Let Everything That Hath Breath (1998) Orlando Boxx & Lillian Rose Goetzman, <i>soloists</i> Kyler Ribbing, <i>electric bass</i> Phillip Woodard, <i>drumset</i>	4'15"



UPCOMING PERFORMANCES

Dan Forrest's *LUX: The Dawn from On High* (New York State Premiere)

Friday, March 23 | 7:30 pm | Hale Auditorium

Churchville-Chili Choral Honors Concert

Thursday, April 12 | 7:00 pm | Churchville-Chili High School

Rochester-Area Run-Out Concerts

Sunday, April 22 & Saturday April 28

Check website for details

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.

Notes, Texts & Translations

Wana 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

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 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)

Notes, Texts & Translations

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 19th and early 20th 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 nášъ иже еси на небесехъ,
да святѣтся ѡмя Твое,
да прѣидеть царствіе Твое,
да будетъ воля Твоя.
Хлебъ nášъ насущный дáждь námъ днесь,
и остави námъ долъгы наша,
Яко и мы оставляемъ должникомъ нашимъ.
и не въведи насъ в напáсть
но избáви насъ от лукаваго:
Яко твое есть царствіе 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

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.

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

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

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

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

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

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

Twelve gates to the city,
Hallelujah!

Notes, Texts & Translations

Offering a fresh perspective on a Charles Wesley text, 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.
Arise, my soul, arise!

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 (1707–1788)

With confidence I now draw nigh,
And "Father, Abba, Father" cry.
Arise, my soul, arise!

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.

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.

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.

—Charles Wesley

Notes, Texts & Translations

Let 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

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!)**
- ✓ **Extensive ensemble, chamber, and solo opportunities**
- ✓ **Rigorous and challenging coursework**
- ✓ **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 Chorale

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	BS Choral Music Education	Rochester, N.Y.
Rebecca Mugnolo '20	BS Vocal Performance	Rochester, N.Y.
Melissa Pestinger '19 *	BS Choral Music Education	Barker, N.Y.
Brooke Sanford '20	BS Choral Music Education	Lockport, N.Y.

SOPRANO 2

Léa Hossack Bouillon '18	BS Vocal Performance	Biarritz, France
Lenora Mansil '19	BA Music (Voice)	Harrisville, N.Y.
Starr Ryland-Buntley '20	BS Vocal Performance	Rochester, N.Y.
Sarah E. Thomson '20	BA Music (Voice) & Communication	Rochester, N.Y.
Esther Ting '18 †	BS Vocal Performance	Sibu, Malaysia

ALTO 1

Jaclyn Breeze '21	BS Flute Performance	North Chili, N.Y.
Amber Courtwright '18 *	BS Choral Music Education	Canastota, N.Y.
Grace Flier '19	BA Music (Violin) & Psychology	Springville, N.Y.
Kathryn McNeill '19 †	BA Music (Piano)	Henrietta, N.Y.
Julia Steidle '20	BS Vocal Performance	Argyle, N.Y.
Adrianna White '19	BA Music (Voice)	Endicott, N.Y.
Ashley Wimble '20	BA Music (Voice)	Latham, N.Y.

ALTO 2

Sara Goutremout '18	BA Music (Voice)	Copenhagen, N.Y.
Sarah Hendrickson '19	BA Music (Piano)	Webster, N.Y.
Courtney Krupa '19	BS Cross-Disciplinary Studies	Rockville Centre, N.Y.
Kaitlyn N. Newman '19	BS Vocal Performance	Cortland, N.Y.

TENOR 1

Orlando Boxx '21	BA Music & BS Physics	Rochester, N.Y.
Kyler M. Ribbing '20	BS Vocal Performance	West Henrietta, N.Y.
Tyler Rifenburg '19	BA Music	Canastota, N.Y.

The Roberts Chorale

TENOR 2

Andrés F. Arce '21	BS Homeland Security/Applied Intelligence	West Henrietta, N.Y.
Evan Dick '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.

Department of Music Voice Area



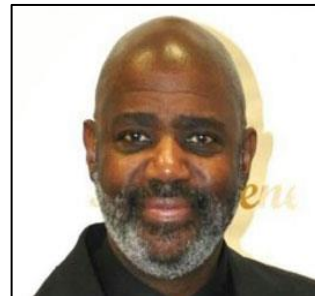
Dr. Adam Potter
Director of Choral Activities
PhD Florida State University



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

The Roberts Chorale

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.

The Roberts Chorale Mission Statement

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.

