

THE ROBERTS CHORALE

JANUARY 17– 25, 2020

LAKELAND, TALLAHASSEE, JACKSONVILLE,
FORT LAUDERDALE, MARCO ISLAND



FLORIDA TOUR CONCERT

Through the
Storm...
Lead Me to the



THE
ROBERTS
CHORALE



ROBERTS
WESLEYAN COLLEGE

A MESSAGE FROM PRESIDENT DEANA L. PORTERFIELD

Greetings from the campus of Roberts Wesleyan College in western New York State! On behalf of our trustees, administrators, faculty, and students, I welcome you to today's performance of the Roberts Wesleyan College Chorale. We are thrilled for the opportunity to share music with you that transcends time and culture and unites us in the spirit of Christian fellowship, beauty, and peace.

In 1866, Rev. Benjamin Titus (B.T.) Roberts founded a small school, which later became Roberts Wesleyan College, with a clearly defined motto of "Education for Character." The school was established to cultivate moral and religious learning as well as sound intellectual education. Roberts advocated and sought to live a life of freedom, holiness, and justice that was for all the people, and especially for the poor. With his wife Ellen and other colleagues in ministry, and along with contemporaries Susan B. Anthony and Frederick Douglass, Roberts' work and publications contributed to the social, political, and church reforms of 19th-century America, in issues of abolitionism, unjust economic policies, racial discrimination, and the rights of women to vote and to serve in ministry.



We have the privilege to celebrate and steward our founder's mission and vision for our generation and the next. Roberts Wesleyan College provides a distinctive faith-based and holistic education that allows our students to connect their heads to their hearts and engage their hands in service to others. Through our many undergraduate- and graduate-level programs, which include business, nursing, teaching, and psychology, as well as through our excellent music program, we believe our students and alumni make a positive difference in our world. When I listen to the beautiful music of our Chorale, I feel blessed and hopeful. I pray the same will be true for you today.

Peace,

Deana L. Porterfield, Ed.D.

President

Roberts Wesleyan College and Northeastern Seminary

WELCOME

If today's performance blesses you and you should desire to support the Chorale's mission, please consider donating by placing your contribution in the offering plate if it is passed or seeing a Chorale member at the publicity table following the concert. If you want to write a check, please make it payable to Roberts Wesleyan College with "Chorale" in the memo line.

PROGRAM NOTE

On behalf of each member of The Roberts Chorale, welcome to this concert. I have said often that being the conductor of this ensemble is the honor of my life, and I truly mean that. These students are not only talented and dedicated musicians but also committed to our mission to “enlighten others to the reality of God’s love.” We are honored to do so today through the music we share with you.



Dr. Adam Potter

Conductor

Each year, the Chorale’s musical programming and extra-musical activities are structured around a unifying theme. This year, our theme—and that of the tour—is *perseverance*. In devotionals and other spiritual life activities incorporated into the ensemble, we are reflecting on James 1:12: “Blessed is the one who perseveres under trial because, having stood the test, that person will receive the crown of life that the Lord has promised to those who love him.”

The title of today’s program is “**Through the Storm... Lead Me to the Light.**” These words are borrowed from the central piece on the program, Thomas Dorsey’s “Precious Lord,” and the repertoire is structured around the *storm*, *lead*, and *light* themes. Following a chant-based introit, the first set of the concert is called “**The Rain Awakens**” and features *storm* music that represents the elements of nature, concluding with a piece advocating for ecological justice. During the second set, “**Turn Darkness Into Light,**” the storm fades away and the theme of light begins to emerge through. Following intermission, the Chorale returns to the stage for its third set: “**Lead Me Home.**” In this set, the music leads the audience not only to physical light but to the Light of the world, Jesus Christ. Finally, in the final set, “**The Star of My Life Is Jesus,**” we name and sing of the One who is the culmination of every piece that preceded it.

Although thematically unified, the program is stylistically eclectic, including music from Medieval Germany, Renaissance Mexico, Classic Austria, 19th-century Russia, and 20th-century South America. It also includes music guaranteed to delight audiences, including new music by American composers, a folk song arrangement, gospel music, spirituals, and even a choral arrangement of a contemporary Christian ballad from the 1970s.

Our prayer is that through our music today, you glimpse a foretaste of the music of eternity. 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. May you see no longer us, but only God; may you see that our lives are but a radiance of His. We invite you to lift your spirit with ours as we worship together through song.

PROGRAM

~ to be chosen from ~

Through the *Storm*...

INTROIT: "PRAISE TO THE TRINITY"

HILDEGARD VON BINGEN <i>arr.</i> Felicia Sandler	Laus Trinitati (2015)	3'15"
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I. "THE RAIN AWAKENS"

ERIC WHITACRE b. 1970, United States	Cloudburst (1996)	9'
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JOSEPH HAYDN 1732–1809, Austria	Insanæ et vanæ curæ , Offertorium Hob. XXI:1/13c (1784)	7'
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ALBERTO GRAU b. 1937, Venezuela	Kasar mie la gaji (1991)	6'
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II. "TURN DARKNESS INTO LIGHT"

Z. RANDALL STROOPE b. 1953, United States	The Conversion of Saul (2004)	4'
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JUAN GUTIÉRREZ DE PADILLA c. 1590–1664, Spain/Mexico	Mirabilia testimonia tua (c. 1663)	5'
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ROBERT LOWRY <i>arr.</i> Sarah Quartel	How can I keep from singing? (2018)	4'
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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 chosen from ~

...Lead Me to the *Light*

III. "LEAD ME HOME"

THOMAS A. DORSEY <i>arr.</i> Arnold Sevier	Precious Lord (1996)	3'30"
PAVEL CHESNOKOV 1877–1944, Russia	Свете тихий (Gladsome Light), Op. 44, No. 3 (1912)	3'45"
DAN FORREST b. 1978, United States	Lead, Kindly Light (2013)	8'30"
PAUL MANZ 1919–2009, United States	E'en So, Lord Jesus, Quickly Come (1954)	3'

IV. "THE STAR OF MY LIFE IS JESUS"

KATHLEEN THOMERSON <i>arr.</i> Tom Trenney	I Want to Walk as a Child of the Light (2018)	4'30"
TRADITIONAL <i>arr.</i> André Thomas	Walk in the Light (2005)	4'
TRADITIONAL <i>arr.</i> Larry L. Fleming	Give Me Jesus (1973)	4'15"

ENCORE (*if requested*): "I KNOW I'VE BEEN CHANGED"

TRADITIONAL <i>arr.</i> Damon H. Dandridge	I Know I've Been Changed (2000)	4'30"
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NOTES, TEXTS & TRANSLATIONS

LAUS TRINITATI Hildegard von Bingen (1098–1179) *Sung in Latin*

Note from the arranger: Hildegard von Bingen was a woman of many talents—a composer, abbess, writer, confidante and counselor, scientist, physician, philosopher, poet and visionary. Many modern readers of her writings, and modern listeners of her music, find in Hildegard a kindred spirit for our times. Her imagery is vibrant and green, and her understanding of God is expansive—encompassing both masculine and feminine traits as well as features of the natural world around us. I am grateful to be able to add my voice with hers in this song of praise to the blessed Trinity.

Laus Trinitati,
quae sonus et vita.
Accreatrix omnium,
vita ipsorum est;
Et quae laus
Angelicae turbae –
Et mirrus splendor arcanorum
quae hominibus ignota sunt est;
Et quae in omnibus vita est.

Praise to the Trinity,
which is sound and life.
Creator of all that is,
all that has life within it;
And which is the praise
of the angelic throng –
And the marvelous mysterious splendor,
that humankind cannot understand;
And which is in all that is alive.

CLOUDBURST “EL CÁNTARO ROTO” BY OCTAVIO PAZ (1914–1998), *adapt.* *Sung in Spanish*

Note from the composer: The Cloudburst is a ceremony, a celebration of the unleashed kinetic energy in all things. The mood throughout is reverent, meditative and centered. This does not imply solemn or calm; it simply means the performer must take the spiritual journey with total respect for the power of the water and the profundity of the rebirth.

La lluvia...

Ojos de agua de sombra,
ojos de agua de pozo,
ojos de agua de sueño.

Soles azules, verdes remolinos,
picos de luz que abren astros
como granadas.

Dime, tierra quemada, no hay agua?
Hay sólo sangre, sólo hay polvo,
sólo pisadas de pies desnudos sobre la espina?

La lluvia despierta...

Hay que dormir con los ojos abiertos,
hay que sonar con les manos,
soñemos sueños activos de río buscando su cauce,

sueños de sol soñando sus mundos,
hay que sonar env oz alta,
hay que cantar hasta que el canto eche
raíces, tronco, ramas, pájaros, astros,
hay que desenterrar la palabra Perdida,
recorder lo que dicen la sangre y la marea,
le tierra y el cuerpo,
volver al punto de partida...

The rain...

Eyes of shadow-water,
eyes of well-water,
eyes of dream-water.

Blue suns, green whirlwinds,
birdbeaks of light pecking open
pomegranate stars.

But tell me, burnt earth, is there no water?
Only blood, only dust,
only naked footsteps on the thorns?

The rain awakens...

We must sleep with open eyes,
we must dream with our hands,
we must dream the dreams of a river seeking its
course,
of the sun dreaming its worlds,
we must dream aloud,
we must sing till the song puts forth roots,
trunk, branches, birds, stars,
we must find the lost word,
and remember what the blood,
the tides, the earth, and the body say,
and return to the point of departure...

NOTES, TEXTS & TRANSLATIONS

INSANÆ ET VANÆ CURÆ Librettist unknown *Sung in Latin*

Joseph Haydn was the most celebrated composer of his day. Although prolific in every medium, he is best remembered for his many symphonies and string quartets, all of which exemplify the Classical style. He was born in Rohrau, a village about thirty miles from Vienna, and became a choirboy at St. Stephen's Cathedral in Vienna at age seven. In 1761, he entered the service of the Hungarian prince Paul Anton Esterházy, the family of whom remained his patron for the rest of his life. With the death of Nikolaus Esterházy in 1790, Haydn was freed to follow other pursuits and went to London, where he was incredibly famous.

"Insanae et vanae curae" is a motet for SATB voices adapted from the "storm" chorus, "Svanisce in un memento," in Haydn's early oratorio *Il ritorno di Tobia* (The Return of Tobias). *Tobia*, written in 1775, focuses on the story of Tobit from the biblical Apocrypha and was Haydn's only foray into the Italian oratorio tradition. "Svanisce in un memento" (also called "The Storm," not to be confused with his 1792 English-language composition of the same title) was added to the work in 1784. Later, this chorus was reworked with the sacred Latin text of this performance, a parody that was authorized by Haydn himself, according to his copyist Johann Elßer.

Insanae et vanae curae invadunt mentes nostras,
saepe furore replent corda, privata spe.

Insane and vain cares invade our minds;
madness often fills our hearts, robbed of hope.

Quid prodest, O mortalis conari pro numdanis,
si ceolos negligas,
sunt fausta tibi cuncta, si Deus est pro te.

O mortal, what does it profit you to strive after
worldly things,
if you should neglect the heavens?
All things are favorable for you, if God is with you.

KASAR MIE LA GAJI *Sung in Arabic*

Note from the composer: For an international mobilization to save THE EARTH and a conscientious effort regarding the problems of the environment. The inhabitants of the African Sahel say:

Kasar mie la gaji.

The earth is tired.

THE CONVERSION OF SAUL *Text by the composer, adapted from Acts 16:18* *Sung in Latin and English*

Note from the composer: After the stoning of Stephen, Saul launched an all-out persecution of the early Christian church and became legendary in his pursuit to exterminate all who believed. But as Saul (also called Paul) later wrote, he was blinded by a light from heaven as he traveled to Damascus and was confronted by a voice that called out to him, saying, "Saul, why do you persecute Me?"

This event has become known as "the conversion of Saul," as Saul turned from his murderous deeds and spent the remainder of his life as a Christian missionary. This musical work begins with a raucous depiction of death and destruction through highly accentuated rhythmic treatment and repeated agitation of the text. A pedal tone emerges in the middle of the piece, symbolizing the "one true light." This continuum of light brings Saul to his knees, and "commissions" him to a life of "turning hatred into love" and bringing compassion to those around him.

Caedite, vexate, ligate vinculis! Saul!
Vinculis, condemnate vexate!

Murder, harass, bind into chains! Saul!
Chain, prosecute, and harass!

Why do you persecute me, Saul?

Turn darkness into light.

Why, why, why?
Fall down on your knees, turn hatred into love.

Bow down, Saul! Bow down, Saul!
Saul, Saul, Saul.

MIRABILIA TESTIMONIA TUA

Psalm 119:129–136

Sung in Latin

Note from the editor, Ivan Moody: Now that the sacred music of the *Siglo de oro* in Spain and Portugal has once more begun to be a part of our cultural consciousness—in concert, on record, and in its original context, the liturgy—it has become evident that the Art of the Iberian peninsula as it developed in the colonies in South America also repays close attention for its artistic and spiritual, as well as historical, worth.

Juan Gutiérrez de Padilla was one of several composers who were born in Spain but emigrated to Mexico. His origins were in Málaga where he was born about 1590. He was taught at the cathedral there by Francisco Vasquez. By 1613 he was at the cathedral of Jérez de la Frontera as *maestro de capilla*, and later he held a similar appointment at Cádiz until 1620. It is not known exactly when Padilla sailed for Mexico, but he had arrived there and became a singer and assistant *maestro* at the cathedral of Puebla by 1622. He was promoted to *maestro de capilla* in 1629, and maintained this position until his death in 1664.

The cathedral at Puebla was particularly splendid: the wealthy Bishop Palafox y Mendoza arrived there in 1640 and the building was dedicated in 1649. The new bishop not only had money, but also an interest in and an appreciation of Art in the service of the Church. During his episcopacy the cathedral spent a great deal of money on the provision of music. The choir under Padilla was large—in 1645 there were twenty-eight men and fourteen boys, and some of the men were also instrumentalists, including players of the harp and the organ.

Padilla's music stems from the great tradition of native Spanish polyphony: he did not follow the innovations of the younger Italian composers, though there is often a preference for double choir writing, an adventurous harmonic sense with some unexpected chromaticism, and an energetic rhythmic drive. In the massive 8-voice Psalm setting, *Mirabilia testimonia tua* (for the Office None, rarely set in polyphony), a rhythmic, almost instrumental style prevails: here Padilla consistently maintains this rhythmic vigour while enjoying a splendid richness of sonority in the spacing of chords. There is evidence in Spain that for certain confraternities None was sung in an elaborate way on special occasions.

Mirabilia testimonia tua,
ideo scrutata est, ea anima mea.

Your testimonies are wonderful;
therefore my soul keeps them.

Declaratio sermonum tuorum illuminat,
et intellectum dat parvulis.

The unfolding of Your words gives light,
and gives understanding to the simple.

Os meum aperui, et attraxi spiritum,
quia mandata tuam desiderabam.

I open my mouth and pant,
because I desire Your commandments.

Aspice in me, et miserere, mei,
secundum iudicium diligentium nomen tuum.

Look at me and be gracious to me,
as is Your way with those who love Your name.

Gressus meos dirige, secundum eloquium tuum,
et non dominetur mei omnis iniustitia.

Guide my steps according to Your promise,
and let no iniquity have dominion over me.

Redime me a clumniis hominum,
ut custodiam mandata tua.

Redeem me from man's oppression,
that I may keep Your precepts.

Faciem tuam illumine super servum tuum,
et doce me iustificationes tuas.

Make Your face shine upon Your servant,
and teach me Your statutes.

Exitus aquarum deduxerunt oculi mei,
quia non custodierunt legem tuam.

My eyes shed streams of tears,
because people do not keep Your law.

Gloria Patri, et Filio, et Spiritui Sancto.

Glory be to the Father, and to the Son, and to the
Holy Ghost.

Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

As it was in the beginning, is now, and ever shall
be,
world without end. Amen.

HOW CAN I KEEP FROM SINGING?

Text unattributed, adapt.
Sung in English

My life flows on in endless song
 above earth's lamentations,
 I hear the real though far-off tune
 that hails a new creation.
 Through all the tumult and the strife,
 I hear its music ringing.
 It sounds an echo in my soul,
 how can I keep from singing?

I lift my eyes, the cloud grows thin;
 I see the blue above it,
 And day by day this pathway smooths
 since first I learned to love it.
 The peace of love makes fresh my heart,
 a fountain ever springing;
 All things are mine in love and joy!
 How can I keep from singing?

While though the tempest loudly roars,
 I hear the truth, it liveth.
 And though the darkness 'round me close,
 songs in the night it giveth.
 No storm can shake my inmost calm
 while to that rock I'm clinging.
 Since love is Lord of heav'n and earth,
 how can I keep from singing?

PRECIOUS LORD

Thomas A. Dorsey (1899–1993)
Sung in English

Precious Lord, take my hand,
 lead me on, let me stand.
 I am tired, I am weak, I am worn;
 through the storm, through the night,
 lead me on to the light.
 Take my hand, Lord, and lead me home.

When my way grows drear,
 precious Lord, linger near.
 When my life is almost gone,
 at the river, Lord, I stand,
 guide my feet and hold my hand:
 Take my hand, Lord, and lead me home.

СВЕТЕ ТИХИЙ (GLADSOME LIGHT)

Vespers Liturgy of the Russian Orthodox Church
Sung in Church Slavonic

Many Russian composers have set the beautiful Vespers liturgy of the Russian Orthodox Church. Pavel Chesnokov's *All-Night Vigil*, composed in 1912, is an important precursor to the most famous representative, Rachmaninoff's cycle by the same name. Chesnokov's rich choral writing never fails to be rewarding to both singers and audiences and employs many of the same devices as Rachmaninoff: drone-like ostinati against duets in other voices, melodies sung by matched voice pairings in octaves while other parts provide harmony, and dramatic climaxes that pose both vocal and interpretive difficulty, all in service to the text being sung.

Свете тихий святые славы,
 Безсмертного, Отца Небесного,
 Святого Блаженного,
 Иисусе Христе!
 Пришедше на запад солнца,
 видевше свет вечерний,
 поем Отца, Сына и Святого Духа, Бога.
 Достоин еси во вся времена
 пет быти гласы преподобными,
 Сыне Божий, живот дай,
 темже мир Тя славит!

Gladsome light of holy glory—
 The Immortal One, Father of Heaven,
 holy and blessed—
 Jesus Christ!
 Coming to the west of the sun,
 beholding the light of evening,
 we sing to the Father, Son, and Holy Spirit—God.
 You are worthy at every moment
 to be praised by the voices of the reverent.
 Son of God, Giver of Life,
 behold, the world glorifies You!

NOTES, TEXTS & TRANSLATIONS

LEAD, KINDLY LIGHT

John Henry Newman (1801–1890) and Edward Henry Bickerstith (1825–1906)
Sung in English

Lead, kindly Light, amid th'encircling gloom,
lead Thou me on!

The night is dark, and I am far from home.
Keep Thou my feet; I do not ask to see
the distant scene; one step enough for me.

So long Thy pow'r hath blest me,
sure it still will lead me on
o'er moor and fen, o'er crag and torrent,
till the night is gone.
And with the morn, those angel faces smile,
Which I have loved long since, and lost awhile.

Meanwhile, along the narrow rugged path,
Thyself hath trod,
lead me on in childlike faith,
lead me home in childlike faith,
lead me home to my God.

To rest forever, after earthly strife,
In the calm Light of everlasting Life.

E'EN SO, LORD JESUS, QUICKLY COME

Revelation 22, adapt. Ruth Manz
Sung in English

The writing of "E'en So, Lord Jesus, Quickly Come" came at a time of great stress in the Manz household. John Manz, the three-year-old son of Paul and Ruth Manz, developed a rare type of double pneumonia. The illness produced a very high fever, which required hospitalization and painful treatments to lower his temperature. It became important for Paul and Ruth to give 24-hour attention as John's condition became critical. During this time Paul composed a motif and Ruth wrote a text based on the last chapter of Revelation as a way of expressing their hope and grief. John recovered and later became a pastor in the Lutheran church. The original dedication of the piece read "For those who prayed for John" but was later shortened to read "To John." The piece was subsequently published in 1954 and has been performed around the world and has been recorded hundreds of times by both professional and amateur choirs. Over one million copies of the motet have been sold since the original publication date.

Peace be to you and grace from Him
Who freed us from our sins,
Who loved us all and shed His blood
That we might saved be.
Sing holy, holy to our Lord, the Lord, Almighty
God,
Who was and is and is to come;
Sing holy, holy, Lord!

Rejoice in heaven, all ye that dwell therein,
Rejoice on earth, ye saints below,
For Christ is coming, is coming soon,
For Christ is coming soon!

E'en so, Lord Jesus, quickly come,
And night shall be no more;
They need no light nor lamp nor sun,
For Christ will be their All!

I WANT TO WALK AS A CHILD OF THE LIGHT

Kathleen Thomerson (b. 1934)
Sung in English

I want to walk as a child of the Light;
I want to follow Jesus.
God set the stars to give light to the world.
The star of my life is Jesus.

I want to see the brightness of God.
I want to look at Jesus.
Clear Sun of righteousness, shine on my path,
and show me the way to the Father.

*In Him there is no darkness at all.
The night and the day are both alike.
The Lamb is the light of the city of God.
Shine in my heart, Lord Jesus.*

NOTES, TEXTS & TRANSLATIONS

WALK IN THE LIGHT

George D. Elderkin (1845–1928), refrain; Charles Wesley (1707–1788), stanzas
Sung in English

*We'll walk in the light, beautiful light,
come where the dewdrops of mercy shine bright.
Shine all around us by day and by night,
Jesus, the Light of the world.*

Hark! the herald angels sing,
"Glory to the newborn King."

Hail the heav'n-born Prince of Peace!
Christ, the everlasting Lord!

GIVE ME JESUS

Traditional
Sung in English

O, when I am alone,
O, when I am alone,
O, when I am alone, give me Jesus.

Give me Jesus.

Give me Jesus.

You may have all the rest, give me Jesus.

O, when I come to die,
O, when I come to die,
O, when I come to die, give me Jesus.

And when I want to sing,
and when I want to sing,
and when I want to sing, give me Jesus.

I KNOW I'VE BEEN CHANGED

Traditional
Sung in English

*I know I've been changed.
I know I've been changed.
I know I've been changed,
'cause de angels in heaven done signed my name.*

*I prayed all night and I prayed all day too;
I'll keep on praying till I come through.*

*I stepped in da water and da water was cold.
It chilled my body but not my soul.*

*If you don't believe dat I've been redeemed;
den follow me down to dat Jordan stream.*

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, vocal music methods, 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, currently as director of the chancel choir at Rochester Christian Reformed Church and previously having served Presbyterian congregations in Florida and Mississippi. During the summers, he conducts choirs and teaches voice at the Csehy Summer School of Music.

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. In 2018, at the conclusion of his first year at Roberts Wesleyan College, he was nominated by his students for and awarded the Barbara S. Muller Memorial Award for Teaching Excellence. Learn more about Dr. Potter and his work at www.AdamPotterMusic.com.

S.D.G.

PERSONNEL

Dr. Adam Potter, *conductor* | Parker Story, *pianist*
Brooke Sanford, *president* | Tyler Davis, *vice president*
Rebecca Mugnolo, *secretary* | Kyler Matthew Ribbing, *treasurer*
Lillian Rose Goetzman & Nathan Sawyer, *chaplains* | Ellsbeth Hvizdak, *new member representative*
Orlando Jacián Boxx, *publicity chair* | Andrés F. Arce, *social director*
Julia Steidle, *assistant to the conductor* | Sandra Keerthi Godwin, *librarian*
Bailey Thompson, *assistant publicity chair* | Abbegael Greene, *webmaster*

SOPRANO 1

Lillian Rose Goetzman '21	BS Choral Music Education	Rochester, N.Y.
Rebecca Mugnolo '20 *	BS Vocal Performance	Rochester, N.Y.
Starr Ryland-Buntley '20	BS Vocal Performance	Rochester, N.Y.
Brooke Sanford '20 †	BS Choral Music Education	Lockport, N.Y.

SOPRANO 2

Sandra Keerthi Godwin '22	BS Vocal Performance	Chennai, Tamil Nadu, India
Jenny Honan '20 *	BS Choral Music Education	Spencerport, N.Y.
Julia Steidle '20 ‡	BS Vocal Performance	Argyle, N.Y.
Sarah E. Thomson '20	BS Vocal Performance	Rochester, N.Y.
Adrianna White '19	BA Music (Voice)	Endicott, N.Y.

ALTO 1

Abbegael Greene '22 ‡*	BS Choral Music Education	Lansdale, Pa.
Ellsbeth Hvizdak '22	BS Music Therapy (Voice)	Greenville, N.Y.
Grace Monteleone '23	BS Elementary Education	Landing, N.J.
Carrie Ribbing '23	BS Nursing	Henrietta, N.Y.
Bailey Thompson '22	BS Choral Music Education	Hamburg, N.Y.

ALTO 2

Maria Foti '23	BS Choral Music Education	Oswego, N.Y.
Laura Freeman '21 ‡*	BS Piano Performance	North Chili, N.Y.
Julia LeVan '23	BS Choral Music Education	Charleston, S.C.
Chloe Meldrim '23	Undeclared	Hamburg, N.Y.
Ciara Roland '23	BS Biomedical Sciences (Pre-Med)	East Amherst, N.Y.
Megan Tatro '22	BS Choral Music Education	Lockport, N.Y.

TENOR 1

Orlando Jacián Boxx '21	BA Music (Voice)	Rochester, N.Y.
Andrew Putnam '23	BS Physical Education	Lockport, N.Y.
Kyler Matthew Ribbing '20 ‡*	BS Cross-Disciplinary Studies (Music & Business)	West Henrietta, N.Y.
Jonah Justinian Seymour '21	BS Vocal Performance	Watertown, N.Y.

TENOR 2

Gabriel Algarin '22 ‡*	BS Choral Music Education	Rochester, N.Y.
Andrés F. Arce '21	BS Homeland Security/Applied Intelligence	West Henrietta, N.Y.
Tyler Davis '20	BS Management & Social Entrepreneurship	Mumford, N.Y.
Qiming Sheng '22	BS Oboe Performance	Nanjing, China
Garrett Whitmeyer '23	BS Choral Music Education	Canastota, N.Y.

PERSONNEL

BARITONE

Austin Dick '23	BS Instrumental Music Education (Saxophone)	Lockport, N.Y.
Alexander Hulbert '22	BS Choral Music Education	Watertown, N.Y.
Edward C. E. Reeb '21	BA Music (Voice)	Lockport, N.Y.
Nathan Sawyer '20 †	BS Instrumental Music Education (Violin)	Shortsville, N.Y.

BASS

Ethan Kane '22	BS Vocal Performance	Greece, N.Y.
Hunter Kostraba '21 ‡	BA Choral Music Education	Avon, N.Y.
Caleb N. Miller '20	BA Psychology	Perry, N.Y.
Parker Story '20 *	BS Piano Performance	Rochester, N.Y.
Leighton Temple '20	BS Physics	Rochester, N.Y.
Peter Trim '23	BS Euphonium Performance	Lodi, N.Y.

† Section Leader

‡ Assistant Section Leader

* Sectional Pianist

THE ROBERTS CHORALE

Follow your calling. Pursue your passion.

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 Chorale took its first international tour and released its first recordings on LP under director Gregory Goida. During the 33-year tenure of his successor, Robert Shewan, the Chorale released multiple recordings on the Albany label and performed frequently with the Rochester Philharmonic Orchestra. The proud heritage of choral singing at Roberts Wesleyan College was further fostered by subsequent Chorale directors Nelson Hill, Stephen Caracciolo, Jeffery McGhee, Jamie Spillane, and David Chin. Under its current director, Adam Potter, the Chorale continues to serve the college and community through frequent on- and off-campus performances, recording projects, collaborations with the Roberts Wesleyan College–Community Orchestra, joint concerts with other choirs in the region, biennial domestic performance tours, quadrennial international performance tours, and innovative programming and partnerships.

The Chorale's recent repertoire has included *Choral Fantasy* (Beethoven), *Polovetsian Dance & Chorus* (Borodin), *Et in Terra Pax* (Finzi), *Messiah* and "Zadok the Priest" (Handel), *Mass in C* (Mozart), *Fantasia on Christmas Carols* (Vaughan Williams), and the New York State premiere of *LUX: The Dawn from On High* (Forrest). In addition to major works and classical music, the Chorale delights in inviting its audiences into a spirit of worship through the singing of new music, well-crafted hymn settings, music from the Global South, gospel music, and spirituals.

ITINERARY

Thursday, January 16

7:30 p.m.

First Presbyterian Church
Batavia, New York

Saturday, January 18

12:00 n.

Light & Life Park
Lakeland, Florida

Sunday, January 19

10:00 a.m.

Light & Life Free Methodist Church
Lakeland, Florida

Sunday, January 19

7:00 p.m.

First Presbyterian Church
Lakeland, Florida

Tuesday, January 21

7:30 p.m.

St. Peter's Anglican Cathedral
Tallahassee, Florida

Wednesday, January 22

6:30 p.m.

First Presbyterian Church
Jacksonville, Florida

Thursday, January 23

7:00 p.m.

All Saints Episcopal Church
Fort Lauderdale, Florida

Friday, January 24

6:00 p.m.

Wesley United Methodist Church
Marco Island, Florida

Friday, February 28

7:30 p.m.

Roberts Wesleyan College
Rochester, New York

Sunday, March 22

10:45 a.m.

First Baptist Church
Manlius, New York

Sunday, March 22

6:15 p.m.

Cathedral of the Immaculate
Conception
Syracuse, New York

DEPARTMENT OF MUSIC & PERFORMING ARTS

The department offers four outstanding programs of study:

- Bachelor of Science in Music Education (vocal/piano/instrumental)
- Bachelor of Science in Music Therapy
- Bachelor of Science in Music Performance (vocal/piano/instrumental)
- Bachelor of Arts in Music

Minors in jazz, music, and theatre are also offered. All programs are accredited by the National Association of Schools of Music.

The department's Chorale and Wind Ensemble tour every other year, including an international tour every four years. Other outstanding ensembles include the Orchestra, Women's Choir, Men's Chorus, Gospel Choir, Jazz Ensemble, Jazz Combo, and numerous chamber ensembles. 100% of music majors receive music scholarships, including 2 full-tuition scholarships awarded annually. For more information, visit roberts.edu/music.

DEPARTMENT OF MUSIC VOICE AREA



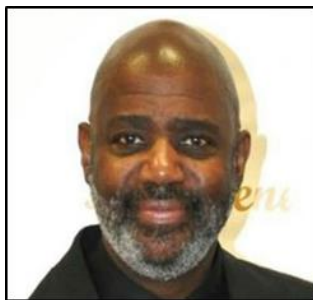
Dr. Jeffery McGhee
*Applied Voice, Vocal
Pedagogy, Vocal Literature*
DMA University of
Wisconsin – Madison



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



Prof. Julius Dicks
Gospel Choir
BA State University of
New York, Brockport



Dr. Grace Cummings
*Music Education, Women's
Choir, Applied Voice*
DMA Eastman School of Music



Prof. Doug Porterfield
Men's Chorus
MA Azusa Pacific University



Prof. Constance Fee
Applied Voice, Diction, Opera
MM Indiana University

DEPARTMENT OF MUSIC & PERFORMING ARTS FACULTY

Daniel Barta, DMA
*Chair, Music Theory,
Composition*

Dina Alexander, PhD
*Instrumental
Music Education*

Michael Van Allen, MM
Jazz Studies

Paul Shewan, DMA
*Instrumental Studies,
Trumpet, Conducting*

Megan Resig, LCAT, MT-BC
*Associate Director of
Music Therapy*

Joseph Werner, MM
*Director of
Piano Studies*

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.