

CHORAL FEST 2014

Come, Labor On

A Festival of American Sacred Choral Music

FRIDAY, FEBRUARY 7, 2014

8 o'clock in the evening

Auer Hall, Jacobs School of Music
Indiana University, Bloomington, Indiana

SATURDAY, FEBRUARY 8, 2014

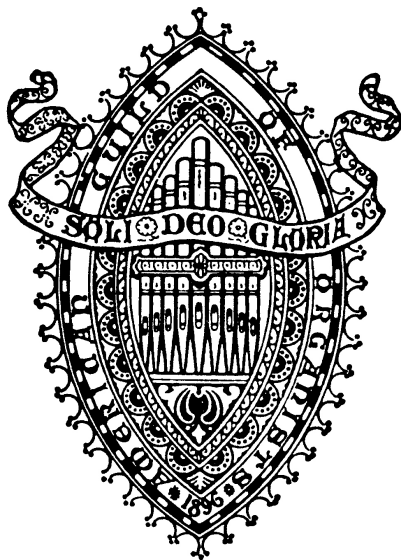
4 o'clock in the afternoon

St. Luke's United Methodist Church
Indianapolis, Indiana

Presented by

The Bloomington Chapter of the American Guild of Organists at Indiana University
and

The Indiana University Jacobs School of Music Organ Department



**JACOBS SCHOOL
OF MUSIC**

INDIANA UNIVERSITY

Bloomington

CHORAL FEST 2014

Come, Labor On

A Festival of American Sacred Choral Music

The program will run approximately seventy-five minutes in length, without pause.

Please refrain from applause until the conclusion of the program.

Please silence all electronic devices before the concert begins.

COME, LABOR ON

The aim of our program tonight is to provide a broad sampling of the rich repertoire of American sacred choral music from a variety of traditions. Much of the music is by composers who are justly renowned for their fine settings of texts (Ives, Rorem, Beach, and Bernstein). The other composers and arrangers are distinguished church musicians and conductors who have made substantial contributions to our country's musical life. Several strands emerged linking the various pieces on the program. Great American folk traditions are represented by a Spiritual, a hymn from the Sacred Harp tradition, and an arrangement of one of our most beloved folk songs. The unique choral traditions of various denominations are represented with pieces by Christiansen (Lutheran), Titcomb, Neswick (Episcopal) and Ives (Congregational/Presbyterian). Even in this largely sacred and not at all improvisatory program, the influence of that great American music, jazz, is heavily felt in the harmony of many of the pieces. Several pieces on tonight's program illustrate American composers' proclivity for psalm setting. The universality of the psalms seems to be a fitting match for the diversity of American society and religious life. Many of the pieces on the program, including the psalms, touch on that cherished tenet of the American dream: that through faith and hard work, people from any background can achieve their goals and find success in this nation. While on that often-treacherous journey, the psalmists and other writers urge us to praise God by taking delight in our work, extol the beauty of God's creation (which is absolutely abundant in this country), and yet know that a better life awaits us.

"Make a joyful noise unto the Lord all ye lands."

– Psalm 100

"Praise to the Lord, who doth prosper they work and defend thee; surely his goodness and mercy here daily attend thee."

– Joachim Neander, tr. Catherine Winkworth

"I want Jesus to walk with me, all along my tedious pilgrim journey."

– African-American Spiritual

"And let the beauty of the Lord our God be upon us: and establish thou the work of our hands upon us; yea, the work of our hands establish thou it."

– Psalm 90

"Give us a respite from our toil; calm and subdue our woes. Through the long day we labor, Lord, O give us now repose."

– Adelaide Procter

"Come, labor on. No time for rest, till glows the western sky..."

– Jane Laurie Borthwick

LEONARD BERNSTEIN (1918-1990)
Chichester Psalms, Movement I (1965)

Bridget Goodwin, *soprano*
Thea Smith, *alto*
Aaron Sunstein, *tenor*
Wai Ki Wun, *bass*
Molly Grettenberger, *harp*
Melinda Leoce, *percussion*
Kartika Putri, *organ*
John Stender, *conductor*

Leonard Bernstein's *Chichester Psalms* were written on a commission from the Southern Cathedrals Festival in England in 1965. The overt first movement is characterized by the minor seventh interval prominently featured in the opening melody and the syncopated 7/4 meter of the following *Allegro* section. Both of these characteristics reflect Bernstein's lifelong engagement in theatre and the musical grammar of Broadway.



Urah, hanevel, v'chinor!
A-irah shachar!

Awake, psaltery and harp!
I will rouse the dawn!

– Text, Psalm 108, vs. 2

Hariu l'Adonai kol
Haarets.
Iv'du et Adonai b'simcha.
Bo-u l'fanav bir'nanah.
D'u ki Adonai Hu Elohim.
Hu asanu, v'lo
Anachnu.
Amo v'tson
Mar'ito.
Bo-u sh'arav b'todah,
Hatseirotav bit'hilah,
Hodu lo, bar'chu sh'mo.
Ki tov Adonai, l'olam chas'do,
V'ad dor vador emunato.

Make a joyful noise unto the Lord all
ye lands.
Serve the Lord with gladness.
Come before His presence with singing.
Know ye that the Lord, He is God.
It is He that hath made us, and not
we ourselves.
We are His people and the sheep of
His pasture.
Enter into His gates with thanksgiving,
And into His courts with praise,
Be thankful unto Him, and bless His name.
For the Lord is good, His mercy is everlasting.
And His truth endureth to all generations.

– Text, Psalm 100

WILLIAM ALBRIGHT (1944-1998)

Father, We Thank Thee

Molly Grettenberger, *harp*

Melinda Leoce & Brian McNulty, *percussion*

Jonathan Rudy, *organ*

William Albright was one of the outstanding American composers of organ music in the 20th century. This tune, based on a blues scale, was commissioned by Alec Wyton, then musician at the Cathedral of St. John the Divine in New York City, in 1972. The composer includes an optional instrumental ostinato for at least three instruments that is performed tonight by bells, glockenspiel, and harp.



INSERT MUSIC FOR HYMN HERE

EVERETT TITCOMB (1884-1969)

I Will Not Leave You Comfortless from *Eight Short Motets, No. 6*

Nicole Simental, *conductor*

Everett Titcomb's *I will not leave you comfortless* reflects a generation of American church music composers' renewed interest in Renaissance polyphony. Titcomb served as Organist and Choirmaster at an Anglo-Catholic church in Boston and taught counterpoint at Boston University. Titcomb's motet incorporates the still popular Gregorian sequence for Pentecost *Veni creator spiritus* (Come, Holy Spirit) and, like the Byrd setting with which it is paired, is intended for use on that feast.



I will not leave you comfortless
I will come to you yet again: Alleluia.
And your heart shall be joyful.
Alleluia.
– Text from John 14:18



WILLIAM BYRD (c. 1540-1623)

Non vos relinquam Orphanos from *Gradualia ... Liber secundus*



Non vos relinquam Orphanos, Alleluia.	I will not leave you orphans, Alleluia.
Alleluia, vado, et venio ad vos, Alleluia.	I go, and I come to you, Alleluia.
And your heart shall rejoice, Alleluia.	And your heart shall rejoice, Alleluia.

– Text from John 14:18, 28; 16:22

F. MELIUS CHRISTIANSEN (1871-1955)

Praise to the Lord

Katie Minion, *organ*

Katie Alms, *conductor*

Praise to the Lord represents the legendary former conductor of the St. Olaf College Choir **F. Melius Christiansen's** contribution to the longstanding Lutheran tradition of the chorale motet. Chorale motets are contrapuntal choral settings of hymn tunes that were especially popular in the second half of the 16th century. Christiansen's setting of the popular tune LOBE DEN HERREN includes a rarely heard, virtuosic optional accompaniment played in these concerts by Katie Minion.



Praise to the Lord, the Almighty, the King of creation!
O my soul, praise him, for He is thy health and salvation!
All ye who hear, now to His temple draw near, join me in glad adoration.

Praise to the Lord, who doth prosper thy work and defend thee;
Surely His goodness and mercy here daily attend thee;
Ponder anew what the Almighty can do if with His love He befriend thee!

Praise to the Lord! O let all that is in me adore Him!
All that hath life and breath, come now with praises before Him!
Let the Amen sound from His people again; gladly for aye we adore Him! Hallelujah.

– Text by Joachim Neander, 1680, tr. Catherine Winkworth, 1863

READINGS

LANGSTON HUGHES (1902-1967)

Daybreak in Alabama, originally published in *Unquote*, June 1940

When I get to be a composer
I'm gonna write me some music about
Daybreak in Alabama
And I'm gonna put the purtiest songs in it
Rising out of the ground like a swamp mist
And falling out of heaven like soft dew.
I'm gonna put some tall tall trees in it
And the scent of pine needles
And the smell of red clay after rain
And long red necks
And poppy colored faces
And big brown arms
And the field daisy eyes
Of black and white black white black people
And I'm gonna put white hands
And black hands and brown and yellow hands
And red clay earth hands in it
Touching everybody with kind fingers
And touching each other natural as dew
In that dawn of music when I
Get to be a composer
And write about daybreak
In Alabama.



WALT WHITMAN (1819-1892)

I Hear America Singing from *Leaves of Grass*, originally published, 1867

I hear America singing, the varied carols I hear,
Those of mechanics, each one singing his as it should be blithe and strong,
The carpenter singing his as he measures his plank or beam,
The mason singing his as he makes ready for work, or leaves off work,
The boatman singing what belongs to him in his boat, the deckhand singing on the
steamboat deck,
The shoemaker singing as he sits on his bench, the hatter singing as he stands,
The wood-cutter's song, the ploughboy's on his way in the morning, or
at noon intermission or at sundown,
The delicious singing of the mother, or of the young wife at work, or of
the girl sewing or washing,
Each singing what belongs to him or her and to none else,
The day what belongs to the day—at night the party of young fellows,
robust, friendly,
Singing with open mouths their strong melodious songs.

BYRON J. SMITH (b. 1960)

I Want Jesus To Walk With Me

Claire Daniels, *soprano*

Stephen Price, *conductor*

Byron Smith is a Los Angeles based composer, conductor, and arranger with several musicals to his credit. His choral arrangement of *I Want Jesus to Walk with Me* is notable for effectively incorporating subtle touches from the harmonic styles of jazz and gospel music.



I want Jesus to walk with me, all along my tedious pilgrim journey.
Lord, I want Jesus to walk with me. Walk with me, Lord.
In my trials, Lord, walk with me. When the shades of life are falling,
I want Jesus to walk with me.

In my troubles, Lord, walk with me.
When my life becomes a burden, Lord,
I want Jesus to walk with me. Walk with me Lord.

CHARLES IVES (1874-1954)

Psalm 90

Claire Daniels, *soprano*

Aaron Sunstein, *tenor*

Melinda Leoce & Brian McNulty, *percussion*

Claire Caruso, *organ*

Robert Cruz, *conductor*

It remains too little known that **Charles Ives** had a great deal of formative experience as a fine organist who worked as a church musician for nearly fifteen years in a variety of denominations. Psalm 90 was initially written in the early 1890s as one of a series of psalm settings in which the composer experimented with new tonal and rhythmic possibilities, but was revised as late as 1923. The form of the composition follows the strophic nature of the psalm itself. A constant c pedal drone in the organ anchors the proceedings throughout. A variety of harmonic approaches including densely stacked polytonal chords and clusters all serve to illustrate the drama of the text. Ives writes five headings above the first four bars of the organ part that summarize the rhetorical progression of the psalm and his setting of it: *The Eternities, Creation, God's wrath against sin, Prayer and Humility, Rejoicing in Beauty and Work.*



Lord, thou hast been our dwelling place from one generation to another.
Before the mountains were brought forth or ever thou hadst formed the earth and the world,
even from everlasting to everlasting, thou art God.
Thou turnest man to destruction; and sayest, "Return, ye children of men."
For a thousand years in thy sight are but as yesterday when it is past, and as a watch in the night.
Thou carriest them away as with a flood, they are asleep; in the morning they are like grass which groweth up.
In the morning it flourisheth and groweth up; in the evening it is cut down, and withereth.
For we are consumed by thine anger, and by thy wrath are we troubled.
Thou hast set our iniquities before thee, in the light of thy countenance.
for all our days are passed away in thy wrath: we spend our years as a tale that is told.
The days of our years are three score years and ten; and if by reason of strength they be fourscore years,
yet is their strength labour and sorrow; for it is soon cut off, and we fly away.
Who knoweth the power of thine anger? Even according to thy fear, so is thy wrath.
So teach us to number our days, that we may apply our hearts unto wisdom.
Return, O Lord, how long? And let it repent thee concerning thy servants.
O satisfy us early with thy mercy; that we may rejoice and be glad all our days.
Make us glad according to the days wherein thou hast afflicted us, and the years wherein we have seen evil.
Let thy work appear unto thy servants, and thy glory unto their children.
And let the beauty of the Lord our God be upon us: and establish thou the work of our hands upon us;
yea, the work of our hands establish thou it.
Amen.

– Text, Psalm 90

JAMES ERB (b. 1926)
Shenandoah

Robert Stubbs, *conductor*

Although not in any way sacred, we've included **James Erb's** Shenandoah because a program of American choral music seemed incomplete without a folk song arrangement. This text was made popular by the thousands of settlers who journeyed west in the 19th century. Incidentally, James Erb is known for his research into *Magnificat* settings by Renaissance composer Orlando di Lasso as well as for his arrangement of Shenandoah.



O Shenando', I long to see you, And hear your rolling river,
O Shenando', I long to see you, 'way, we're bound away, across the wide Missouri.

I long to see your smiling valley, and hear your rolling river,
I long to see your smiling valley, 'way, we're bound away, across the wide Missouri.

'Tis sev'n long years since last I see you, and hear your rolling river,
'Tis sev'n long years since last I see you, 'way, we're bound away, across the wide Missouri.

ROBERT BOYD (1771-1822)

Come, ye that love the Lord

Tune: *Albion* from *The Sacred Harp*, composed 1816

Robert Boyd, the son of William Boyd and Elizabeth McTeer was born in Pennsylvania. He moved to Knox County, Tennessee, where he married Margaret Meek in 1793, and where in the years 1792-95 he rose from ensign to captain in the Knox Regiment. Later in 1795 Captain Boyd moved with his family to Blount County (Maryville), where he was a farmer, militia captain, and singing teacher. He contributed eight tunes to the publication of Ananias Davisson and is credited with assisting Davisson in the compilation of the second edition of *Kentucky Harmony* (1817). The tune *Albion* was first appeared in the original edition of *Kentucky Harmony* (1816).

– From biographical notes on the composers, *The Makers of the Sacred Harp*, by David Warren Steel



Come, ye that love the Lord, and let your joys be known:
join in a song with sweet accord, and thus surround the throne.

The sorrows of the mind be banish'd from the place!
Religion never was design'd to make our pleasures less.

Let those refuse to sing that never knew our God;
But favorites of the heavenly king may speak their joys abroad.

The men of grace have found glory begun below;
Celestial fruits on earthly ground from faith and hope may grow.

The hill of Zion yields a thousand sacred sweets,
Before we reach the heavenly fields, or walk the golden streets.

Then let our songs abound, and every tear be dry;
We're marching through Immanuel's ground, to fairer worlds on high.

– Text by Isaac Watts (1674-1748)

READING

WENDELL BERRY (b. 1934)

I go among trees from *Sabbaths*, 1987

I go among trees and sit still.
All my stirring becomes quiet
around me like circles on water.
My tasks lie in their places
where I left them, asleep like cattle.

Then what is afraid of me comes
and lives a while in my sight.
What it fears in me leaves me,
and the fear of me leaves it.
It sings, and I hear its song.

Then what I am afraid of comes.
I live for a while in its sight.
What I fear in it leaves it,
and the fear of it leaves me.
It sings, and I hear its song.

After days of labor,
mute in my consternations,
I hear my song at last,
and I sing it. As we sing,
the day turns, the trees move.

BRUCE NESWICK (b. 1956)

Thou Wilt Keep Him In Perfect Peace

Nicholas Quardokus, *organ*

Katie Timm, *conductor*

The choral music of our own **Bruce Neswick** melds a variety of influences into a style uniquely his own. The long-breathed lines and subtle rhythmic flexibility in the interest of clear text setting so characteristic of Herbert Howells are present here, but the harmonic language shows the influence of early 20th century music including the French symphonic school of organ composers (Vierne, Duruflé, et. al) as filtered through Americans such as Copland. The intricate organ part reflects Neswick's abilities as performer and accompanist.



Thou wilt keep him in perfect peace, whose mind is stayed on Thee.
The darkness is no darkness with Thee, but the night is as clear as the day.
The darkness and the light to Thee are both alike.
God is light, and in Him is no darkness at all.
O let my soul live, and it shall praise Thee,
for Thine is the kingdom, the power, and the glory, forevermore.
Thou wilt keep him in perfect peace, whose mind is stayed on Thee.

– Isaiah 26:3; Psalm 139:11, 12; I John 1:5; Psalm 119:175

NED ROREM (b. 1923)
Praise the Lord, O My Soul

Aaron Sunstein, *organ*
John Stender, *conductor*

Hoosier state native **Ned Rorem** is especially recognized for his songs, but he has made substantial contributions to the literature for both solo organ and choir and organ as well. His 1982 setting of Psalm 146 skillfully exploits a small number of straightforward melodic and motivic ideas. The organ part is highly independent, often punctuating and commenting on the choral writing rather than providing the choir with harmonic support.



Hallelujah! Praise the Lord, O my soul.
I will praise the Lord as long as I live;
I will sing praises to my God while I have my being.
Put not your trust in rulers nor in any child of earth,
for there is no help in them.
When they breathe their last, they return to earth,
and in that day their thoughts perish.
Happy are they who have the God of Jacob for their help:
whose hope is in the Lord their God;
Who made heaven and earth, the seas, and all that is in them;
who keeps his promise forever;
who gives justice to those who are oppressed,
and food to those who hunger.
The Lord sets the prisoners free;
the Lord opens the eyes of the blind;
the Lord lifts up those who are bowed down;
the Lord loves the righteous; the Lord cares for the stranger;
He sustains the orphan and widow,
but frustrates the way of the wicked.
The Lord shall reign forever,
your God, O zion,
throughout all generations.
Hallelujah!
– Psalm 146

AMY BEACH (1876-1944)

Evening Hymn

Bridget Goodwin, *soprano*

Christina Lynch, *soprano*

Michael Powell, *organ*

Kyle Black, *conductor*

Amy Beach was one of the most important of American Romantic composers. Justly renowned for her solo songs, she was a prolific composer who wrote in nearly every genre. She composed a great deal of church music, much of which was originally written for the choir of St. Bartholomew's Church in New York. *Evening Hymn* is a 1934 arrangement of a previously written solo song with a text by Adelaide Procter, who was an immensely popular poet in the 19th century and a favorite of Queen Victoria. The skillfully wrought and sumptuously Romantic harmonic style results in an emotionally charged setting of the text.



The shadows of the evening hours fall from the darkening sky;
Upon the fragrance of the flowers the dews of evening lie;
Before Thy throne, O Lord of Heav'n, we kneel at close of day;
Look on Thy children from on high, and hear us while we pray.

The sorrows of Thy servants, Lord, O do not now despise,
But let the incense of our prayers before Thy mercy rise.
The brightness of the coming night upon the darkness rolls;
With hopes of future glory, chase the shadows from our souls.

Slowly the rays of daylight fade, so fade within our heart
The hopes in earthly love and joy, that one by one depart.
Slowly the bright stars, one by one, within the heavens shine:
Give us, O Lord, fresh hopes in Heaven, and trust in things divine.
Let peace, O Lord, Thy peace, O God, upon our souls descend;
From midnight fears and perils, now our trembling hearts defend.
Give us a respite from our toil; calm and subdue our woes.
Through the long day we labor, Lord, O give us now repose.

– Text by Adelaide Procter (1825-1864)

T. TERTIUS NOBLE (1867-1953)

Come, Labor On

Descant by Bruce Neswick (b. 1956)

Michael Gebhart, *organ*

Come, Labor On was written by an Englishman, not an American. Its composer, **T. Tertius Noble**, immigrated to the United States in 1913 to accept a post at St. Thomas Church, 5th Avenue, New York, where he was instrumental in developing the famous English cathedral style music program of that church. The tune was written in 1916 and has been included in the hymnals of many denominations in America, but is interestingly little known in England. This tune was prominently featured in the Schoenstein Competition in the Art of Accompanying held at IU this past fall and is played here by Michael Gebhart, the winner of that competition. Several of us agreed that we never tired of it although we sang it many times (for each of the contestants in the competition). The text, by the Scottish hymn writer Jane Borthwick, describes what we do every day as students and musicians.

MUSIC FOR HYMN HERE

Members of the Choral Fest Choir

Soprano

Katie Alms
Claire Daniels
Bridget Goodwin
Chere Ko
Kazune Kitani
Christina Lynch
Martha Sliva
Nicole Simental
Dean Strouse
Priscilla Weaver
Susan Powell

Alto/Countertenor

Ilze Alkenberg
Claire Caruso
Elizabeth Clark
Jinhee Kim
Katie Minion
Kartika Putri
Thea Smith
Aaron Sunstein
Katie Timm

Tenor

Alex Baker
Josh Bullock
Michael Gebhart
Chris Lynch
Nick Quardokus
Bobby Stubbs
Derek Stauff

Bass

Kyle Black
Ryan Brunkhurst
Robert Cruz
David Harrison
Sunwoo Lee
John Nohaft
Joseph Peoples
Mike Powell
Stephen Price
Jonathan Rudy
Scott Scheetz
John Stender
Jacob Taylor
Brent te Velde
Wai Ki Wun

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Christopher Young, *Professor of Organ*

Bruce Neswick, *Associate Professor of Organ*

Marilyn Keiser, *Professor Emerita*

Colin Andrews, *Adjunct Professor of Organ*

Jeffrey Smith, *Adjunct Associate Professor of Organ*

David Kazimir, *Curator of the University Organs and Carillons*

Thomas Wood, *Curator Emeritus*

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Indianapolis, Indiana

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David Kazimir

PROGRAM NOTES

Aaron Sunstein

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Kirk Rich

*Thank you to all the conductors, organ department singers,
and singing friends of the organ department for your voices
and your support of this year's Choral Fest.*

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