

University Chorale

Soprano

Olga Demchik*
Taylor Graham
Cheyenne Hickey
Ashleigh Ortiz
Courtney Roberts
Sarah Joy Polante Sy
Katie Thorpe
Shih-Yun Wang
Nicole Young

Alto

Janna Bassett
Jiwon Choi
Aislyn Claus
Layla Dean*
Brienne Gonzalez
Nicole Kelly
Sara Lofrano
Gabrielle Montoya
Elizaveta Popova

Tenor

Michael Carey
Sven Joseph
Matthew Miles
Ford Paterson
Daniel Ponce
Michael Schwab
Wyley Wilkin (GA)*
Jack Wyatt III

Bass

William Chan
Aaron Damigos
Vitaliy Golik
Alex Grambow (GA)*
Erick Guerrero
Ruvem Kutsar
Alan McMurdie
David Wagner

** Section Leaders*

GA – Graduate Assistant

Concert Choir & University Chorale

Rapture of Daybreak

Dr. Andrew Kreckmann, conductor

Dr. Ryan Enright, piano/organ

SATURDAY, 7:00 P.M.

MARCH 9, 2019

ST. JOHN'S LUTHERAN CHURCH

Concert Choir

Daniel, Daniel, Servant of the Lord Undine S. Moore (1904-1981)
Alejo Izaguirre, tenor; David Wagner, bass

Sanctus Jan Sandström (b. 1954)
Wyley Wilkin, graduate assistant conductor

In Remembrance Jeffery L. Ames (b. 1969)
Natasha Buckman, French horn

University Chorale

Ring Out, Wild Bells (from *The Passing of the Year*) Jonathan Dove (b. 1959)

Ave Maria Kevin Memley (b. 1971)

Bogoroditse Devo (from *All-Night Vigil*) Sergei Rachmaninoff (1873-1943)

Like Snow (from *Mid-Winter Songs*) Morten Lauridsen (b. 1943)

Taaveti laul Cyrillus Kreek (1889-1962)
Alex Grambow, graduate assistant conductor

Factus est repente James MacMillan (b. 1959)

Only in Sleep Ēriks Ešenvalds (b. 1977)
Cheyenne Hickey, soprano

Deus misereatur (from *Dorchester Canticles*) Tarik O'Regan (b. 1978)
Jack Wyatt III, tenor
Dr. Beverly Wesner-Hoehn, harp
Morgan Resendes & Gabriel Carpenter, percussion
Dr. Ryan Enright, organ

Concert Choir**Soprano**

KC Braley
Valentina Chistyakova
Cheyenne Hickey*
Sarah LoGrasso
Mei Sato
Taia Stefoglo
Moriah Wenzel
Nicole Young

Alto

Gabriella Baba
Zhanna Belokopytova
Sabria Boykins
Kenzie Campbell
Anna Fehring
Elizabeth Galushkin
Angela Garcia-Brockmann
Inna Gontsa*
Emelina Gutierrez
Barchinoy Karamatova
Cyrus McIntire
Alysea Murphy

* *Section Leaders*

GA – Graduate Assistant

Tenor

Daniel Avanto
Collin Carr
Alejo Izaguirre
Matthew Miles
Keith Palmer
Wyley Wilkin (GA)*

Bass

Arend Aldama
Chris Encina
Jose Hernandez
Mathew Major
Fernando Rivera
Antonio Silva
Joseph Stauber
David Wagner*
Tyler Wood

Enright relocated to Sacramento in October of 2011 to become Organist of St. John's Lutheran Church and accompanist for the Sacramento Choral Society and Orchestra, Sacramento State University's Women's Chorus and Men's Choir, and the Schola Cantorum of Sacred Heart Church. In August of 2016 Dr. Enright recorded an album entitled "St. John's Resounds" with his accomplished harpist friend Beverly Wesner-Hoehn. Recorded at St. John's on the splendid Bedient organ, the album consists of a Rachel Laurin's virtuosic Fantasy for organ and harp, and solo organ and harp works. Ryan's passions away from the organ loft include hiking, Argentine Tango, yoga, and whitewater rafting and kayaking.

Upcoming Choir Concert

Saturday, May 11 at 7:00 p.m.
 Concert Choir and University Chorale
 St. John's Lutheran Church, 1701 L Street
 (\$10 gen., \$7 sen., \$5 stu.)

For tickets:
csus.edu/music/tickets
 (916) 278-4323

Daniel, Daniel – Moore *trad. Spiritual*

Undine Moore, sometimes known as the "Dean of Black Women Composers," was the first graduate of Fisk University to receive a scholarship to Juilliard. She was a music faculty member at Virginia State University for forty-five years and was named music laureate of Virginia in 1977. Moore is most widely known for choral works, oratorios and spirituals. This spiritual focuses on Daniel who was a young Jewish noble, captured by the Babylonians. He was trained to be an advisor to Babylonian Kings Nebuchadnezzar, Darius, and Cyrus and was skilled in interpreting dreams. He served the court in a number of capacities, yet still stayed true to his faith and refused to worship Darius when required to do so. He was put in a den of lions as punishment, but miraculously was not touched. Darius was amazed and issued a decree that people should respect Daniel's god.

Sanctus – Sandström *trad. Mass Ordinary*

Jan Sandström studied composition at the Royal College of Music in Stockholm and since 1982 has been on the faculty at the College of Music in Piteå, in the far north of Sweden, where he is a colleague of the renowned choral conductor Erik Westberg. Sandström's style of composition was influenced early on in part by American minimalism; later, he developed a personal style in which melodic fragments and "variable but naturally interlinked chains of harmony" are equally important features. He has an expressive tonal language that is intense, austere and free of structured time. *Sanctus* was originally performed in Paris by the Erik Westberg Vocal Ensemble in 1994 and has become a favorite of choirs around the world.

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| <i>Sanctus, Sanctus, Sanctus,</i> | Holy, holy, holy, |
| <i>Dominus Deus Sabaoth.</i> | Lord God of Hosts. |
| <i>Pleni sunt coeli et terra gloria tua.</i> | Heaven and earth are full of your glory. |

In Remembrance – Ames *based on Revelation 14:13*

In Remembrance was written in response to the tragic accident that took the lives of Dr. William Potts as well as his young daughters, Anna and Becca. Ames writes, "Bill was a choral parent and Becca was one of my students during my tenure as choral director at Lincoln High School in Tallahassee, Florida. This piece is written in their memory and dedicated to the surviving members of the immediate family. This text also suits the events that have recently occurred in our world. I believe this piece carries a message of healing, peace, and hope applicable to many situations and personal

circumstances. It also reflects my joy, for I know they are at rest, and that I will one day see them again in Heaven.”

Lux aeterna luceat eis, Domine. May light eternal shine upon them, O Lord.

Ring Out – Dove *Alfred Lord Tennyson (1809-1892)*

British composer Jonathan Dove is consistently acclaimed for his extensive catalogue of choral works and operas. In certain composing circles, he has been deemed the “Benjamin Britten” of the 21st-c. “Ring out, wild bells” is the final movement of the seven-movement choral cycle for double choir and piano, *The Passing of the Year*. According to a story widely held in Waltham Abbey, the ‘wild bells’ in question were the bells of the Abbey Church. According to the local story, Tennyson was staying at High Beach in the vicinity and heard the bells being rung on New Year’s Eve. It is an accepted English custom to ring English Full circle bells to ring out the old year and ring in the New Year over midnight on New Year’s Eve. Sometimes the bells are rung half-muffled for the death of the old year, then the muffles are removed to ring without muffling to mark the birth of the New Year. In some versions of the story it was a particularly stormy night and the bells were being swung by the wind rather than by ringers, but this is highly unlikely due to their weight.

Ave Maria – Memley *Luke 1:28, 41*

Kevin Memley is a California pianist and composer whose choral works span from vocal jazz to motets. His 21st-c. setting of *Ave Maria* represents a synthesis of the vertical writing of Bruckner with the more linear writing of the Renaissance. However, it’s Memley’s use of rhythm and texture that sets it apart as a contemporary composition. It opens with what he calls “a cascading waterfall” of sound [reminiscent of chimes/bells] in the soprano section on the word “Ave.” Under this chiming peal of words, the lower voices unfold a warm, chant-like melody. In contrast, the “Sancta Maria” section is almost cinematic in its pleading arc. Radiant stacked chords over more cascading textures bring the piece to a close.

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| <i>Ave Maria, gratia plena, Dominus tecum;</i> | Hail Mary, full of grace, the Lord is with thee; |
| <i>benedicta tu in mulieribus, et benedictus fructus ventris tui, Jesus.</i> | blessed art thou among women, and blessed is the fruit of thy womb, Jesus |
| <i>Sancta Maria, Mater Dei,</i> | Holy Mary, Mother of God, |

Rockaway, NJ. During this time, he also served as president or member to several county, regional, and all-state boards in New Jersey. He was also named Teacher of the Year in his final year at Morris Knolls.

Throughout his career, Dr. Kreckmann has also served as an accompanist, guest conductor, and clinician to numerous honor choirs throughout New Jersey, Delaware, Michigan, Texas, South Carolina, Alabama, Arkansas, and California. His choirs have toured across the US and Europe. He has also had the privilege of serving as chorus master to several major opera productions. Most recently, he was invited to serve a fourth summer on the conducting faculty of the Delaware Choral Academy’s choral symposium in Aix-en-Provence, France.

A native of Montreal, Quebec, **Ryan Enright** received both his bachelor’s and master’s degrees—and Artist Diploma—in organ performance from McGill University. His teacher for the first two degrees was John Grew and the third was William Porter. Enright received his DMA in organ performance from the Eastman School of Music, where he studied repertoire and improvisation with William Porter. His first organ teacher in Montreal, Marc-André Doran, an excellent musician and organist, instilled in him a passion for organ playing and the great works of the literature. Additional teachers in Montreal were Gaston Arel and Jean LeBuis. Enright has studied the art of improvisation with William Porter and Julian Wachner, and has taken workshops with Gerre Hancock, Thierry Escaich, Pamela Ruiter-Feenstra, and Christophe Mantoux on various styles and techniques of improvisation.

In California, he has performed at churches in the San Francisco Bay Area and Sacramento. He has competed internationally, and his awards include first prizes in the Canadian Music Competition (1997), Quebec Organ Competition (2004), and National Organ Playing Competition of the Royal Canadian College Of Organists (2007). In the summer of 2013, Enright accompanied the Sacramento Choral Society and Orchestra (SCSO) on their tour of Italy (Venice, Lucca, and Rome). At St. Peter’s Basilica, Enright played solos at communion (an improvised fughetto with “O Canada” as a fugue subject -it was July 1 after all!) and for the postlude. In 2015, he accompanied the SCSO again, this time to Northern France and England, performing a grand improvisation in French Classical style and other period music on the great 1741 Parisot organ (rebuilt, with some recent new pipework) of the Abbaye Saint-Martin de Mondaye in Normandy. (The improvisation can be found on Youtube.)

*confiteantur tibi populi omnes.
Laetentur et exsultent gentes: quoniam*

*Judicas populos in aequitate,
et gentes in terra dirigis.
Confiteantur tibi populi, Deus,
confiteantur tibi populi omnes:
terra dedit fructum suum.*

*Benedicat nos Deus, Deus noster;
et metuant eum omnes fines terrae.
Gloria Patri, et Filio:
et Spiritui Sancto;
Sicut erat in principio,
et nunc, et semper:
et in saecula saeculorum. Amen.*

yea, let all the people praise thee.
O let the nations rejoice and be
glad: for thou
shalt judge the folk righteously,
and govern the nations upon earth.
Let the people praise thee, O God,
let all the people praise thee:
then shall the earth bring forth
her increase.
And God, even our own God;
shall give us his blessing.
Glory be to the Father, and to the Son:
and to the Holy Ghost;
As it was in the beginning,
is now, and ever shall be:
World without end. Amen

Dr. Andrew Kreckmann is currently the Director of Choral Activities at Sacramento State. There, he conducts several choirs, teaches undergraduate advanced conducting, and oversees the graduate choral conducting program. Prior to Sac State, Dr. Kreckmann served as DCA at Henderson State University in Arkadelphia, Arkansas for three years. There, he conducted several choirs, taught choral methods, basic conducting, advanced choral conducting, and oversaw the choral music education student interns. Before that, Dr. Kreckmann served as Interim Director of Choral Studies and oversaw the choral conducting graduate program at Wayne State University in Detroit, MI. He also served as Director of Music Ministries and Organist/ Choirmaster at First Presbyterian Church in Arkadelphia.

Dr. Kreckmann completed his DMA in Choral Conducting at Texas Tech University with Richard Bjella in 2013. He also taught several courses and choirs at Texas Tech and served as Director of Music Ministries to St. John's United Methodist Church in Lubbock, Texas. Dr. Kreckmann's earlier studies include a Master's degree in Choral Conducting from Michigan State University (with David Rayl, Jonathan Reed, and Sandra Snow) as well as a Bachelor of Music in Music Education from the University of Delaware (with Paul Head).

Prior to attending graduate school, Dr. Kreckmann served as Director of Choirs to over 250 students and five choirs at Morris Knolls High School in

*ora pro nobis peccatoribus,
nunc et in hora mortis nostrae. Amen.*

pray for us sinners,
now and at the hour of our death.
Amen.

Bogoroditse – Rachmaninoff *Luke 1:28, 41*

Viewed in the broad context of 20th-c. European music, Rachmaninoff's work is quite "conservative" and, at the same time, quintessentially Russian. As a setting of the All-Night Vigil service, it is a curious liturgical concatenation of three services - Vespers, Matins, and First Hour - which was introduced in Russia in the 14th-c., but proved to be popular and enduring in Russia alone of all Orthodox nations. For his setting, Rachmaninoff chose fifteen major psalms and hymns that form the unchanging framework of the Resurrectional Vigil (the service celebrated every Saturday evening). After giving due praise to God, the Orthodox Church always pays homage to the Virgin Mary - the Theotokos ("the one who gave birth to God"). *Bogoroditse Devo*, perhaps the most widely-known hymn from Rachmaninoff's cycle, captures both the gentle simplicity of the angelic greeting and the awe-struck glorification of her response to God.

Богородице Дево, радуйся,
благодатная Марие, Господь с тобою.

Rejoice, virgin mother of God,
Mary, full of grace, the Lord is with
you.

Благословена ты в женах,
и благословен плод чрева твоего,
яко Спаса родила еси душ наших.

Blessed are you among women,
and blessed is the fruit of your womb,
for you have borne the Savior of our
souls.

Like Snow – Lauridsen *Robert Graves (1895-1985)*

When Lauridsen began this 1980 USC centennial commission, he found himself fascinated by the poetry and life of the prolific Robert Graves and culled five poems incorporating imagery of winter. He was especially attracted to what he terms the paradoxical symbolism of dying/rejuvenation, light/darkness, sleeping/waking, that winter elicited from Graves and chose poems encoding the poet's biographical journey of romantic rejection. The five poems reflect Graves' lucid, almost classical lyricism. He uses the transformations recounted in myth along with those of nature as correlatives for his inner state. *Like Snow* is excerpted as the second movement of this cycle.

Taaveti laul – Kreek *Psalm 104*

Cyrrillus Kreek studied at St. Petersburg Conservatory before the Russian Revolution. A music teacher in Haapsulu in western Estonia for a time, he collected the folk music of his country and was the first Estonian to use the phonograph for that purpose. Kreek also worked for short periods at the Tallinn Conservatory, where he was appointed professor in 1947. He was forced to leave by the Soviets, who labeled him a “bourgeois nationalist.” He is known for being particularly influential in the creation of a nationalistic Estonian musical style. The text of this work, which is a part of a collection of psalm settings, comes from Psalm 104.

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| <i>Kiida, mu hing, Issandat!</i> | Bless the Lord, O my soul! |
| <i>Kiidetud oled Sina!</i> | Praise the Lord! |
| <i>Issand, mu Jumal, Sa oled suur.</i> | O Lord my God, Thou art very great. |
| <i>Kui suured on Sinu teod, Issand!</i> | O Lord, how manifold are thy works! |
| <i>Sa oled kõik targasti teinud.</i> | In wisdom hast thou made them all. |
| <i>Au olgu Sulle, Issand,</i> | Glory be to Thee, O Lord, |
| <i>kes Sa kõik oled teinud!</i> | who has made all things! |
| <i>Au olgu Isale, Pojale,</i> | Glory to the Father, the Son, |
| <i>Pühale Waimule au,</i> | and the Holy Spirit, |
| <i>Nüü ja igavest. Amen.</i> | now and evermore. Amen. |

Factus est – MacMillan *Acts 2:2,4*

Born in Ayrshire in 1959, the Scottish composer James MacMillan is one of Britain’s most inspirational composers: passionate and articulate; deep-thinking and reflective; unafraid to speak out on moral, theological and social issues; and a master-craftsman. *Factus est repente*, one of the earliest Strathclyde Motets (2005), is dedicated to Father Brendan Slevin OP, Chaplain to Strathclyde University. It graphically evokes the story from Acts, Chapter 2, where the Disciples are filled with God’s spirit and given strength to go and preach. Hence the sonorous opening surges over a bagpiper’s drone, as if the ‘rush of mighty wind’ were indeed hurtling through. The setting of ‘sonus’ is soaring and flamboyant; ornaments cloak the sopranos’ plainchant. Parallel fifths also add a medieval feel. The soprano and tenor sing gleefully in octaves; others hold the tonic, G. ‘Magna’ revisits the wild ecstasy of ‘sonus’: sopranos soar twice to a thrilling top A, before a shy ‘alleluia’ reappears, settling on G major.

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| <i>Factus est repente de coelo sonus,</i> | Suddenly there came a sound from heaven, |
| <i>tamquam advenientis spiritus vehementis</i> | as of a mighty wind coming |

ubi erant sedentes, alleluia;
et repleti sunt omnes Spiritu Sancto,

loquentes magnalia Dei,

alleluia, alleluia.

where they were sitting, alleluia;
and they were all filled with the Holy Spirit,
speaking the wonderful works of God,
alleluia, alleluia.

Only in Sleep – Ešenvalds *Sara Teasdale (1884-1933)*

Only in Sleep was written in 2010 for the University of Louisville Collegiate Chorale and Cardinal Singers. Sara Teasdale’s nostalgic vision of childhood re-experienced through dreams is expressed in simple verse in regular meter, and Ešenvalds matches this in music of regular four-bar phrases. But infinitely subtle are the chord voicings; a change from humming to vocalise to spotlight a phrase here, or internal doublings to highlight a particular line in the texture there - all serve to sustain the freshness, and the soaring descants are achingly expressive. The soprano soloist heard at the opening returns at the close, lost in reverie, as her musing, florid arabesques float over one last pair of chordal oscillations, winding down to nothing.

Deus misereatur – O’Regan *Psalm 67*

Twenty-six year old, British-born Tarik O’Regan wrote Dorchester Canticles, scored for organ, harp, percussion and chorus, as a companion piece to Leonard Bernstein’s *Chichester Psalms*. Premiered in 2004, the 12-minute piece is in two movements, which, although they share some musical material (unusual harmonies and furious organ bursts), were conceived as independent entities. Flowing directly into *Deus misereatur*, a tenor solo offers the Benedictus, as undulating figures move through the choir. A return to the opening music builds to a brilliant organ mini-cadenza, with the unison chorus singing the Gloria Patri, all melting into a jazz-inspired series of ‘amens.’

Deus misereatur nostri, et
benedicat nobis:
illuminet vultum suum super nos,

et misereatur nostri.
Ut cognasamus in terra viam tuam:

in omnibus gentibus salutare tuum.
Confiteantur tibi populi, Deus:

God be merciful unto us, and
bless us:
and shew us the light of his
countenance,
and be merciful unto us.
That thy way may be known upon
earth:
thy saving health among all nations.
Let the people praise thee, O God: