

FORBES CENTER FOR THE PERFORMING ARTS

JAMES MADISON UNIVERSITY®

School of Music

Presents

A Mid-Semester Concert

UCSA: University Chorus: Soprano/Alto Ensemble

UCTB: University Chorus: Tenor/Bass Ensemble
University Chorus

Dr. Jo-Anne van der Vat-Chromy, *director*
Dr. W. Bryce Hayes, *director*

Elizabeth Williams, *collaborative pianist*
Linlin Uta, *collaborative pianist*

Colin Cossi, *graduate conductor*

Monday, March 9, 2026
7:30 pm
Concert Hall



Program notes

Come Again, sweet love doth now invite is both a solo song and madrigal by British lutenist and composer John Dowland. This work was first published in Dowland's *First Booke of Songes or Ayres* in 1597. Often performed as a lute song by soloist and lute, but, like other songs in the *First Booke*, it is printed in a format that can also be performed as a madrigal by a small vocal group. Although the source of the text is anonymous, the work is bitter-sweet, typical of Dowland, who throughout his compositional oeuvre cultivated a well-known 'artistic personal' through his melancholy compositional style. Filled with Elizabethan euphemisms, the text moves from the ecstatic realm of romantic love to love that is unrequited, thus dying in 'deadly pain' and winter woes.

Come again! Sweet love doth now invite
thy graces that refrain to do me due delight.

To see, to hear, to touch, to kiss, to die, with thee again in sweetest sympathy.

Come again! That I may cease to mourn
through thy unkind disdain; for now left and forlorn.
I sit, I sigh, I weep, I faint, I die, in deadly pain and endless misery

All the day, the sun that lends me shine
by frowns do cause me pine and feeds me with delay. Their smiles,
my springs that make my joys to grow, their frowns the winters of my woe

Be Like a Bird is a popular choral piece, frequently arranged as a haunting round. Libana, a well-known global music group from Cambridge, MA, has recorded a version often associated with these lyrics, which are originally based on a poem by Victor Hugo. The song focuses on themes of courage, resilience, and faith in oneself in overcoming the uncertainties and adversities of life. Our presentation tonight includes an aleatoric section that challenges each UCSA member to sing their own song, for themselves, in the face of others singing something different, knowing that the greater harmony will come to clarity and oneness. It's a beautiful adventure every time!

Be like a bird that, pausing in her flight, on a limb too slight,
feels it give way beneath her, yet sings, sings, knowing she has wings.

Sarah Quartel's **All the Way Home** was inspired by the Radcliffe Ladies' Choir and their motto: "Friendship through singing." The lilting vocal lines are underpinned by a delicate piano part, and the opening performance direction "contentedly rocking" describes the overall nature of the piece, full of gratitude and the rootedness of being home.

Deke Sharon's dynamic arrangement of Miley Cyrus's **The Climb** offers an inspirational message for people everywhere..."Ain't about how fast I get there; ain't about what's waiting on the other side; it's the climb!"

Program notes continued

Welcome Every Guest was composed by John Blow, (1649-1708) an English organist and teacher of William Croft, Jeremiah Clarke, and Henry Purcell. It was published in his *Amphion Anglicus*, a 1700 book of compositions for one to four voices. Somehow it found its way into several early New England tunebooks, often with an incorrect or no attribution.

According to the Anti-Apartheid Legacy Centre of Memory & Learning, collective singing with repetitive phrases in Indigenous languages, drawing on local or foreign melodies, gave rise to the South African freedom song, *Ipharadisi*. In South African culture, where singing occurs at a variety of formal and informal events, freedom songs became an important part of the Anti-Apartheid struggle. Some scholars trace its melodic origins to the African American Spiritual, "Bye and Bye," marking an important historical connection between the Civil Rights movement in the United States and the Anti-Apartheid struggle in South Africa.

Loch Lomond, a Scottish folksong, tells the story of two brothers captured in war and forced to choose for one of them to die while the other lives. The words of the song are the words of one brother volunteering to die so that the other can return home.

Z. Randall Stroepe's beautiful piece **Inscription of Hope** takes its text from an inscription on cellar walls in Cologne, Germany. The melody quotes a Russian folk song. As the opening narration states, the words were found, "...where Jews were hiding from the Nazis during World War II. Hope was all they had to hold on to; hope was their only bridge to a brighter tomorrow."

There Has to Be a Song is a tradition piece for UCTB. The enduring words of this text, by minister Bob Benson (1930-1986) remind us that even in our darkest times, music can be there to guide us toward the light.

Love is Love is Love was written for inclusion in the Justice Choir Songbook, by choral composer Abbie Betinis. The Minneapolis-based Justice Choir (www.justicechoir.org) is designed to encourage more group singing for social justice, with the goal of engaging in the empathetic, collaborative, and collective power of choral singing to create change. The Justice Choir Songbook is free for everyone (!) and you can find it here: <https://www.justicechoir.org/songbook/> This is a beautiful round and we hope you will join us, on cue, on the following words:

Love, love, love. All you need is love, love, love. All you need is love.

Set Me as a Seal, composed by René Clausen in 1991 for SATB divisi choir, is widely regarded as one of his most important works. Inspired by personal grief after losing a child, Clausen transforms Song of Solomon 8:6-7 into a choral plea for an unyielding and divine love. The piece is recognized for its lush harmonies, emotional depth, and interplay between tension and release,

Program notes continued

with a blend of independent melodic lines and rich, homophonic choral writing that showcase Clausen's lyrical style and mastery of choral writing.

Song of Songs 8:6-7

Set me as a seal upon your heart,
As a seal upon your arm,
For love is strong as death.
Many waters cannot quench love,
Neither can the floods drown it.

Keep Your Lamps Trimmed and Burning is a traditional African-American spiritual that references the gospel text, “Be dressed and ready for service and keep your lamps trimmed and burning” (Luke 12:35). The song is attributed to Blind Willie Johnson (1928), Reverend Gary Davis (1956), and Mississippi Fred McDowell (1959). According to *The New Century Hymnal*, **Keep Your Lamps Trimmed and Burning** may be a code song, with ‘keeping your lamp trimmed and burning’ possibly meaning to stay alert for a conductor on the Underground Railroad, such as Harriet Tubman. André Thomas’s arrangement for SATB chorus and percussion brings a new dimension, featuring predominantly homophonic vocal writing with all four parts moving together. In the contrasting middle section, ‘Children, don’t get weary’, the arrangement shifts to overlapping phrases and adopts a smoother, less syncopated style.

Seasons of Love, from Jonathan Larson's 1996 rock musical *RENT*, is the iconic Act II opener that, with its signature opening line, poses the profound question: How does one truly measure a year? Through themes of time, love, and human connection, the song suggests that rather than calculating life in terms of time, we measure our journey through the love we share with friends and loved ones. The enduring popularity of **Seasons of Love** has cemented its place as both a cultural touchstone, resonating deeply with singers and audiences worldwide through its message of connection and togetherness.

525,600 minutes; five hundred twenty-five thousand moments so dear.

How do you measure, measure a year?

In daylights, in sunsets, in midnights, in cups of coffee,

In inches, in miles, in laughter and strife.

525,600 minutes, how do you measure a year in the life?

How about love? What about love?

Measure in love.

JMU Ensemble Personnel

UCSA: University Chorus: Soprano/Alto Ensemble

Dr. Jo-Anne van der Vat-Chromy, *director*

Elizabeth Williams *collaborative pianist*

Caroline Legere, Katie McGee, Lauren Motter, and
Jessica Spindler, *undergraduate*

Abigail Johnson	Jaylei Sanchez	Morgan Carney
Anne Rosario	Jenna Garcia	Mya Garcia
Annie Rose Greenman	Jessica Spindler	Natalie Goodwin
Becca Davis	Jocelyn Arias	Rachael Pulice
Bella Patterson	Katie McGee	Reese Mills
Bryn Lewellen	Kyra Annoni	Reese Hageman
Cadence Sims	Laura Cook	Riley Haworth
Caroline Legere	Lauren Motter	Sarah Patunas
Emilia Beadles	Lauren Schmidt	Saycia Szakonyi
Emma Harvey	Leila Slye	Seven Zuschin
Emma Kamara	Libby Van Meter	Sophia Scharlau
Erin Malloy	Lula McCain	Tatum Olin
Eve Elliott	Mallory Billet	Theodora Godbold
Gloria Cox	Meppy Polley	Tirayan Bartlett
Hailey George	Molly Walsh	Trista Coltellino

UCTB: University Chorus: Tenor/Bass Ensemble

Dr. W. Bryce Hayes, *director*

Linlin Uta, *collaborative pianist*

Alex Dickerson, Kevin Landry, *undergraduate managers*

Jaz Brunner	Jacob Matson	Carson Stedman
Garrison Cornwell	Miles Morley-Massado	James Smith
Alex Dickerson	Aidan O'Brien	Jonah Tonn
Mark Fortune	Trent Oliver	Mark Visvalingam
Joshua Grimes	Colin Riley	Aiden Williams
Sean Humble	Jeffrey Ruiz	Jake Williams
Kevin Landry	Will Sanfilippo	Jacob Wunderler

SP '26 JAMES MADISON UNIVERSITY CHORAL AREA

Dr. Jo-Anne van der Vat-Chromy

Director of Choral Activities, Co-Coordinator of the Ensemble Area

Professor of Choirs, Conducting, and Choral Music Education

Dr. W. Bryce Hayes

Associate Director of Choral Activities

Professor of Choirs, Choral Music Education

Colin Cossi, *DMA Choral Conducting Graduate Student*

Ivan Godoy, *MM Choral Conducting Student,*

Marlow Lewis, Sarah Damon, *Choral Librarians*

JMU CHORAL COLLABORATIVE PIANISTS

Adam Shenk, *The Madison Singers*

Elizabeth Williams, *TCC and UCSA*

Linlin Uta, *UCTB*

UNDERGRADUATE ENSEMBLE MANAGERS

M. Creswick, A. Dickerson, I. Rhodes, J. Ruiz, A. Spencer, J. Walton, *TMS;*

Hailey Donithan and Abby Smith, *TCC;*

Caroline Legere, Katie McGee, Lauren Motter, Jessica Spindler, *UCSA*

Alex Dickerson, Kevin Landry, *UCTB*

EXECUTIVE BOARD: JMU CHAPTER OF THE ACDA

Allie Ranton, *President;* Emalee Stepp, *Vice President;* Abbey Spencer, *Secretary;* Alex Dickerson, *Treasurer;* Emma Leudesdorff, *PR/Historian*

JMU VOICE AREA

Dr. Sonya Baker, *soprano, Area Coordinator*

Dr. Kirsten Blair, *soprano*

Dr. Bridgid Eversole, *soprano*

Professor Brenda Witmer, *soprano*

Dr. Jamison Walker, *tenor*

Professor Michael Hadary, *baritone*

Professor David Newman, *baritone*

Dr. Jo-Anne van der Vat-Chromy, *Director of Choral Activities*

Dr. W. Bryce Hayes, *Associate Director of Choral Activities*

Professor Joshua Borths, *Director of Opera Theatre*

CHECK OUT THE JMU CHORAL AREA YOUTUBE CHANNEL AND INSTAGRAM!

Friends of the Arts and Design

Thanks to our generous Friends of the Arts and Design scholarship donors whose support allows our students to continue to create, perform, and inspire.

Arts and Design Hero (\$5,000+)

James McHone Jewelry • Ann & Mark Siciliano

Arts and Design Champion (\$1,500 - \$4,999)

Rubén Graciani & Matt Pardo • Hotel Madison • Kathy Moran Wealth Group
Mack & Towana Moore • Shannon Tierney

Arts and Design Advocate (\$500 - \$1,499)

Beth and Jim Cahill • Nancy Davis •

Matthew Duffy & Christine Jimenez-Duffy • Energy Windows LLC

Jonathan Fox • Holly Haney and Bob Kolvoord • Matchbox Realty

Barbara & William Mayo • Ron Pugh • Scott & Wren Stevens

Matthew & Sarah Von Schuch

Arts and Design Ally (\$250 - \$499)

Paul Ackerman & Weldon Bagwell • John Allemeier • Elizabeth Alspaugh

Jerry Benson & Martha Ross • Stephen Bolstad & Stephanie Wasta

Robert & Suzanne Bothamley • Jared & Jenny Burden

David & Jennifer Campfield • Jennifer Copeland • Myron Dickerson

Len & Miriam Discenza • Rhonda Dolan • Hillary Ellis

Joe & Rose Estock • Bob & Linda Failes • Johnny & Phyllis Garber

Quillon Hall & Karin Tollefson-Hall • Holly Haney & Bob Kolvoord

George & Marilou Johnson • Jamie & Tim Miller

John Keightley & Tammy Mannarino • Brenda & Ronald Krablin

Kristi Lewis • Kathryn & Michael Loy • Nick Swartz • Kristee Jo Trumbo

Cecelia Wolf • Melinda Wood

Music and You

How you can make a difference!

Dear Patron,

Thank you for attending today's performance. The JMU School of Music educates the most talented students from around the world to shape the fabric of society. We are ecstatic to return to our stages to showcase the talent and hard work of our students and faculty.

Scholarship contributions help young musicians blossom into mature artists. With your support, we will be able to offer our talented students more financial help in pursuing their goals. If you are interested in supporting our students' passion and dedication, please consider contributing to the Music Scholarship Fund at James Madison University.

Name: _____

Address: _____ City: _____ State: _____ Zip: _____

Amount: \$ _____

I would like to support the following foundation account:

Music General Scholarship Fund #15600

Make checks payable to JMU Foundation and send to:
Advancement Gifts and Records, James Madison University
220 University Boulevard, MSC 3603
Harrisonburg, VA 22807



www.jmu.edu/give