

FORBES CENTER FOR THE PERFORMING ARTS  
**JAMES MADISON UNIVERSITY®**

School of Music

*presents*

***Music Lead the Way***  
**A Mid-Semester Concert**

**UCSA: University Chorus Soprano/Alto Ensemble**

**UCTB: University Chorus Tenor/Bass Ensemble**

**TCC: Treble Chamber Choir**

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

**Dr. W. Bryce Hayes, *director***

**Ziwei Zhou, *collaborative pianist***

**Linlin Uta, *collaborative pianist***

Friday, October 12, 2022

8 pm

Concert Hall



There is no intermission.

## Program

### UCSA: University Chorus: Soprano/Alto Ensemble Dr. Jo-Anne van der Vat-Chromy, *director* Ziwei Zhou, *collaborative pianist*

*In Paradisum* (In Paradise) Nadia Boulanger (1887-1979)  
Marian Woodington, *undergraduate conductor*

Famine Song Words and Music by Vida

All the Pretty Little Horses Traditional American Folksong  
arr. Andy Beck

Kaitlin Kim, *flute* | Sarah Moulden *vibraphone*  
Amanda Aponte, *undergraduate conductor*

*Sisi Ni Moya* (We Are One) Jacob Naverud (b. 1986)

Music Lead the Way Laura Farnell (b. 1975)

### UCTB: University Chorus: Tenor/Bass Ensemble Dr. W. Bryce Hayes, *director* Linlin Uta, *collaborative pianist*

The Lake Isle of Innisfree Eleanor Daley (b. 1955)  
Text: W.B. Yeats (1865-1939)

Half the World Dale Trumbore (b. 1987)  
Text: Frederick Douglas (1818-1895)  
Reuben Leonard, *baritone*

Can We Sing the Darkness to Light? Kyle Pederson (b. 1971)

I Never Knew/Heart of My Heart (medley) Pitts, Egan, Marsh, Mack

I Pharadisi Traditional South African  
arr. Brad Richmond

### TCC: Treble Chamber Choir Dr. W. Bryce Hayes, *director* Linlin Uta, *collaborative pianist*

There Is a Place Rosephanye Powell (b. 1962)

Breathe In Hope Dale Trombore (b. 1987)  
Text: Maya Jackson

Love is a Sickness Dale Trumbore  
Text: Samuel Daniel (1562-1619)

We Remember Them Susan LaBarr (b. 1981)  
Text: Rabbi Sylvan Kamens & Rabbi Jack Riemer

Bring Me Little Water, Sylvie Huddie W. Ledbetter (Lead Belly)  
arr. Moira Smiley

## Program Notes

Renowned French music teacher, organist, composer, and conductor Nadia Boulanger taught many of the leading composers and musicians of the 20th century and occasionally performed as a pianist and organist. In 1896, she entered the Paris Conservatory at age 9; she distinguished herself by coming in third in the 1897 solfège competition and subsequently worked to win first prize in 1898. In the autumn of 1904, Nadia began to teach from the family apartment at 36 rue Ballu, where she worked for most of her seven decades-long career until her death at 92. In addition to the private lessons she held there, Boulanger started holding a Wednesday afternoon group class in analysis and sight-singing, followed by her famous “at homes” salons at which students could mingle with professional musicians and Boulanger’s other friends from the arts, such as Igor Stravinsky, Paul Valéry, Gabriel Fauré, and others. In April 1912, Nadia Boulanger made her debut as a conductor, leading the Société des Matinées Musicales orchestra in a performance of her 1908 cantata *La Sirène*, two of her songs, and her partner Raoul Pugno’s *Concertstück* for piano and orchestra, with the composer as soloist. Later in her life, Boulanger taught in the U.S. and England, working with music academies, including the Juilliard School, the Yehudi Menuhin School, the Longy School, the Royal College of Music, and the Royal Academy of Music. A renowned performer and teacher throughout her life, in the late 1930s, she became the first woman to conduct the New York Philharmonic and Boston Symphony Orchestra. A devout Catholic, Boulanger’s short but exquisitely beautiful setting of the **In Paradisum** text found in the last section of the Requiem mass is a highly spiritual work that reaches deep into the soul of the listener. Boulanger’s original vocal solo is realized here in a three-part arrangement that evokes the ethereal qualities of treble voice settings. A lightly pulsating quarter note accompaniment both underscores and contrasts with finely crafted vocal lines.

A repertoire standard among collegiate choral ensembles, **Famine Song** depicts the stories of Sudanese basket weavers and is expressive of the pain, hardship, and hope of those who experienced the famine of the 1980s. In the midst of this terrible natural disaster, women began weaving baskets as a means of survival. Arranged by Matthew Culloton, this work stems from the musicological touring of the vocal quartet *Vida* who has toured and recorded several CDs of traditional folk songs from around the world.

Set by Andy Beck, this innovative mixed-meter jazz arrangement of the American folksong **All the Pretty Little Horses** melds the pensive melody with a jazz-waltz accompaniment style. Unexpected, highly creative, and wonderful to sing!

Hush-a-bye, don't you cry; go to sleep, my little baby.  
When you wake, you shall have all the pretty little horses.  
Black and bays, dapples, grays, all the pretty little horses.  
Hush-a-bye, don't you cry; go to sleep, my little baby.

An instant classic upon its publication in 2017, Jacob Narverud’s celebratory, highly rhythmic composition **Sisi Ni Moya** means “We are one” – and celebrates the journeys, both inner and outer, that we share on Planet Earth. The piano adds a rhythmic design that underscores the tension and celebration of the human journey.

Set in an unhurried gospel style, Laura Farnell’s **Music, Lead the Way!** is based on the storm-music of poet Henry Van Dyke, and conveys the message that music can change dissonance and pain into something “pure and great” and that peace comes at the end of the storm.

**The Lake Isle of Innisfree** is a simple, delightful setting of a Yeats poem that embraces nature’s beauty and the secret joy of solitude. Daley’s setting is often sung by treble voices, however the soaring lines work beautifully with lowered voices.

## Program Notes – *continued*

Of **Half the World** composer Dale Trumbore writes, “In choosing a text that honored the hundredth anniversary of the 19<sup>th</sup> Amendment, I was drawn to several paragraphs of Frederick Douglass’s impassioned 1888 speech on the right of women to vote. Douglass was an advocate for the voting rights of all people, regardless of gender or race; elsewhere in the same speech he notes that ‘the benefits accruing from this movement for the equal rights of women are not confined or limited to women only.’” Today, of course, women do have the right to vote. But Douglass’s plea to treat others as true equals—not to act on their behalf, but to amplify their voices and their demand for equal rights—is just as relevant today.

Kyle Pederson’s **Can We Sing the Darkness to Light?** has become a popular piece for choirs since its composition in 2019. The text (also by the composer) invites the listener to imagine a world without weapons of war—where the human experience is defined not through continued judgement of others, but through the lens of mercy and compassion. It could be beautiful...

UCTB has enjoyed exploring Barbershop style singing over the past few years. Tonight we present a medley of two classic Barbershop standards, **I Never Knew** (1920) and **Heart of My Heart** (1899), the latter sometimes referred to as “The Story of the Rose”. We have loved leaning in to the chromatic harmonies and working to coordinate our vowel color and placement to achieve this classic Barbershop sound!

*IPharadisi* is a traditional South African tune that celebrates life and the paradise to come. The translation is: “In paradise where all the dead are living, May we one day join them all there.”

Rosephanye Powell’s newly published **There is a Place** is a beautiful setting of Psalm 85:10. Commissioned by MUSE, Cincinnati’s Women’s Choir, this beautiful *a cappella* setting features the rich harmonic palate of the treble choir with the enduring message to, “...make us ambassadors of Just-peace.”

Maya Jackson’s text for **Breathe in Hope** began as two Facebook posts responding to the violent deaths of Philando Castile and Alton Sterling. Composer Dale Trumbore writes, “Reading Maya’s words, I was drawn to her call for action and reached out for Maya’s permission to set her words to music. When confronted with tragedy, we may instinctively search for hope and healing. In the face of violent injustice, though, maybe the hope we seek can only be found when we recognize our own accountability and ask what actions we can take to create lasting change.”

**Love is a Sickness** is a jazzy setting of late-Elizabethan poet Samuel Daniel’s verse. Trumbore’s composition takes nonsense words already in the text and adds scat syllables, creating a swinging accompaniment to the lovelorn melody. *Love is a Sickness* won the 2006 Chanticleer Student Composer Competition.

The text of **We Remember Them** is adapted from “Gates of Prayer: a New Union Prayerbook” published by the Central Conference of American Rabbis. The moving words, “As long as we live, we remember them” frame this highly melodic and emotive work.

It is an annual tradition for TCC to sing **Bring Me Little Water, Sylvie** in our fall concerts. For the past twelve years we have struggled to learn the body rhythm ostinato while singing this classic Lead Belly American tune.

## Biography

2022 College of Visual and Performing Arts Outstanding Student Mentor and 2016 JMU Woman of Distinction, **Dr. Jo-Anne van der Vat-Chromy** brings to JMU a rich and diverse career in international performance and teaching. As JMU Director of Choral Activities, Dr. van der Vat-Chromy directs *The Madison Singers*, the *JMU Chorale*, the *UCSA: University Chorus Soprano/Alto Ensemble*, and coordinates the *VMRC (Virginia Mennonite Retirement Community) Generations Choir*, an intergenerational choral practicum here in Harrisonburg. A certified Kodály music educator, Dr. V. is a proud faculty member of Kodály Institute at Midwestern State University in Wichita Falls, TX. The 2012-2014 Interim Music Director for the Shenandoah Valley Children's Choir, currently Dr. V. is the JMU Vocal Arts Summer Camp director and currently serves as JMU Voice Area Coordinator. An active adjudicator, clinician, and guest conductor, Dr. V's research interests include the kinesthetic connections in conducting pedagogy, the integration of Kodály methodology into collegiate choral performance, and the sociological impact of choral cultures on student learning and the experience of flow. Recently dubbed 'our collective fairy-godmother' by the renowned choral ensemble, The King's Singers, Dr. van der Vat-Chromy is the recipient of the JMU 2021-2022 *Shirley Hanson Roberts '56 and Richard D. Roberts Endowment for Faculty Excellence*, a university-wide endowed award for excellence in student engagement, collaborative learning, growth, and self-discovery.

Recently honored as Distinguished Teacher of the year by The College of Visual and Performing Arts, **Dr. W. Bryce Hayes** maintains an active career as a conductor, teacher, church musician, pianist, accompanist, and singer. As choral conductor, Bryce is currently Associate Professor of Choral Music at James Madison University where he conducts The University Chorus: Tenor/Bass Ensemble and Treble Chamber Choir. In addition to his choral conducting responsibilities at JMU, Bryce teaches graduate choral literature, undergraduate conducting, and music education classes. He is an active adjudicator and clinician, recent and upcoming appearances include conducting honors choirs and workshops. Bryce also serves as the director of civic choir, Winchester Musica Viva. A New Jersey native, Dr. Hayes completed the Doctor of Musical Arts degree in conducting from The University of Minnesota. Prior to his time in Minnesota, Dr. Hayes received a Master of Music degree in Choral Conducting from Temple University. His career began with a Bachelor of Music degree in music education from Westminster Choir College following which he taught high school choir at Princeton Day School.

# Personnel

## UCSA: University Chorus: Soprano/Alto Ensemble

Ziwei Zhou, *collaborative pianist*

Amanda Aponte, Marian Woodington, *UCSA undergraduate manager/conductors*

Helen Albiston	Dylan Gregory	Sydney Parow
Amanda Aponte	Katie Hayes	Christine Peter
Chloe Babick	Rebecca Imbasciani	Melanie Pishner
Betel Bereket	Kaitlin Kim	Olive (Madison) Poole
Parker Bigley	Katy Lange	Megan Richmond
Alison Brown	Izzy Faye Layman	Christina Santiago
Natalie Carter	Cambira Layton	Tatianna Schlienger
Emma Clampett	Kendra Liverman	Lauren Schmidt
Claire Davis	Erin Malloy	Shukrana Shukrullah
Olivia Dillon	Sarah Moulden	Rachel Smalley
Kelly Donlan	Nicole Murphy	Emily Stevens
Nicole Dudley	Lauren Naples	Ciara Theisz
Mariah Eakin	Caitlyn Newlin	Elizabeth Tyler
Ella Gallagher	Elena Ogbe	Nancy Walker
Caroline Gravely	Sophie Osmani	Marian Woodington

## UCTB: University Chorus: Tenor/Bass Ensemble

Linlin Uta, *collaborative pianist*

Judd Blake, Grayson Parker, *UCTB undergraduate manager/conductors*

Judd Blake	Riley Jefferson	William Palesestrant
Phillip Bolick	Jamison Jones	Johnny Park
Michael Bromley	Elijah Keyes	Grayson Parker
Bala Challa	Reuben Leonard	Noah Sharp
Logan Davis	Riley Millward	Chayse Tucker
Drew Dodson	Kieran Morales	Grayson Walsh
AJ Gossett	Kian Mostaghim	Jeff Ware
Luke Harrell	Kris Neou	Jasper Wilson
Eli Harris	Joshua Nieves-Arbaiza	Theo Young
Spencer Herron	Patrick O'Brien	

## TCC: Treble Chamber Choir

Linlin Uta, *collaborative pianist*

Kaitlyn Connolly, Sam Peterson *TCC undergraduate manager/conductors*

<u>Soprano 1</u>	<u>Soprano 2</u>	<u>Alto</u>
Helen Albiston	Abbie Blair	Sophie Castro
Kylo Babcock	Leah Brown	Nicole Dudley
Sophia Loadholtz	Isabella Cerullo	Mara McBane
Sophie Osmani	Emma Clampitt	Hallie Strelsky
Christina Santiago	Jaisyn Holland	Erica Taylor
Abby Wilson	Katy Lange	Emma Ullrich
	Annie Kate Walsh	

### Special Thanks to:

DeJuan Woods, Jr. *poster design*

Shawn, Chloe W., Chloe S., Trusten, Puck, and Tom, *Forbes Center Production Team*

## **FA '22 JAMES MADISON UNIVERSITY CHORAL AREA**

Dr. Jo-Anne van der Vat-Chromy  
*Director of Choral Activities, Voice Area Coordinator*  
*Associate Professor of Choirs, Conducting, Choral Music Education*

Dr. W. Bryce Hayes  
*Associate Director of Choral Activities*  
*Associate Professor of Choirs, Choral Music Education*

Nikos Myrogiannis-Koukos, *DMA Choral Conducting Graduate Student*  
Addison Walton, *DMA Choral Conducting Graduate Student*  
DeJuan Woods, *Choral Librarian and Poster Design*

### **JMU COLLABORATIVE PIANISTS**

Amy Robertson, *The Madison Singers and The JMU Chorale*  
Ziwei Zhou, *UCSA*  
Linlin Uta, *TCC and UCTB*

### **UNDERGRADUATE/GRADUATE MANAGERS/CONDUCTING ASSISTANTS**

Sam Peterson, Marian Woodington, Brandon O'Donnell, Brayden Paitsel, *TMS*  
Cara Ainge, Luca Morianu, *JMU Chorale*  
Kaitlyn Connolly, Sam Peterson, *Treble Chamber Choir*  
Amanda Aponte, Marian Woodington, *UCSA*  
Judd Blake, Grayson Parker, *UCTB*

### **EXECUTIVE BOARD: JMU CHAPTER OF THE ACDA**

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### **JMU VOICE AREA**

Dr. Sonya Baker, *soprano*  
Dr. Melissa Sumner-Swisher, *soprano*  
Professor Brenda Witmer, *soprano*  
Dr. Carrie Stevens, *mezzo-soprano*  
Dr. Jamison Walker, *tenor, Interim Director of Opera*  
Professor Kevin McMillan, *baritone*  
Professor David Newman, *baritone*  
Dr. J. van der Vat-Chromy, *Director of Choral Activities, Voice Area Coordinator*  
Dr. W. Bryce Hayes, *Associate Director of Choral Activities*

## JMU School of Music Diversity Statement

Difference in identity enriches our community, fosters artistic and intellectual growth, and is vital to creating thriving venues for expression in a global world. In addition to welcoming all individuals and perspectives regardless of their race, ethnicity, gender identity, sexual orientation, religion, disability, socio-economic status, or citizenship status, we wish to make the following acknowledgements and affirmations, adapted from Americans for the Arts:

- In the United States, there are systems of power that grant privilege and access unequally such that inequity and injustice result. We resolve to educate ourselves, keep vigilant watch, and act to bring an end to systemic oppression.
- Cultural equity—which embodies values, practices, and policies that ensure all people have access to, and are represented in, the arts—is critical to the sustained engagement of music in society.
- Acknowledging and challenging our inequities and working in partnership is how we will make change happen.
- Everyone deserves equal access to a full, vibrant creative life, which is essential to a healthy and democratic society.
- The prominent presence of musicians in society can challenge inequities and encourage alternatives.

## Music and You

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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.

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