

FORBES CENTER FOR THE PERFORMING ARTS
JAMES MADISON UNIVERSITY

School of Music

presents

"Over the Rainbow"

The 'Gawa N'ihu Amara' Madison Singers
The JMU 'Kadima' Chorale

Dr. Jo-Anne van der Vat-Chromy, *director*
Amy Robertson, *collaborative pianist*

featuring

Anthony S. Cincotta II, *saxophone*
Alison Lilly, *cello*
Cole Sheffer, *electric bass*
Tyler Ende, *percussion*
Dr. Lori Piitz, *piano*
Judd Blake, Adam Williams, *vocals*
'Over the Rainbow' *Ukulele Ensemble*
Drew Dodson, *double bass*

Tuesday, October 11, 2022
8 pm
Concert Hall



Program

The Combined Choirs

Heilig (Holy) Felix Mendelssohn (1809–1847)
Nikos Myrogiannis-Koukos, Addison Walton, *graduate conductors*

The ‘Gawa N’ihu Amara’ Madison Singers
Dr. Jo-Anne van der Vat-Chromy, conductor
Amy Robertson, collaborative pianist

Threads of Joy Dale Trumbore (b. 1987)
Poetry by Laura Foley

Light the World Ingrid Stölzel (b. 1971)

Amara (Breath of Grace) John Rommereim (b. 1959)
Anthony S. Cincotta II, *saxophone*

Closer to Home Music and Poetry by Dale Trumbore

JMU ‘Kadima’ Chorale

Dr. Jo-Anne van der Vat-Chromy, conductor
Amy Robertson, collaborative pianist

Sing Out, My Soul Marques Garrett (b.1984)

Ave Verum Corpus (Hail, True Body) William Byrd (c. 1540–1623)
ed. Raphael Ornes
Nikos Myrogiannis-Koukos, *graduate conductor*

O Love Elaine Hagenberg (b.1979)
Text by George Matheson (1842–1906)
Addison Walton, *graduate conductor*
Alison Lilly, *cello*

I’ll Fly Away Albert E. Brumley (1905–1977)
arr. Craig Courtney (b. 1978)

Sign Me Up Concert Gospel quoting, “Roll Jordan Roll”
Brandon Boyd
Cole Sheffer, *electric bass*
Tyler Ende, *percussion*

The Combined Choirs

Over the Rainbow E.Y. Harburg and Harold Arlen
as performed by Israel Kamakawi’ole *arr.* by Andy Beck

Judd Blake, Adam Williams, *vocal solos*
TJ Oxbrough, Nicole Dudley, Luca Moroianu, Marie Knight,
Ashley Seminario, Marian Woodington, ‘Over the Rainbow’ Ukulele Ensemble
Drew Dodson, *double bass*

Program Notes

Moving forward: Late this past summer, I was filled with an overwhelming sense of gratitude as we began coming out of the pandemic and 'moving forward.' This entry point became embedded in our choir repertoire and names for this semester; 'gawa n'ihu amara' is taken from the Igbo language and means to move 'forward in grace,' while 'kadima' is Hebrew for 'moving forward.' The JMU Choral Area celebrates this sense of moving forward in grace and gratitude with our recent relaunch of ChoralFest and our work in creating choral cultures and programming that bring more equitable repertoire choices and rehearsal processes to our students and audiences. On both this "National Coming Out Day" and in our daily work of creating more equitable, safe, and just futures for all, we celebrate and honor the journeys of all peoples, and most especially the students you see tonight on stage, who strive to be seen, accepted, valued, and empowered for who they truly are. Let's do better; let's make 'the land that we dream of, once in a lullaby' a reality in our lives and communities. Thank you for sharing this evening with us! —Dr. V.

Mendelssohn's posthumously published *Three Sacred Pieces* were composed towards the end of 1846, concurrent with the *Kyrie eleison*. These perfectly conceived miniatures are typical in terms of their sheer mastery of choral writing and effortless command of musical expression and structure. Scored for double choir, the relatively brief *Heilig, heilig ist Gott, der Herr Zebaoth* is an extrovert call to rejoice. The opening, in particular, is unforgettable in its exemplary harmonic control, the overlapping entries combing to produce a glorious suspension at the antepenultimate exhortation of 'Heilig'. The dotted rhythms which dominate the remainder of the setting help to create a sense of uncontainable forward momentum towards the joyous final cadence. (From notes by Julian Haylock © 2006.)

German text

Heilig, heilig, heilig, ist Gott, der Herr Zebaoth!
Alle Lande sind seiner Ehre voll.
Hosianna in der Höh.
Gelobt sei, der da kommt im Namen des Herrn!
Hosianna in der Höh

English translation

Holy, holy, holy is God, the Lord Sabaoth!
Ev'ry nation proclaims his glorious praise.
Sing Hosanna in the heights.
O blest is he that comes in God's holy name.
Sing Hosanna in the heights.

Threads of Joy: Composer Dale Trumbore recounts: "*I've always loved when songs about happiness are set in a minor key—think Nina Simone singing "Feeling Good"—and the harmonic language acknowledges that we can't have joy without recognizing its opposite. Threads of Joy has similar undertones, and this setting of Laura Foley's text by the same name is not just an exultation of happiness. Rather, it recognizes how we emerge from darkness and pain back into light, and the music captures this duality in ever-shifting, prismatic harmonies.*"

Threads of Joy

I have noticed joy, how it threads below the darkness. Have you seen it too?
And have you heard it, how it speaks the unspeakable, the bliss?
A kind of silence, a light beneath pain. Have you noticed?
It rises like fingers, and then—look! It presses through.

"Light the World" was commissioned by Te Deum Chamber Choir, Matthew Shepherd, conductor, and premiered on November 11, 2017, for their 10th Anniversary Season in Kansas City, Missouri. Former director of choral activities at the UMKC Conservatory of Music and Dance, Dr. Robert Bode, was commissioned to write a poem in honor of Te Deum's anniversary event, and Ingrid Stölzel, professor of composition at the University of Kansas, was commissioned to set this meaningful text to music. Composed in binary form, this work features contrasting triplets in mixed meter presentations and sections of bi-tonal landscapes. The B section features a beautiful fugue "at the second," with the full SATB presentation of each part entering one beat after the other, with an inner voice harmonization of the fugue at the major third in the key of D.

Light the World - A Prayer of Blessing

May the Mother in us comfort us, and the Father in us protect us;
May the Daughter in us bring us Hope, and the Son within us increase our Joy.
May the Dancer in us move us, and the Poet inspire our Song.
May the Explorer embolden us, and the Artist honor the Beauty that holds us.
May we all be Creators and Priests and Nurses and Heroes,
And may our Song lift beyond these walls, to light the world.

Amara: This stunning composition is titled from the Igbo word "Amara," which translates as "grace." The compositionally notated moments of silence are emblematic of the "breath of grace" and ask each performer to be aware of others and how we fit together in this world. As composer John Rommereim recounts, "...*Since there is no text, and since there is no linkage to any particular believe system or religion, each singer and listener can fill in the blanks on their own as to what grace is and how this song might enact it.*" A highly artistic, moving, and challenging work, TMS is graced to share the stage with DMA saxophonist Anthony Cincotta.

Program Notes – *continued*

Closer to Home: Composer Dale Trumbore recounts: “In Fall 2017, my parents sold my childhood home within a day of putting it up for sale. I barely had time to come visit one last time. Although I hadn’t lived there in twelve years, this was a place that I still thought of as home, in the way that you can leave the place where your life actually is—in my case, Los Angeles—to go “home” to New Jersey, and then, on the flight back to California, say once again that you’re returning home. The person who bought this childhood home planned to tear it down and build another, bigger one in its place, and knowing that I’d never see the house again made it even harder to leave. I did go back one last time, and that experience was the inspiration for Closer to Home.”

Closer to Home

for Cindy, Harry, and Douglas

To the garden full of lavender, the woods just over the fence, the trickle of a river that’s just past the dead end, to the dog in the yard and the worn-out floors and the toys packed away down the hall—it would’ve been easier not to come back at all.

And you’re closer to home than you’ve ever been before, leaving the garden, leaving the halls, leaving the woods and the river and all. You’re closer to home than you’ve ever been before, and you’ve never wanted to stay here more.

But the memories you made here are only half the life you’ve lived, and you have no choice. The woods and the garden have given all they had to give, and still you wonder if you’ll ever learn how to leave a place not knowing if you’ll return.

To the garden full of lavender, the woods just over the fence, the trickle of a river that’s just past the dead end—it would have been easier not to come back this time, to leave the woods, the garden, the river and all behind.

But you’re closer to home than you’ve ever been before, though it isn’t the woods and it isn’t the garden, it isn’t the house or the dog in the yard—you’re closer to home than you’ve ever been before as you realize home isn’t here, you finally realize home isn’t here anymore.

Now it’s time to close the door on a house where you had a garden, a river; you couldn’t have asked for better or more.

And maybe you’ll return someday, somehow, but it’s time to go back to the life you’re living now.

It’s time to go home to a life you won’t outgrow. Leaving the garden, leaving the halls, leaving the woods and the river and all, it’s time to go home, for finally you know that home will be waiting for you, home will follow wherever you go.

The opening line of the poem by William Henry Davies calls out to our souls to sing! An uplifting and affirming work, **Sing Out My Soul**, through both theme and textual imagery, underscores tonight’s themes of hope, change, and empowerment.

Sing out, my soul, your songs of joy;

Sing as a happy bird will sing beneath a robin’s lovely arch in early spring.

Think not of death... Strive not for gold...

Train up your mind to feel content, What matters then how love your store?

What we enjoy, and not possess, Makes rich or poor.

16th Century England, under the charge of Queen Elizabeth I, was officially Protestant; and although composer William Byrd was famous in his day, he constantly lived in fear of losing commissions because of his Catholic faith. Because of this, many of Byrd’s earlier sacred works were smaller in scope and included phrases and musical suspensions meant to secretly signify the desire for equal protection for Catholics in England. By 1605, under the rule of King James I, Byrd felt comfortable enough to compose his most overtly Catholic book of songs, *Gradualia*. Tonight’s beautiful setting of “**Ave Verum Corpus**” comes from this song set, a text designated for the feast of Corpus Christi. Concurrently in the 1600s, styles from composers such as Byrd’s mentor Thomas Tallis and Tomás Luis de Victoria were making their way across Europe into the British Isles; composers who integrated the purely polyphonic phrasing that their predecessors Josquin and Palestrina had created with more homophonic sections to help more keenly convey feelings of sadness or passion. Byrd’s “Ave Verum Corpus” exhibits nearly all of these elements, composed predominantly with homophonic textures until later in the prayer itself, when on the word “miserere,” there is a sudden switch to 4-part polyphony. This change adds density and drama to the musical texture as if to magnify the multifaceted nature of “mercy.” (*From notes by the Wicker Park Choral Singers, Chicago IL, @2015.*)

*Ave verum corpus, natum de Maria Virgine,
vere passum, immolatum in cruce pro homine,
cujus latus perforatum fluxit sanguine
esto nobis praegustatum in mortis examine.
O dulcis, O pius, O Jesu, fili Mariae.
Miserere mei. Amen.*

Hail, true Body, born of the Virgin Mary,
who has truly suffered was sacrificed on the cross for mortals,
whose pierced side flowed with blood:
Be for us a foretaste [of Heaven] in the final judgement.
Oh sweet, oh pious, oh Jesus, son of Mary,
Have mercy on me. Amen.

Elaine Hagenberg’s music “soars with eloquence and ingenuity” (ACDA Choral Journal). With compositions performed by universities, community choirs, schools, and church choirs throughout the United States and abroad, **O Love** (2016) was inspired by the words of Scottish minister George Matheson in 1882. Blinded at nineteen, his fiancé called off their engagement, and his sister cared for him as he endured new challenges.

Years later, on the eve of his sister's wedding, he faced the painful reminder of his own heartache and loss as he penned the words to this hymn. Hagenberg's setting for SATB choir and cello employs hopeful ascending lines representing renewed faith. Though lingering dissonances remind us of past heartache, the beautiful promise remains: "morn shall tearless be." We are delighted to collaborate once again this evening with senior cellist Alison Lilly.

*O Love that will not let me go, I rest my weary soul in thee;
I give thee back the life I owe, that in thy ocean depths its flow may richer, fuller be.
O Joy that seeks me through pain, I cannot close my heart to thee;
I trace the rainbow through the rain and feel the promise is not vain; that morn shall tearless be.*

I'll Fly Away is considered one of US music history's most well-known and actively performed gospel songs. Written by one of America's most respected gospel composers, Albert E. Brumley, whose songs have circulated widely in gospel, country, and bluegrass music and won their initial popularity during the Great Depression, particularly among those who sought the reassurance of God's presence, of escape, or of comforting memories of parents and the old home. Composer Brumley, born into a cotton tenant farm family on October 29, 1905, near Spiro, Oklahoma, learned the shape-note style—a system of notation in which shapes are used to depict the musical scale—under the pioneer gospel composer Eugene M. Bartlett. "I'll Fly Away" seems to have been inspired by a singularly unspiritual moment in Brumley's life. One day, while plowing in his father's field, the tired and sweaty young man began daydreaming about being elsewhere. Brumley thought of a well-known verse from an earlier country hit, "The Prisoner's Song," which declared, "If I had the wings of an angel, over these prison walls I would fly." What began as a good-natured complaint about work ended as a more spirited and spiritual affirmation! Craig Courtney's wonderful arrangement features an exciting and colorful four-hand piano accompaniment that basically steals the show! We are delighted to share the stage with our JMU Piano Area Coordinator, the incomparable Dr. Lori Pitz! What a dynamic team we have in the "Robertson-Pitz" duo!

Brandon Boyd's exciting gospel arrangement **Sign Me Up!** features a fierce piano accompaniment (go Amy go!) and rousing compositional choral elements. Quoting the familiar spiritual **Roll, Jordan, Roll** and with repeated percussive effects in the lyrics, this piece bridges styles and context to create a concert closer that the JMU Chorale has come to love! Please help us welcome Tyler Ende and Cole Sheffer back to reprise this number with us!

Written for the 1939 film "The Wizard of Oz," **Over the Rainbow** is a ballad by Harold Arlen with lyrics by Yip Harburg. It won the 1939 Academy Award for Best Original Song and became lead actress Judy Garland's career signature song. An iconic work in the "American Songbook," Israel Kamakawiwo'ole's Hawaiian-style interpretation of **Over the Rainbow** has gleaned enormous success in the world of popular music; performed in *Glee*'s first season finale by Matthew Morrison and Mark Salling, as well as being sung by several American Idol contestants and featured in several TV shows and movies. Israel Kamakawiwo'ole, named "The Voice of Hawaii" by NPR in 2010, recorded his iconic version in the late '80s in one take in the wee hours of the morning! Recording studio owner Milan Bertosa recalled, "...I put up some microphones, do a quick sound check, roll tape, and the first thing he does is 'Somewhere Over the Rainbow.' He played and sang, one take, and it was over." In this creative arrangement by Andy Beck, the choir accompanies a soloist and duet, performing with optional piano, ukuleles, guitars, or other original ensemble accompaniments.

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 by the renowned choral ensemble, The King's Singers, 'our collective fairy-godmother,' 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.

Personnel

TMS: The 'Gawa N'ihu Amara' Madison Singers

Amy Robertson, *collaborative pianist*

Nikos Myrogiannis-Koukos, *graduate conductor*

Addison Walton, *graduate conductor*

Brayden Paitzel, Brendon O'Donnell, Marian Woodington, Sam Peterson, *TMS managers*

Lyric Soprano	Dramatic Sop.	Alto	Tenor	Bass
Bry Toll	Amanda Aponte	Addison Walton	Adam Williams	Ben Gofton
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Kaitlyn Connolly	Sam Preece	Ashley Seminario	Judd Blake	Carter Johnson
Meghan Willey	Marissa Adams	Caroline Lynch	Brendon O'Donnell	DeJuan Woods
Autry Harper	Lizzie Thomas	Grace Templeton	N. Gomez-Colon	Grayson Parker
		Marian Woodington	TJ Oxbrough	N. Myrogiannis-Koukos*
		Marie Knight		Peter Berman
		Megan Paje		Sam Peterson

The JMU 'Kadima' Chorale

Amy Robertson, *collaborative pianist*

Nikos Myrogiannis-Koukos, *graduate conductor*

Addison Walton, *graduate conductor*

Cara Ainge, Luca Moroianu, *Chorale managers*

Sopranos	ChorAltos	Tenor	Bass
Amanda Aponte	Ashley Seminario	Devonte Garcia	AJ Gossett
Annie Urmanski	Erica Taylor	Drew Dodson	Carter Johnson
Alexandria Hunter	Georgia Orfanides	Garrett Gass	Cody Watson
Cara Ainge	Hallie Strelsky	Mack Creswick	Daniel Klein
Hailey Williams	Kamryn Davis	Paolo Mancini	Darien Robey
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Kaylea Manners	Meredith Scarboro	TJ Oxbrough	Evelyn Larking
Lillie Jerome	Millie Morris		Luca Moroianu
Lizzie Thomas	Nicole Dudley		Thomas Cundiff
Madi Gilleland	Sophia Castro		
Morgan Brown	Brittany Saulman		

Special Thanks to:

Dr. Lori Piitz, *piano*

Anthony Cincotta, *saxophone*

Alison Lilly, *cello*

Cole Sheffer, *bass*

Tyler Ende, *percussion*

Judd Blake, Adam Williams, *vocals*

TJ Oxbrough, Nicole Dudley, Luca Moroianu,

Marie Knight, Ashley Seminario, Marianne Woodington, *ukulele ensemble*

Drew Dodson, *double bass*

DeJuan Woods, Jr. *poster design*

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FA '22 JAMES MADISON UNIVERSITY CHORAL AREA

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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*

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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.

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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.

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