

*Save the dates!*

**Collegium Vocale spring 2007 performances**

**Saturday, February 24, 2007, 8:00 p.m.**

**Glenn Memorial Auditorium**

"The Armed Man" by Karl Jenkins—a dramatic choral suite sung with full orchestra and the combined choruses of the University of West Georgia and Collegium Vocale.

This piece will also be performed at the Townsend Center, University of West Georgia, on February 20, 2007.

**Saturday, March 31, 2007**

**First Baptist Church of Decatur**

Collegium Vocale spring concert

[www.cvchorus.org](http://www.cvchorus.org)



*Fall Concert*

*November 11, 2006*

*8:00 p.m.*

*Glenn Memorial  
Auditorium*

**Kevin Hibbard, Music Director  
Leanne Elmer Herrmann, Piano**

## Program

---

Haste Thee, Nymph (from *L'Allegro*)      George Frideric Handel  
(1685–1759)

Musick's Empire      Lloyd Pfautsch  
(1921–2003)

*Regina coeli* (K. 276)      Wolfgang Amadeus Mozart  
(1756–1791)

Heather Britton, soprano; Lynn Johnson alto  
Guy Maishman, tenor; Terry W. Verner, Sr., bass

*Richte mich, Gott*      Felix Mendelssohn  
(1809–1847)

Hallelujah (from *Mount of Olives*)      Ludwig van Beethoven  
(1770–1827)

## Intermission

## Donations to Collegium Vocale

We appreciate your support. Your gifts help us bring you the best in choral art performance. We are raising funds to endow the position of director. If you would like to donate for this purpose, please make a note to that effect on your check. You may also make a donation to our annual fund for general operating support. Donations can be mailed to:

Collegium Vocale  
Post Office Box 133044  
Atlanta, GA 30333

Please make checks payable to Collegium Vocale, Inc. Donations to Collegium Vocale are tax deductible.

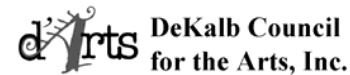
*In consideration of the singers and other members of the audience, please turn off all pagers and cellular telephones. Photographs and recordings may not be made during a performance without advance permission.*

---

Collegium Vocale thanks Glenn Memorial United Methodist Church for generous in-kind support.



This program is supported in part by the Georgia Council for the Arts through the appropriation of the Georgia General Assembly. The Council is a partner agency for the National Endowment for the Arts.



This program is supported with appropriations from the DeKalb County Board of Commissioners and the DeKalb Council for the Arts.

**Collegium Vocale, 2006**  
*Kevin Hibbard, Music Director*  
*Leanne Elmer Herrmann, Accompanist*

**Soprano**

Yelena Antonova  
 Laurel Baer  
 Heather Britton  
 Lane Burnett  
 Janet Donohoe  
 Mary Goodwin  
 Wendy A. Jerkins  
 Stephanie Jones  
 Kimberly Koch  
 Ruth Lockett  
 Velma McCullough  
 Karan Morrow  
 Pamela M. Mottram  
 Rosemary Richter  
 Elizabeth Russey  
 Susan Small  
 Robin Thompson  
 Laura S. Youngblood

**Alto**

Susan Briss  
 Sylvia Gilliland Chandler  
 Caroline V. Coburn  
 Beth Graf  
 Marian K. Heilbrun  
 Lynn Johnson  
 Lisa Loewenstein  
 Lori B. Maishman  
 Loris Mann  
 Sue McConnell  
 Marji McCullough  
 Lynne McIntyre  
 Carol Singletary  
 Ursula Spitzer  
 Rosalind E. Staib  
 Kelley Townsend  
 Cindy Weinbaum

**Tenor**

David Beckers  
 Peter Briss  
 Alan Buchalter  
 Bob Burnett  
 Daniel DeKonty, Jr.  
 Michael Diebert  
 Charles Forrest  
 Guy Maishman  
 Lawrence Phillips  
 David Ross  
 Andy Saxon  
 Craig F. Smith

**Bass**

Ivan Antonov  
 Scott Baker  
 Robert Boozer  
 Nelson Burke  
 Andreas Dopheide  
 Chuck Ellet  
 Grant F. Glassbrook  
 Ned Henry  
 Joel Kay  
 H. Hahk Kim  
 Jerry Kinnane  
 James J. Kohler  
 John Lilly  
 David Mann  
 Al McCullough  
 Terry W. Verner, Sr.  
 Travis D. Vaughn, III

Three Madrigals (*on Shakespeare texts*)

Emma Lou Diemer  
 (b. 1927)

O Mistress Mine, where are you roaming? (*Twelfth Night*)

Take, O take, those lips away (*Measure for Measure*)

Sigh no more, ladies, sigh no more! (*Much Ado about Nothing*)

Three Settings from the British Isles

Sweet Day

Ralph Vaughan Williams  
 (1872–1958)

My Love Dwelt in a Northern Land

Edward Elgar  
 (1857–1934)

I Love My Love

Gustav Holst  
 (1874–1934)

Two Songs in Spanish

Mata del anima sola

Antonio Estévez  
 (1916–1988)

Alfredo D. Edwards, III, tenor

Amor de mi alma

Z. Randall Stroope  
 (b. 1953)

Neighbors' Chorus (from *La jolie Parfumeuse*)

Jacques Offenbach  
 (1819–1880)

## Program Notes

---

John Milton (1608–1674) remains one of the greatest poets of the English language, and is best known for his epic poem *Paradise Lost*. In addition to his powerful and eloquent poetry, Milton was also influential as a political writer. *Haste Thee, Nymph* is from **George Frideric Handel's** 1740 ceremonial ode *L'Allegro, il Penseroso, ed il Moderato*, the first two movements of which are settings of Milton's well-known companion poems of the same names. Following the allegorical tradition of the time, *Allegro* (pleasure) and *Penseroso* (melancholy) are represented by soloists, with commentary and reinforcement by the chorus.

*Haste thee, nymph, and bring with thee  
Jest, and youthful Jollity,  
Sport that wrinkled Care derides,  
and Laughter holding both his sides.*

---

Andrew Marvell (1621–1678) was an English metaphysical poet and elected member of Parliament who successfully navigated the transition from the Commonwealth to the Restoration and is also widely credited with convincing Charles II to spare Milton's head. Marvell's poem *Musick's Empire* was set to music by American singer, composer, and conductor **Lloyd Pfautsch**, who made substantial contributions to the American choral scene, most notably as a university professor/conductor. A gifted bass-baritone, Pfautsch sang with the Robert Shaw Chorale and the NBC Radio Chorus. He was the recipient of two honorary doctorates, and continued as a popular clinician following his retirement from Southern Methodist University.

*First was the World as one great Cymbal made,  
Where jarring windes to infant nature plaid,  
All Musick was a solitary sound,  
To hollow Rocks and murm'ring Fountains bound.  
Jubal first made the wilder notes agree,  
And Jubal tuned the Musicks jubilee:  
He call'd the echoes from their sullen cell,  
And built the organs city where they dwell.*

### **Kevin Hibbard, music director**

Kevin Hibbard is professor of music and chair of the Department of Music, and director of choirs at the University of West Georgia. He also serves as choir director at Grace Lutheran Church in Carrollton.

He holds vocal and choral music degrees from Luther College and Arizona State University and has done additional graduate work at Westminster Choir College and the Blossom Festival School of Kent State University. Conductors with whom he has worked extensively include Robert Shaw, Weston Noble, Douglas McEwen, Howard Swan, Robert Page, Paul Christiansen, and Vance George. He has sung with the Atlanta Symphony Orchestra chorus and chamber chorus, and with the Robert Shaw Chamber Singers.

Dr. Hibbard's experience includes teaching music in public schools and universities, church choirs, and boy choirs. He has served as guest conductor for choral festivals in numerous states and frequently serves as adjudicator and clinician for vocal events. His choirs have appeared at conventions of the Georgia Music Educators Association, the Illinois Music Educators Association, Atlanta Chapter Choristers Guild, and both the Georgia and Wisconsin chapters of the American Choral Directors Association (ACDA).

He is past president of the Georgia chapter of ACDA and has served as repertoire and standards chair at the state and division levels in the areas of boy choirs, college and university choirs, and youth and student activities. Dr. Hibbard is also a member of the Music Educators National Conference, the National Association of Teachers of Singing, Chorus America, College Music Society, Phi Mu Alpha Sinfonia, and Pi Kappa Lambda. He was recognized as a "Friend of the Arts" by Sigma Alpha Iota international music fraternity for women and is listed in "Who's Who among American Teachers."

### **Leanne Elmer Herrmann, accompanist**

Leanne Elmer Herrmann has served as the accompanist for Collegium Vocale since 1992. She is a graduate of the Oberlin Conservatory of Music and has a bachelor of music degree in piano performance. She works throughout the metro-Atlanta area as a freelance accompanist and chamber music pianist. Ms. Herrmann is the accompanist for the DeKalb Choral Guild and the Summer Singers of Atlanta. She is the staff pianist for the Paideia School, and she has recently taken on the post of organist at Northwest Presbyterian Church. She has appeared in concert with numerous groups, including the Gwinnett Festival Singers, the Atlanta Young Singers of Callanwolde, and the William Baker Festival Singers.

*I was born to love only you;  
My soul has formed you to its measure;  
I want you as a garment for my soul.*

*Your very image is written on my soul;  
such indescribable intimacy  
I hide even from you.*

*All that I have, I owe to you;  
For you I was born, for you I live,  
For you I must die, and for you I give my last breath.*

---

Although German-born as Jakob Eberst, **Jacques Offenbach** become a thoroughly French composer. After an initial career as a cellist with the Opéra Comique, Offenbach rented a small theatre to produce his operettas and comic operas. He composed over 90 works for the stage. Ironically, his most serious work ("Tales of Hoffman") was his last. In *La jolie Parfumeuse*, a young man, on the eve of his wedding, enlists the aid of an uncle to instruct his bride-to-be in the ways of the world. "The Neighbors' Chorus" is about some nosy neighbors trying to learn all the dirt about the couple's relations. While presented in a comic manner, references to beating and choking in no way reflect the viewpoint of Collegium Vocale!

—Program notes compiled by Kevin Hibbard

**Alfredo Dale Edwards, III**, guest soloist, is a 2005 graduate of the University of West Georgia, where he was the voice student of Larry Frazier. At UWG, Dale was a frequent soloist with the UWG Concert Choir and Chamber Singers, and with the Opera Workshop. Mr. Edwards' solo roles include productions of *Die Fledermaus*, *Madame Butterfly*, *Cavalleria Rusticana*, *Pagliacci*, and *La Traviata*, and various programs of opera scenes. He is currently the vocal music teacher at East Coweta Middle School in Senoia.

---

This performance is being recorded by Dharma Productions, Marietta, Ga.

*Each sought a consort in that lovely place;  
And Virgin Trebles wed the manly bass.  
From whence the Progeny of numbers new  
Into harmonious Colonies withdrew.*

*Some to the Lute, some to the Viol went,  
and others chose the Cornet eloquent.  
These practicing the wind and those the wire,  
To sing Men's triumphs, or in Heaven's quire.*

*Then Musick, the Mosaique of the air,  
did of all these a solemn noise prepare:  
with which She gain'd the empire of the Ear,  
including all between the Earth and Sphear.*

*Victorious sounds! yet here your Homage do  
Unto a gentler Conqueror than you;  
Who, though he flies the Musick of his praise,  
Would with you Heaven's Hallelujahs raise.*

---

No autographed copy of **Mozart's** *Regina coeli* is extant, yet no one challenges its authenticity. Many have tried to date the work based on stylistic considerations, by orchestration, and even by the date when Mozart would have first heard Handel's "Hallelujah" from *Messiah*. Mozart is known to have written two other settings of the text. Liturgically, *Regina coeli* is one of the four seasonal antiphons of the Blessed Virgin Mary prescribed to be sung or recited in the *Liturgy of the Hours* after *compline* (night prayer) from Holy Saturday to the Saturday after Pentecost. Legend has it that Pope Gregory the Great (d. 604) heard the first three lines recited by angels on an Easter morning, and that he added the fourth line. Mozart alternates chorus and soli textures, with the full chorus always joining in on the Easter *alleluias*.

*Queen of heaven, rejoice, alleluia:  
For He whom you merited to bear, alleluia,  
Has risen, as He said, alleluia.  
Pray for us to God, alleluia.*

---

**Felix Mendelssohn** was a great student of music, learning counterpoint from Bach, harmony and treatment of the chorus from Handel, form and balance from Mozart, and from Beethoven the

fanciful, romantic aesthetic of program music. *Richte mich, Gott* (1844) is one of three psalm settings Mendelssohn published in 1849. Scored for eight voices, it combines elements of the polychoral Venetian style to which Mendelssohn had been exposed in his travels in Italy, the grandeur of Handelian choruses, and romantic harmonies.

*Vindicate me, O God, and plead my cause against an ungodly nation;  
rescue me from deceitful and wicked men.  
You are God my stronghold. Why have you rejected me?  
Why must I go about mourning, oppressed by the enemy?  
Send forth your light and your truth, let them guide me;  
let them bring me to your holy mountain, to the place where you dwell.  
Then will I go to the altar of God, to God, my joy and my delight.  
I will praise you with the harp, O God, my God.  
Why are you downcast, O my soul? Why so disturbed within me?  
Put your hope in God, for I will yet praise him, my Savior and my God.  
—Psalm 43*

---

**Ludwig van Beethoven**, whose works span the transition of classical and romantic tradition, remains a giant among composers. In 1803, Beethoven composed his only oratorio: *Christ on the Mount of Olives*. The work ends with "Hallelujah," a majestic and imposing chorus of angels. This "other Hallelujah chorus" begins with a majestic introduction followed by three fugue-like motives. The latter two motives yield to homophonic treatment before a spirited closing section of choral declamation.

---

American composer **Emma Lou Diemer** studied at Yale, Eastman, in Brussels, and at the Berkshire Music Center. Her output ranges from hymns to symphonies. Her awards include a Kennedy Center Friedheim Award in Orchestral Music and the American Guild of Organists 1995 Composer of the Year. In addition to serving as a church organist throughout her career, Diemer taught at numerous colleges, retiring from the University of California at Santa Barbara in 1991.

---

Every land has a rich and varied folksong tradition, but that of Great Britain is perhaps the most represented in printed form. Throughout history, composers have set folksongs and folk-like original compositions in highly stylized arrangements. This collection includes settings by three British heavyweights from a hundred years past:

**Ralph Vaughan Williams** had a keen interest in Anglican hymnody and English folksongs. He wrote large-scale orchestral works, operas, songs, chamber music, and large and small choral works. His music is characterized by its modality.

**Edward Elgar** is remembered by graduates everywhere as the composer of *Pomp and Circumstance*, but his greatest works were his *Enigma Variations* and the oratorio *Dream of Gerontius*, setting text by Cardinal Newman. Elgar wrote symphonic and chamber music, oratorios, cantatas, and smaller choral works.

**Gustav Holst** is perhaps best known for his highly imaginative orchestral piece: *The Planets*. He was a close friend of Vaughan Williams and shared his contemporary's interest in folk music. His original music is varied in style and form, and includes neo-classicism (*A Fugal Concerto*) and interest in Sanskrit literature (*Choral Hymns from Rig Veda*).

---

**Antonio Estévez** was an important 20th-century Venezuelan composer best known for his choral symphonic work *Cantata Criolla*. *Mata del anima sola* sets a poem by Alberto Arvelo Torrealbar as two distinct sections. The second is slow and reflective, but the first is quick and rhythmic, based on the characteristic dance called *zoropo*. The sections for the choir imitate various guitar-based instruments while the soloists represent the *llanero* or "man of the plains."

*Tree of the lonely soul, wide opening of the riverside—  
Now you will be able to say: Here slept Cantaclaro.  
With the whistle and the sting of the twisting wind,  
The dappled and violet dusk quietly entered the corral.  
The night, tired mare, shakes her mane and black tail above the riverside;  
And, in its silence, your ghostly heart is filled with awe.*

---

**Z. Randall Stroope** is director of choral activities at the University of Nebraska at Omaha. He is widely known as a conductor and composer, with extensive studies in composition with Cecil Effinger and Normand Lockwood, and has published more than 45 works. Spanish author Garcilaso de la Vega (1503–1536) is a vivid example of a renaissance man, skilled in music, arms, letters, and love. His poetic output is not large, but its high quality places him among the finest of the Spanish renaissance poets. He died at age 33 from wounds received in military combat.