Gloria
et Pax
~Program~

Please turn off or silence all cell phones and other noise-making devices before the show begins. Note that the use of cameras and other recording equipment is strictly prohibited. Thank you!

Cantate Domino
Ruth Watson Henderson (b. 1932)
Soloists: Jennifer Weld, Laura Gorski, Rachael Posey,
Amie Tedeschi, Leigh Denny, Melissa Nolan

Jocheved
Andrea Clearfield (b. 1960)
Soloist: Erica Dunkle, Narrator: Judy Moore

World Premiere
Shine On, O Moon of Summer
Caroline Mallonée (b. 1975)
Chamber Choir, Soloist: Claire McCloy

Peace
Martha Alter (1904–1976)

Jump!
Elizabeth Alexander (b. 1962)
Soloist: Marilyn Shugart, Narrator: Ann Harrison

How Fares the Night?
Nancy Van de Vate (b. 1930)
Gloria

Soloists: Rachel FitzSimons, soprano, Erica Dunkle, alto

1. **Gloria** *(Chorus)*
2. **Et in terra pax hominibus** *(Chorus)*
3. **Laudamus te** *(Soprano and Alto)*
4. **Gratias agimus tibi** *(Chorus)*
5. **Propter magnam gloriam tuam** *(Chorus)*
6. **Domine Deus, Rex coelestis** *(Soprano)*
7. **Domine Fili Unigenite** *(Chorus)*
8. **Domine Deus, Agnus Dei** *(Alto and Chorus)*
9. **Qui tollis peccata mundi** *(Chorus)*
10. **Qui sedes ad dexteram** *(Alto)*
11. **Quoniam tu solus Sanctus** *(Chorus)*
12. **Cum Sancto Spiritu** *(Chorus)*

Orchestra

Violin 1
- *Hsiao-Mei Ku*
- *Anne Leyland*

Violin 2
- *Sarah Griffin*
- *Doris Powers*

Oboe
- *Carrie Shull*

Trumpet
- *Don Eagle*

Viola
- *Katie Wyatt*
- *Meredith Hawley*

Cello
- *Virginia Hudson*
- *Nate Leyland*

Bass
- *Robbie Link*

Percussion
- *John Hanks*
This past summer Women’s Voices Chorus enjoyed an extremely memorable tour to Hungary, Slovenia, and Italy. During our time in Venice we were able to tour the Ospedaletto, one of the hospitals established in Baroque-era Venice to care for the sick and orphaned. Today's concert springs, in part, from our experiences at the orphanage, and more broadly, in the city of Venice. The first half of the concert features music by 20th- and 21st-century American and Canadian composers. Part of our chorus mission is to promote and perform compositions by women, and this program is a small sample of the many female composers who have contributed to choral literature in the recent past.

We begin with Cantate Domino, Ruth Watson Henderson's setting of several psalms. Henderson accompanied the Toronto Children's Chorus for many years, and this piece, commissioned for the West Virginia All-State Children's Choir, possesses a charming directness and confidence. The trumpet (or in Hebrew, the shofar) is mentioned in numerous psalms, and the composer chose to pair the choir with piano and trumpet. The middle of the piece features a contemplative section in which various soloists from the choir praise God's name with invocations of the lyre, horn, trumpet, timbrel (tambourine), and harp.

Jocheved, composed by Philadelphian Andrea Clearfield, puts to music the story of Moses's mother as she releases her son into the Nile in an attempt to save him from Pharaoh's decree to slay all newborn males of Israel. Conceived as part of a larger cycle of songs entitled Women of Valor, “Jocheved” frames the music as a prayer to God to keep Moses safe and warm. The lush melodies and orchestration add poignancy and directness to this heartfelt plea.

Caroline Mallonée composed Shine On, O Moon of Summer for the Children's Aid Society, a group in New York that cares for orphans, much like the organizations in Venice associated with the Vivaldi Gloria. Our performance marks the world premiere of this piece, a setting of Carl Sandburg's atmospheric poem “Back Yard.” The poem itself is full of wonderful images of scenes from a summer night. The piano part mirrors this mood with shimmering chords that rain down slowly over the languorous vocal lines.

Martha Alter, who taught at the University of Connecticut for several years, chose an ancient Greek poem by Bacchylides as the basis of a choral hymn to human accord. Peace rapidly jumps from one musical idea to another, encouraging an unsettled mood that eventually breaks into an ecstatic dance celebrating peace upon earth.

~Program Notes~
Jump! was inspired by a quote of Ray Bradbury, the famous science fiction writer: "Go to the edge of the cliff and jump off. Build your wings on the way down." Instead of using these exact words in the chorus, Elizabeth Alexander divided the word jump into its four separate phonemes. In the composer's words, "I created a sonic landscape tracing Bradbury's journey from solid ground to thin air, as the chorus considers, hesitates, jumps, falls—and finally flies!" The Northfield Youth Chorus, in Northfield, Minnesota, commissioned this piece.

Nancy Van de Vate was born in Plainfield, New Jersey, but now lives and teaches in Vienna, Austria. How Fares the Night?, one of her early works, arranges an ancient Chinese poem for strings and voices. The poem follows a journey through night to the dawn. The phrase “How fares the night?” is repeated throughout the work in the form of a rondo. The composer makes each verse distinctive and then returns to the original poetic and musical phrase to great effect. At each iteration of the main theme, the meaning has changed slightly due to the intervening music.

Antonio Vivaldi—nicknamed Il Prete Rosso, or the Red Priest, because of his shock of bright red hair—was born in and spent most of his life in Venice. Although in his day he was known primarily as a composer of operas and concerti, his choral music has found even greater popularity in the last century. His Gloria (RV 590) is one of many pieces composed for the Ospedale della Pietà, an orphanage where young women excelled in singing and playing instruments. Extensive research has shown that Vivaldi’s choral music was sung by a choir consisting entirely of girls and women, including female tenors and basses. Because Vivaldi was both an excellent composer and a clever salesman, he wrote his music in a manner that would allow for performance not only by this group of women, but also by the more standard SATB or all-male choirs used in other worship traditions of his time. The choir of the Pietà sang in a balcony or behind a heavy gate, allowing male listeners to enjoy the chorus and orchestra but avoid any visual contact with them.

The Gloria is representative of much of Vivaldi’s sacred style. The fast movements of the multipart work contain the energy and scoring of the opening section of a concerto. The slower movements evoke the aesthetic of the arias from the operas he composed. Vivaldi alternated tempi, key, scoring, and voicing among the various movements to heighten the dramatic tension of the work. As one would expect from an Italian priest schooled in Latin, he made the text of each movement quite lucid, enabling the listener to clearly understand the sung word. The vivacity, emotional directness, and melodic accessibility of Vivaldi’s music have appealed to listeners for almost 300 years.

Allan Friedman
Women’s Voices Chorus

**Artistic Director:** Allan Friedman  
**Accompanist:** Deborah Coclanis

### Soprano I
- Ashley Beitler  
- Erin Branch  
- Laura Delauney  
- Rachel FitzSimons  
- Deb Gauldin

### Soprano II
- Hannah Andrews  
- Sydney Atkinson  
- Joanna Carey  
- Patty Daniel  
- Leigh Denny  
- Brenda Dunn

### Alto I
- Janet Buehler  
- Jen Byrnes  
- Deborah Coclanis  
- Jan French  
- Susan Gidwitz  
- Ann Harrison

### Alto II
- Christina Brennan  
- Susan E. Brown  
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- Diana Coble  
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Artistic Director Allan Friedman earned his BA in music from Duke, an MA in musicology from UNC, and his doctorate in choral conducting from Boston University. He studied with Ladysmith Black Mambazo in South Africa and wrote his dissertation on Jewish choral music in early-20th-century Russia. In addition to his work with WVC, Allan is the Music Professional at Judea Reform Congregation in Durham, NC. He also is the founding director of the Duke Medicine Choir and of Sonam, a chamber choir that presents concerts benefiting local nonprofits. He is an active composer, music teacher, and clinician in the Triangle, teaching music history courses for retirees, teaching underserved children with the KidZNotes program in East Durham, and leading choral clinics and workshops throughout the state.

Pianist Deborah Coclanis keeps an active playing and teaching schedule in Chapel Hill. In addition to chamber music and vocal recitals, she has accompanied Women’s Voices Chorus since 1995. Because of her interest in innovative programming, Deborah has provided music for Shakespeare in September, a production of Shakespeare & Originals in Durham; Vincent, a lyric entertainment based on the life and works of Edna St. Vincent Millay; a musical review of the life and songs of Stephen Foster; and Remembering Elizabeth Bishop in Poetry and Song. She is currently working on The Spirit of Winter, which will include poetry, song, and painting.

~Texts and Translations~

Cantate Domino

Cantate Domino canticum novum, Sing to the Lord a new song,
Cantate Domino omnis terra. Sing to the Lord all the earth.

O sing to the Lord a new song, sing to the Lord all the earth.
O sing to the Lord and bless His name: proclaim His salvation from day to day.
Declare His glory among the nations, His wonders among all people.
For the Lord is great and greatly to be praised; He is to be feared above all gods.

Clap your hands, all peoples! Sing to God with loud songs of joy!
God has gone up with a shout, the Lord with the sound of the trumpet.
Sing praises to the Lord, with the lyre, with the sound of melody,
with trumpets, with the sound of the horn.
Praise His name with dancing, with the timbrel and harp.

Adapted from Psalms 47, 96, 98, 149, and 150
**Jocheved**

There’s a wind that blew the dark news to me
Of Pharaoh’s harsh and ugly decree
That my firstborn Moshe is soon to die
So I hid him in the river where the reeds are high.

Oh wind that blows on the river of reeds
Blow Moshe his mother’s sweet melodies
Rock him in your watery womb
And keep him safe and warm.

With pain I brought Moshe into this world
With agony sharp I must let him go.
To save his life I must crush my soul
And I cast off the seed that I once did sow.

I will suckle him on his mother’s sweet love
I will suckle him on what God says is right
I will suckle him on our history
I will suckle him on God’s word and God’s might.

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**Shine On, O Moon of Summer**

Shine on, O moon of summer.
Shine to the leaves of grass, catalpa and oak,
All silver under your rain to-night.

An Italian boy is sending songs to you to-night from an accordion.
A Polish boy is out with his best girl; they marry next month;
to-night they are throwing you kisses.

An old man next door is dreaming over a sheen that sits
in a cherry tree in his back yard.

The clocks say I must go – I stay here sitting on the back porch
drinking white thoughts you rain down.

Shine on, O moon,
Shake out more and more silver changes.
Peace

Peace upon earth
Brings wealth and blossom of dulcet song to birth;
To the gods on carven altars, makes thighs of oxen burn,
and sheep in the yellow flame,
and bids the young men’s thoughts to wrestling game
and revel and hautboy turn.

Webs of the spider brown in the iron shield are made,
and rust grows over the edge of the sword and the lance’s blade.
The sound of the brazen trumpet is not heard, nor the still air stirred
and the sweet of slumber torn from the eyelid heavy at morn.

Peace upon earth. Banquet and blithe carousal throng the ways,
and the amorous hymn like fire in the air breaks forth in praise.

Translation from Bacchylides, 5th century B.C.

Jump!

J-juh-um-pah!

How Fares the Night?

How fares the night? The long night is not yet gone.
There in the court the candle is burning bright;
Far off, from far off, we hear the tolling of the bells.

How fares the night? The long night is not yet past.
The candle is still burning brightly.
The bells are tolling in the night.

How fares the night? The night is close to morn.
The candle is burning still in dawn’s bright glow,
The dragon banner shining in the night.

How fares the night? The night is close to morn.
How fares the night? The night is o’er and gone.

Book of Odes, c. 500 B.C., translated by Mimi Choi
**Gloria**

1. Gloria in excelsis Deo.  
   *Glory in the highest to God.*

2. Et in terra pax hominibus bonae voluntatis.  
   *And on earth peace to men of good will.*

   Adoramus te. Glorificamus te.  
   *We praise You. We bless You.  
   We adore You. We glorify You.*

4. Gratias agimus tibi  
   *Thanks we give to You*

5. Propter magnam gloriam tuam.  
   *because of Your great glory.*

6. Domine Deus, Rex coelestis,  
   Deus Pater omnipotens  
   *Oh Lord God, heavenly King,  
   God the Father almighty*

7. Domine, Fili Unigenite, Jesu Christe  
   *Lord, only-begotten Son, Jesus Christ*

8. Domine Deus, Agnus Dei,  
   Filius Patris,  
   Rex Caelestis, Fili Unigenite  
   Qui tollis peccata mundi,  
   miserere nobis;  
   *Who takes away the sins of the world,  
   have mercy on us;*

9. Qui tollis peccata mundi,  
   suscipe deprecationem nostram.  
   *Who takes away the sins of the world,  
   receive our supplication.*

10. Qui sedes ad dexteram  
    Patris, miserere nobis.  
    *You who sit at the right hand  
    of the Father, have mercy on us.*

11. Quoniam tu solus Sanctus,  
    tu solus Dominus,  
    tu solus Altissimus, Jesu Christe  
    *For You alone are holy,  
    You alone are Lord,  
    You alone are Most High, Jesus Christ*

12. Cum Sancto Spiritu,  
    in gloria Dei Patris. Amen.  
    *With the Holy Spirit,  
    in the glory of God the Father. Amen.*

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Women’s Voices Chorus is unique as the Triangle’s only community-based classical chorus for sopranos and altos. We bring to life a wide range of choral music written for women. Our repertoire extends from medieval chant and Renaissance polyphony to opera choruses and contemporary compositions. We delight in unearthing forgotten gems and introducing new works by active composers, especially by women composers. Dr. Allan Friedman is our Artistic Director and Deborah Coclanis accompanies us. We rehearse on Mondays from 7:30 to 9:30 p.m. from late August through early May and give concerts in January and May. We invite interested sopranos and altos to consider auditioning for next season. For more information or to schedule an audition, contact Allan Friedman, 919-923-3869, e-mail director@womensvoiceschorus.org.

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