

THE DORDT COLLEGE MUSIC DEPARTMENT

presents a

SPRING CHORAL
ENSEMBLES CONCERT

KANTOREI
WOMEN'S CHORUS
CONCERT CHOIR
CHORALE



Wednesday, May 2, 2007
7:30 p.m.
B.J. Haan Auditorium

PROGRAM

To support the concentration of both the performers and the audience, please refrain from flash photography and disable the alarms of pagers, cell phones, and watches.

I

Cornyshe was a Gentleman of the Chapel under Henry VII, and became the master of Henry VIII's chapel in 1509. In his three-part canon, two men discuss their sweethearts, one (Robin) sadly expressing his concern that his may love another, while the other happily (boastfully?) praises his love's fidelity. "Ah Robin" may be based on a tune popular in Cornyshe's time.

Little is known of William Brown, beyond his work as a composer, along with the more illustrious Henry Purcell and John Blow, of "catches." Designed to be sung at convivial clubs, catches delighted in wordplay between the voices, with gaps in one part filled in by another. Although many of these catches were rather bawdy in nature, "A Cat Catch" derives its humor from the onomatopoeic possibilities of the text.

Ah Robin, gentle Robin

WILLIAM CORNYSHE (ca.1468-1523)

Ah, Robin, gentle Robin
Tell me how thy leman doth
And though shalt know of mine.

leman = sweetheart

"My lady is unkind, I wis,
Alack, why is she so?
Lov'th another better than me
And yet she will say no."
Ah, Robin ...

I wis = I know, certainly

"I cannot think such doubleness
For I find women true:
In faith, my lady lov'th me well,
She will change for no new."
Ah, Robin ... - *Anonymous*

A Cat Catch

RICHARD BROWN (?-1664)

We cats when assembled at midnight together,
For innocent purring in moonshiney weather:
If dongs be in kennel, all fast in their straw,
We march and meaw without scratch or a claw,
But if they surprise us, and put us to flight,
We fret and we spit, give a squall
And good night. - *Richard Brown*

II

Three “songs of farewell” make up this final performance of the year for the Kantorei. In “Peace; Come Away,” Stanford sets a portion of Tennyson’s epic poem, “In Memoriam,” in which the author struggles with how to respond to the death of a dear friend. In this section he reflects on the realm of sound, beseeching the mourners to abandon their songs of woe while noting the constant presence of a tolling bell, reminding him of his own inevitable passing.

Thomas Hornsby Ferril wrote “No Mark” in 1944, and its text alludes to the passing of a World War II fighter pilot. While Cecil Effinger’s haunting setting was originally scored for choir and oboe (Effinger was for a time principal oboist of the Denver Symphony Orchestra), our performance will be with clarinet. In addition to being Professor of Music and Composer in Residence at the University of Colorado in Boulder, Effinger is noted as an inventor; his “reverse metronome,” the ‘Tempowatch’ is still sold today.

Thomas Moore’s admonition to make the most of time is compositionally heeded by Stanford, who wastes no time at all in his setting of the text of “Quick! we have but a second.”

Peace; Come Away

CHARLES VILLIERS STANFORD (1852-1924)

Peace; come away: the song of woe
Is after all an earthly song:
Peace; come away: we do him wrong
To sing so wildly: let us go.
Come; let us go: your cheeks are pale;
But half my life I leave behind:
Methinks my friend is richly shrined;
But I shall pass; my work will fail.
Yet in these ears, till hearing dies,
One set slow bell will seem to toll
The passing of the sweetest soul
That ever look'd with human eyes.
I hear it now, and o'er and o'er,
Eternal greetings to the dead;
And "Ave, Ave, Ave," said,
"Adieu, adieu," for evermore. – “In Memoriam,” Alfred, Lord Tennyson (1809-1892)

No Mark (from *Four Pastorales*)

CECIL EFFINGER (1914-1990)

Corn grew where the corn was spilled
In the wreck where Casey Jones was killed,
Scrub-oak grows and sassafras
Around the shady stone you pass
To show where Stonewall Jackson fell
That Saturday at Chancellorsville,
And soap-weed bayonets are steeled
Across the Custer battlefield;
But where you die the sky is black
A little while with cracking flak,
Then ocean opens very still
Above your skull that held our will.

Oh, swing away, white gull,
Evening star, be beautiful. – Thomas Hornsby Ferril (1896-1988)

Susan LeMahieu, clarinet

Quick! we have but a second

CHARLES VILLIERS STANFORD (1852-1924)

Quick! we have but a second,
Fill round the cup, while you may;
For Time, the churl, hath beckoned,
And we must away, away!
Grasp the pleasure that's flying,
For oh, not Orpheus' strain
Could keep sweet hours from dying,
Or charm them to life again.
Then, quick! we have but a second,
Fill round the cup while you may;
For Time, the churl, hath beckoned,
And we must away, away!

See the glass, how it flushes.
Like some young Hebe's lip,
And half meets thine, and blushes
That thou shouldst delay to sip.
Shame, oh shame unto thee,
If ever thou see'st that day,
When a cup or lip shall woo thee,
And turn untouched away!
Then, quick! we have but a second,
Fill round the cup while you may;
For Time, the churl, hath beckoned,
And we must away, away!

– Thomas Moore (1779-1852)

KANTOREI

III

Brother James is the familiar name by which many remember James Leith Macbeth Bain, who was born in Scotland towards the middle of last century. This air is perhaps the most beautiful of many that came to him spontaneously.

Brother James' Air

JAMES LEITH MACBETH BAIN (ca.1840-1925)

ARR. GORDON JACOB (1895-1984)

The Lord's my Shepherd, I'll not want,
He makes me down to lie
In pastures green. He leadeth me
the quiet waters by.

My soul He doth restore again,
and me to walk doth make
Within the Paths of Blessedness,
e'en for His own Name's sake.

Yea, though I pass thro' shadowed vale,
yet, will I fear no ill;
For Thou art with me, and Thy Rod
and Staff me comfort still.

My table Thou hast furnished
in presence of my foes;
My head with oil Thou dost anoint,
and my cup overflows.

Goodness and mercy all my days
will surely follow me;
And in my Father's heart always
my dwelling place shall be,
And in my heart forevermore
Thy dwelling place shall be. – adapted from Psalm 23 in "The Scottish Psalter" (1650)

IV

Stephen Hatfield lives on Vancouver Island and is recognized as a leader in multiculturalism and musical folklore. Each movement in this large work reflects folk tunes from a different country. The Kyrie, from Scotland, is based on the Gaelic burial song *Cro Chimm Tsaille* (The Fold of Kintail). The Sanctus is based on street music of the high Andes, including the fiesta of Corpus Christi and a wake for a young child. The alto's marcato syncopation refers to the left hand technique in Andean harp playing.

Missa Brevis

STEPHEN HATFIELD (b.1956)

Kyrie

*Kyrie, eleison.
Christe, eleison.*

Lord, have mercy.
Christ, have mercy.

Sanctus

*Sanctus, Dominus Deus.
Dominus Deus Sabaoth,
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis,
Gloria tua Domine.
Sanctus, sanctus, sanctus.*

Holy, Lord God.
Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest,
Glory to God.
Holy, holy, holy.

V

This fun gospel song, scored originally for SATB, was among the ten most popular pieces to be performed by choirs in 1998. It was so popular that he scored it for SSA in 2000.

Praise His Holy Name

KEITH HAMPTON (b.1957)

Sing till the power of the Lord come down.
Shout hallelujah! Praise His Holy Name.
Sing till the power of the Lord come down.
Shout hallelujah! Praise His Holy Name.

Amazing grace how sweet the sound that saved a wretch like me.
I once was lost but now I'm found, was blind but now I see.
Jesus, Jesus how I love Thee! Shout hallelujah! Praise His Holy name!

Must Jesus bear the cross alone and all the world go free?
No, there's a cross for ev'ryone and there's a cross for me.
Jesus, Jesus how I love Thee! Shout hallelujah! Praise His Holy name.

Hallelujah, praise His Name, Hallelujah, Lord, praise His Holy name.
Praise His Name, praise His Holy Name.
Praise His Name, Oh, oh Praise His Holy Name. Praise Him!

WOMEN'S CHORUS

VI

Three works for Lent and Easter comprise the Concert Choir's section of tonight's concert. F.M. Christiansen, founder of the St. Olaf Choir, has arranged a simple German chorale in a manner consistent with his fondness for rich Romantic harmonies.

Although better known as one of the greatest cellists of all time, Pablo Casals was also a composer of both instrumental of choral works. Here the words of the prophet Jeremiah are set with an intense poignancy and passion.

Although more specifically appropriate for the Transfiguration than for Easter, Beethoven's chorus from the oratorio "Christ on the Mount of Olives" nevertheless conveys the joy of men and angels joining together in the praise of our risen Lord.

Lamb of God

GERMAN CHORALE (1540)
ARR. F. MELIUS CHRISTIANSEN (1871-1955)

Lamb of God most holy!
Who on the cross didst suffer,
Patient still and lowly,
Thyself to scorn didst offer;
Our sins by Thee were taken,
Or hope had us forsaken:
Have mercy on us, O Jesu. – *Nicolaus Decius (ca.1485-ca.1546); tr. Arthur T. Russell (1806-1874)*

O Vos Omnes

PABLO CASALS (1876-1973)

*O vos omnes
qui transitis per viam:
attendite et videte
si est dolor
sicut dolor meus.*

O all you
who pass along this way,
behold and see
if there is any sorrow
like unto my sorrow. – *Lamentations 1:12*

Hallelujah (from *Christ on the Mount of Olives*, Op.85)

LUDWIG VAN BEETHOVEN (1770-1827)

Hallelujah, hallelujah unto God's Almighty Son.
Praise the Lord, ye bright angelic choirs, in holy songs of joy.
Man, proclaim his grace and glory,
Hallelujah unto God's Almighty Son.
Praise the lord in holy songs of joy.

CONCERT CHOIR

-- *Offering and Brief Intermission* --

VII

Robert Ray's "Gospel Mass" was composed in 1978 and premiered by the University of Illinois-Urbana Campus Black Chorus. Since that time it has become standard repertoire for churches, colleges, universities, and civic choral groups nationally and internationally. Ray is Professor of Music and Coordinator of Keyboard Studies at the University of Missouri at St. Louis. Of his work the composer states, "It is my desire to combine centuries of old traditions of Mass settings with sounds of the contemporary Black Church. I wanted everyone to experience the sense of joy and celebration that is generally felt in true African-American worship."

Gospel Mass

ROBERT RAY (b.1946)

I. Kyrie

In the name of the Father, in the name of the Son,
In the name of the Holy Spirit, the blessed Three in One.

Oh Lord have mercy. Kyrie eleison. Oh Lord have mercy.
Oh Lord have mercy on me.
Send us a Savior, set my soul free.
Give us Your word and teach us to pray.
I want to praise and serve you always.
Lord God of Abraham, Isaac, and Jacob look down, have mercy upon us.

Oh Christ have mercy. Christe eleison. Oh Christ have mercy.
Oh Christ have mercy on me.
Send us Your comfort, grant us Your peace.
You are the way, the truth and the light.
I love you more each day and each night.
Jesus the Rock of salvation, the Light of the world, have mercy upon us.

Oh Lord have mercy. Kyrie eleison.
Oh Christ have mercy. Christe eleison.

Marl Bylenga, *tenor*

II. Gloria

Glory to God in the highest, peace to all men of good will.
We praise Thee, we bless Thee, we adore Thee, we glorify Thee.
We give thanks to Thee for Thy great glory.
We praise Thee, we bless Thee, we adore Thee, we glorify Thee.
Lord God, King of heav'n, Father, Almighty One,
Glory be to Jesus Christ, Lamb of God, the Father's only Son.
Glory to God in the highest, peace to all men of good will.

Thou who takes away all the sins of the world, have mercy on us.
Thou who takes away all the sins of the world, receive our prayers.
Thou who sits at the right hand of God the Father Almighty in heav'n
have mercy on us.

For only Thou art holy, only Thou art the Lord.
Only Thou art holy, only Thou art most high.

We come to praise your name today,
We want to serve You in ev'ry way.
Let the loud hosannas ring, shouting the praises of God out King.
In the name of the Father. In the name of the Son.
In the name of the Holy Ghost. The Blessed Three in One. Amen!

Piper Kucera, *soprano*
Kristen Brands, *soprano*

III. Credo

I believe in God the Father Almighty, Maker of heaven and earth.
And in Jesus Christ His only Son our Lord.
Who was conceived by the Holy Ghost.
Born of the Virgin Mary, suffer'd under Pontius Pilate,
crucified, died and was buried, He descended into hell.
On the third day He arose.
He ascended to heaven, from death He was set free.
Now He sits at the right hand, and He's waitin' for you and me.
He will judge all the world, He will judge you and me.
I believe in the Holy Spirit and the Holy catholic church.
I believe, Lord, in one baptism for the remission of sin and rebirth.
I believe in the resurrection and the communion of saints in this world.
I believe when my life is over I'm going home just to live with my God.

Allison Wesselius, *alto*

IV. Acclamation

Hallelujah; Praise the Lord. Let us praise the Lord.
Praise Him with stringed instruments.
Praise Him with dance.
Praise Him on the psalt'ry and harp.
Ev'rything that has breath ought to praise Him.

V. Sanctus

Holy holy Lord God of hosts.
Hosanna be to Thee, in the highest,
Who gave me victory.

There was a man sittin' by the roadside; he was blind, he could not see.
Then the Master of the earth and skies touch'd his eyes and he look'd around saying...
Holy holy Lord God of hosts.
Hosanna be to Thee, in the highest,
Who gave me victory.

Another man lay by a poolside; thirty-eight years with his infirmity.
Then the Lord troubled the waters; the man arose and he jump'd for joy saying...
Holy holy Lord God of hosts.
Hosanna be to Thee, in the highest,
Who gave me victory.

Blessed is He who comes in the name of the Lord, we will always sing Thy praise.
Hosanna in the highest. Sing hosanna in the highest.

Like the blind man and the lame man, I was lost living in sin.
Then I opened up my heart one day, I let the Savior in. Now I shout saying...
Holy holy Lord God of hosts.
Hosanna be to Thee, in the highest,
Who gave me victory.

Melodie VandenBorn, *soprano*

VI. Agnus Dei

Lamb of God who takes away the sins of the world, have mercy on us.
For You came to die for me, suffer'd, bled, and died, died on Calvary.
Lamb of God who takes away the sins of the world, have mercy on us.
In Your word You showed us how, we are trying Lord, hear our pray'r right now.
Lamb of God who takes away the sins of the world, grant us Thy peace. Amen.

Eric Meeter, *tenor*

Helena van Beek, *piano*
John Rutgers, *electric bass*
Brandon Wipf, *drums*

CHORALE

MUSIC FACULTY

Karen De Mol..... Clarinet, Music Theory, Department Chair
Henry Duitman Instrumental Music Ensembles, Instrumental Music Education
Robert Horton Organ, Church Music, Music History
Benjamin Kornelis Choral Music Ensembles, Choral Music Education, Introduction to the Arts

ADJUNCT MUSIC FACULTY

Richard Bogenrief	Trumpet	Euhnno Kim	Violin
*Jameson Cooper	Violin	Stephanie Kocher	Flute
Pamela De Haan	Saxophone, Voice, Women's Chorus	Karren Melik-Stepanov	Cello
Charles Dibley	String Bass	*Jacob Murphy	Violin
Lisa Duitman.....	Piano	Vance Shoemaker.....	Low Brass
Norman Gaines.....	Jazz Band, Woodwind Pedagogy	Michael Smith	Percussion
Darci Gamerl.....	Oboe	*Luis Vargas	Viola
Beverly Gibson.....	Clarinet	Nancy Vermeer	String Pedagogy
Linda Gude	Bassoon	Debora Vogel.....	Voice
Carol Hallberg.....	Elementary Music Education	Anna Vorhes.....	Harp
Julie Hulstein	Horn	Mary Lou Wielenga	Piano
*Amy Joseph.....	Cello		

**Member of the Euclid Quartet, teaching Dordt students through an arrangement with Morningside College.*

Please join us at 7:30 pm on Friday, May 4, for our final Instrumental Ensembles concert featuring the Dordt College Campus-Community Band and Concert Band under the direction of Dr. Henry Duitman, and the Dordt College Jazz Band directed by Norm Gaines.

KANTOREI

Benjamin Kornelis, *director*

SOPRANO

Kristen Brands
Emily Greenfield
Kara Overweg
☛ Kelsi Schuller
Melodie Vanden Born
Jill Vande Vegte

TENOR

Mark Bylenga
Ross De Wit
Eric Meeter
Nathan Nikkel
☛ John Van Staalduinen
Cory Warden

ALTO

Kristina De Graaf
Allison Fox
Susan LeMahieu
Julie Ooms
Jamie Walhof
Allison Wesselius

BASS

☛ Andrew Geleynse
Nate Gibson
☛ Paul Krygsman
T.J. Lagestee
☛ Bradley Redeker
Chris Natelborg

☛ *denotes graduate*

WOMEN'S CHORUS

Pam De Haan, *director*

SOPRANO I

Heidi Bouma
Tasha Daale
Danielle Bakker
Naomi De Boer
Michaela Groot

SOPRANO II

Ana Brito
Cheryl Garrett
Ashley Laverman
Lisa Van Boom
Katie Van Den Top
Molly Vande Minkelis
Shiloh Vreeman

ALTO

Laurissa Boman
Amanda Brouwer
Jane Kroese
Katie Schutter
Laura Vahrmeyer
Lindsey Van Houten

ACCOMPANIST

Karyn Regnerus

CONCERT CHOIR
Benjamin Kornelis, *director*

SOPRANO I

Heather Boer
Emily Greenfield
Kara Overweg
☛ Joelle Riezebos
☛ Kelsi Schuller
Mary Van Essen

SOPRANO II

Bethany Colvin
Jana Krygsman
Becky Lancaster
Jasmine Palmer
☛ Sarah Slegers
☛ Adrea VanDeList
Jill Vande Vegte

TENOR I

☛ Jon Bushnell
Matthew De Wit
Trevor Mouw
☛ John Vanden Berg
Corey Warden
☛ John Van Staalduinen

TENOR II

☛ Elliot De Wit
Ross De Wit
Jacob Kroeze
Kevin Riemersma
Jonathon Shaffstall
Andrew Tacoma
Tim Vande Griend

ALTO I

☛ Amy Blok
Susan LeMahieu
☛ Sarah Masselink
Claire McWilliams
☛ Julia Vander Wal
Anna Venhuizen

ALTO II

Sara Achterhof
☛ Kristen Dekkers
Allison Fox
Heather Hooyer
☛ Amanda Nyman
Julie Ooms
Rebekah Oudman
Jamie Walhof

BASS I

Nate Gibson
T.J. Lagestee
Chris Natelborg
☛ Bradley Redeker
Andy Schroedermeier
Tim Van Voorst
Joel Westra

BASS II

☛ Alan De Young
☛ Nick Draayer
☛ Andrew Geleynse
Avery Gorter
Matt Postma
☛ Garry Riezebos

ACCOMPANIST

Heather Hooyer

☛ *denotes graduate*

CHORALE

Benjamin Kornelis, *director*

SOPRANO I

Sara De Bruin
Emily Hoogeveen
Piper Kucera
Danielle Roos
Rachel Vanderaa
Elizabeth Walters
Kaila Westra
Amber Wiersma

SOPRANO II

Kristen Brands
Emma Dahl
Valerie Kroll
Stacey Sevatyaynova
Bridget Smith
Amanda Stout
Kaylee Triemstra
Julie Van Boom
Melodie Vanden Born
Lisa Vander Plaats
Jacelyn Van Eps
Jessica Veenstra
Michelle Vis
Bree Wierenga

ALTO I

Jessica Assink
Shannon Cook
Elaine Hannink
Rina Heystek
Mel Hulstein
Ashley Kasper
Mary Masselink
Aileen Nyman
Helena van Beek
Megan Vander Esch
Amanda Vande Voort
Grace Venhuizen

ALTO II

Liz Brand
Hope Bult
Laura De Bruin
Kristina De Graaf
Kyla Jameson
Brenda Vryhof
Allison Wesselius

TENOR I

Jeff Boer
Kyle Brons
Nick Brouwer
David Dick
Eric Meeter
John Rutgers

TENOR II

Steven Annema
Mark Bylenga
Troy Ellens
Nathan Gorter
Luke Haan
Luke Herron
Jonathan Nederhoff
Nathan Nikkel
Ben Slager
Neal Vellema
Andrew Voss

BASS I

Tim Boonstra
Dan Elgersma
Cal Henderson
Ryan Johnson
Kevin Kim
✶ Paul Krygsman
Nate Nykamp
Joel Pilon
Ephron Poyer
Josh Sandbulte
Mark Sjoerdsma
Joseph Slegers
Joel Stam
Andrew Sybesma
J. Lee Walhof
Samuel Zylstra

BASS II

Jonathan Ayee
A.J. Borger
Brandon Huisman
James Slegers
Jander Talen
Ryan Van Maanen

✶ denotes graduate

ACCOMPANIST

Helena van Beek