

Cecilia

and Her World

Music of Cecilia McDowall

and Britten, Tallis, and Stravinsky

Saturday, February 26, 2022 at 7:00pm

Amasa Stone Chapel – Case Western Reserve University

*with Case Western Reserve University Concert Choir
and Youngstown State University Dana Chorale*

Sunday, February 27, 2022, at 5:00pm

Waetjen Auditorium – Cleveland State University

*with Kent State University Chorale
and Cleveland State University Chorale*



Cleveland Chamber Choir
More than Music

Scott MacPherson, Artistic Director



Combined Choirs, Scott MacPherson, conductor

Cantus in Harmonia

Mack Wilberg (b. 1955)

Mario Buchanan and Corey Fowler, *piano*

Kent State University Chorale, Scott MacPherson, conductor

Brightest Star (2019)

Cecilia McDowall (b. 1951)

Věňiki (*Brooms*)

Feodosy Rubtsov (1904-1986)

Cleveland Chamber Choir, Scott MacPherson, Artistic Director

O sacrum convivium (1575)

Thomas Tallis (1505-1585)

Corey Fowler, Assistant Conductor

Ave Maria (1934)

Igor Stravinsky (1882-1971)

De profundis (Night Raid) (2018)

Cecilia McDowall

Mario Buchanan, *organ*

Cleveland State University Chorale, Brian Bailey, conductor

Clocks (from *Time Pieces*) (2003)

Stephen Chatman (b. 1950)

Regina caeli (2005)

Cecilia McDowall

Cleveland Chamber Choir, Scott MacPherson, Artistic Director

On the Air (Dear Vaccine) (2022) **world premiere*

Cecilia McDowall

Emily Capece, *speaker*

~~*Intermission*~~

(suggested free-will donation of \$25)

Hymn to St. Cecilia (1942)

Benjamin Britten (1913-1976)

Anna E. White, *soprano*; Kira McGirr, *alto*; Albert Donze, *bass*; Emily Engle, *soprano*; Benjamin Hayes, *tenor*

When Time is Broke: Three Shakespeare Songs (2016)

Cecilia McDowall

1. Give Me Some Music
2. Mark How One String
3. How Sour Sweet Music Is

Combined Choirs, Scott MacPherson, conductor

The Presence (2016)

Cecilia McDowall

*This concert of the Cleveland Chamber Choir is supported in part by generous grants from
The Ohio Arts Council, Cuyaboga Arts & Culture, and The Tri-M Foundation.
Presented in partnership with Case Western Reserve University and Cleveland State University.*



... *from the Artistic Director*

A most hearty welcome to the Cleveland Chamber Choir's *Cecilia and Her World: Music of Cecilia McDowall* concerts! We are so thankful to be able to perform in the beautiful spaces of the Amasa Stone Chapel at Case Western Reserve University and Waetjen Auditorium at Cleveland State University. I'd like to personally thank Directors of Choral Activities Dr. Christopher Clark and Dr. Brian Bailey for their efforts in making this happen and also to the institutions for their generosity in accommodating these concerts on their campuses!

If you are regular follower and attendee of the Cleveland Chamber Choir's concerts since our debut in 2015, you will recognize that I have often programmed the choral music of award-winning and critically acclaimed British composer Cecilia McDowall. Through this artistic collaboration, I have gotten to know not only what an incredibly gifted composer she is, but also such a deeply warm and generous person. Our communications over her music have resulted in a wonderful friendship, albeit most frequently through electronic means. My love for her music resulted in the idea not only to host her in residence for a weekend celebration of her choral art, but also to commission her to compose a piece specifically for the Cleveland Chamber Choir. We are honored that Cecilia McDowall is present at these concerts.

Our plan from the start was to collaborate with two university choirs on each concert and sing Cecilia's music both together and separately. We are so happy to introduce the choirs and their conductors from Case Western Reserve University (Dr. Christopher Clark), Youngstown State University (Dr. Hae-Jong Lee), Cleveland State University (Dr. Brian Bailey), and Kent State University (Dr. Scott MacPherson). As part of her residency in Northeast Ohio, Cecilia has traveled with me to each of the participating universities to listen and work with each choir on her music in a rehearsal setting. Again, we are grateful for her generosity in devoting so much time to working with our students! Collaborating with student choirs is also a remarkable opportunity for CCC to make important connections with university and high school students.

When I conceived this idea of featuring Cecilia's music, I thought it would be interesting for singers and audience alike to know what composers of the past have influenced her own artistic expression. When I asked her about this, she delightfully replied, "goodness, there are many...." She proceeded to list J.S. Bach, Thomas Tallis, Igor Stravinsky, and Benjamin Britten as among the most influential. We performed Bach's *Lobet den Herrn, alle Heiden* on our December concerts, but I did choose music of the other three to be part of these concerts. I have long thought that Britten's epic choral work *Hymn to St. Cecilia* should be a part of this program, not only for the obvious

name of the work, but also because it pairs so well musically with Cecilia's own *When Time Was Broke*, which we performed as the American premiere in 2016. I know I speak for the CCC singers when I say how incredibly honored we are to present the world premiere of Cecilia's *On the Air (Dear Vaccine)* written for this occasion! Please refer to the program notes for more information on this amazing work.

We are so happy that you are able to attend these concerts and enjoy the choral art as we present it live! The hope over a year ago was to sing unmasked this season, but we needed to adjust to the times. While singing masked is not as satisfying for the singers, we are nonetheless elated to be able to sing live for you. The CCC Board and I feel very good about the precautions we are taking to make these events as safe as possible for our audience and singers. Thank you for being here with us today and please consider attending future concerts of the Cleveland Chamber Choir!

~~Scott MacPherson, *Artistic Director*



Photo by Karina Lyburn

Born in London, 1951, Cecilia McDowall has won many awards and been short-listed eight times for the British Composer Awards. In 2014 she won the Choral category of the British Composer Awards for her haunting work, *Night Flight*, which celebrates the pioneering flight of the American aviatrix, Harriet Quimby, across the English Channel. McDowall's distinctive style speaks directly to listeners, instrumentalists, and singers alike. Her most characteristic works fuse fluent melodic lines with occasional dissonant harmonies and rhythmic exuberance. Her music has been commissioned and performed by leading choirs, including the BBC Singers, The Sixteen, and at festivals worldwide. *Three Latin Motets* were recorded by renowned American choir, Phoenix Chorale, winning a Grammy award for their Chandos recording. Recent commissions include works for the National Children's Choir of Great Britain, King's College and St John's College, Cambridge, Kansas City Chorale and the *Da Vinci Requiem* for the Wimbledon Choral Society.

In 2013 Cecilia McDowall received an Honorary Doctorate from Portsmouth University and in 2017 McDowall was selected for an Honorary Fellow award by the Royal School of Church Music. In 2020 McDowall was presented with the prestigious Ivor Novello Award for 'outstanding music collection' for a 'consistently excellent body of work'. This was a 'Gift' from The Ivors Academy (formerly the British Composers' Academy). In 2021 the Choir of Trinity College, Cambridge, released a CD of her choral music on the Hyperion label.



Program Notes~~

One of the most widely-publicized events in the choral world each year is the *Festival of Nine Lessons and Carols* from King's College, Cambridge. This program is broadcast to about 100 million people worldwide; since the 1980s, the festival has regularly commissioned a new composition from composers such as Harrison Birtwistle, Arvo Pärt, and John Rutter. This past Christmas Eve, the King's College choir premiered British composer Cecilia McDowall's *There is No Rose*, in memory of the outstanding musician, Lucian Nethsingha. This was but one of many celebrations for McDowall in 2021. Having reached her seventieth birthday, her music was performed at numerous concerts throughout the United Kingdom, the BBC Singers performed her music during her birthday week on national radio, and the Choir of Trinity College, Cambridge released a CD of her music. Such celebration is not unusual in the life of McDowall; she is one of the UK's preeminent living composers. As composer and critic Philip Cooke notes, McDowall's music "has one foot in the modern, one foot in the medieval and the two combine in an organic and powerful way."

Moreover, as critic David Truslove has stated, McDowall's "keen sensitivity to text and graceful melodic lines" make her music a particular favorite of choirs, amateur and professional. This we will hear today, when the Cleveland Chamber Choir is joined by choirs from local universities to celebrate her music. Several pieces by McDowall are presented, along with works by other composers, such as Thomas Tallis, Benjamin Britten, and Igor Stravinsky – composers who have inspired the development of her own compositional voice. As a group, all four composers have a penchant for interesting melodies and ravishing counterpoint. We will also hear today from other composers, including Mack Wilberg and Stephen Chatman, who have composed works on similar themes to McDowall. As always when CCC has a composer visiting, the program notes focus on their thoughts regarding the music. We are lucky that McDowall is such a lucid writer on music, and her words will be set off within quotation marks.

We begin today's concert with a joyous incantation, featuring all choirs present singing together and calling on McDowall's namesake: Cecilia, patron saint of music. St. Cecilia has long been associated with the power of music. British composers began setting music to poems about her in 1683, including Henry Purcell, George Frederic Handel, and Benjamin Britten, among others. The tradition continues unabated today – even beyond the United Kingdom. American Mack Wilberg's *Cantus in harmonia* mixes an adaption of Alexander Pope's poem, *Ode for Music on St. Cecilia's Day* (1703) with a thirteenth-century melody. The choral



lines move mostly in the same rhythm throughout, and the accompanying piano and percussion is meant to evoke the sound of bells. Wilberg has been the music director of the Tabernacle Choir in Salt Lake City, Utah since 2008; he studied choral conducting at Brigham Young University and the University of Southern California.

Turning to the music of Cecilia McDowall, we begin with *Brightest Star*, sung by the Kent State University Chorale. This composition celebrates the founding of the International Red Cross and Red Crescent (IFRC) in 1919. As McDowall notes, “To commemorate the centenary of the extraordinary achievements of this charity I asked Seán Street to create a poem around a particular set of circumstances during the occupation of the Channel Islands by German Armed Forces. In August 1944 the Bailiff of Jersey, Sir Alexander Coutanche, contacted the Red Cross to beg for help as the islanders were on the brink of starvation. The Red Cross ship, the Vega (brightest star), came to the Channel Islands after Christmas, bringing food parcels, medical supplies and so much more. The opening of *Brightest Star* underlines the bleak conditions on the Channel Islands that year, using dissonant harmony and downward sliding phrases. Extracts from the Bailiff of Jersey’s letter, sung by the men of the choir, draw attention to the gravity of the situation. In contrast the upper voices bring an ethereal quality to the texture, one of hope perhaps. Towards the close of this setting the sopranos and altos sing phrases suggestive of the lovely traditional French Christmas carol, *Les anges dans nos campagnes*, better known in English as *Angels from the Realms of Glory*.”

The folk-song setting *Věniiki* (translated as “Brooms”), arranged by ethnomusicologist Feodosy Rubtsov, is a musical version of a Russian tongue-twister. This playful mouthful starts off in a syllabic, declamatory fashion, and increases in speed with the entry of each vocal part.



Thomas Tallis’s *O sacrum convivium* was published in 1575, in the *Cantiones quae ab arumento sacae vocantur*, one of the earliest print publications of sacred music in Great Britain. Tallis served variously as a musician at Canterbury Cathedral and in the Chapel Royal, as both a singer and an organist. Tallis’s Britain was one where the Protestant Reformation burned brightly; Tallis himself, having served both Catholic and Protestant monarchs, likely remained quietly and steadfastly Catholic. The Latin text, “O sacrum convivium,” is a prayer from the Catholic vespers service for the Feast of Corpus Christi. Tallis’ setting was probably not for liturgical use, since it does not include the required ending “alleluia.” Tallis’ melodic lines include plenty of imitation, and his vocal texture changes with each new line of text.

Igor Stravinsky's setting of *Ave Maria*, in contrast, is almost uniform throughout, no matter which words are being sung. Stravinsky's setting of the Latin text does not necessarily pay attention to syllable length, and all of the parts move throughout in a mostly uniform rhythm. It is in a sparse, neo-classical style; the similar motion in all vocal parts, and its setting in the Lydian mode makes this an extremely approachable work. This short text is one of only four sacred works written by Stravinsky, who is better remembered today for his dramatic orchestral scores.



De Profundis (Night Raid) by McDowall was written to honor those members of Dulwich College who gave their lives in service to the United Kingdom during the First and Second World Wars. According to McDowall, the composition “draws attention, in these troubled times, to the calamity and suffering which war brings in its dreadful wake. Dr. Joseph Spence, Master of Dulwich College, fashioned a spare text evoking the horror of war. To contrast with Dr Spence’s stark poetry I have given the upper voices soft intertwining lines with the words, *In memoriam; De Profundis clamavi ad te, Domine* (Out of the depths I cry to thee , O Lord). The presence of these ‘celestial’ sounds hovering above the lower voices are there to project hope and continuity in the face of adversity. The altos, tenors and basses are in opposition, earthbound, relentlessly moving on, faced with the task ahead. One of untold horror. *De Profundis* closes with the soldiers’ whispered observation that the rats are their inexorable companions. The ‘celestial’ voices fade as the soldiers trudge onwards . . .”



Award-winning and prolific composer Stephen Chatman is a professor of composition at the University of British Columbia. *Time Pieces* was commissioned by the CapriCCio Vocal Ensemble of Vancouver and premiered in 1999. In each of the four movements of this work, Chatman sets a different poet; “Clocks,” presented here by the Cleveland State University Chorale, is a text of his own devising. The text – various imitations of clock sounds – is playfully and energetically passed from one part to another. The writing is both imitative and onomatopoeic, with the music enhancing Chatman’s clock sounds.

McDowall’s “Regina caeli” comes from her *Three Latin Motets*. The description by her publisher, Oxford University Press, notes that, “This hymn to the ‘Queen of the Heavens’ is a glorious work, replete with dramatic changes of mood and texture. The majestic chords of the opening bars quickly give way to a spirited section in which unison altos and basses mimic the insistent flourishes of the sopranos and tenors. This pattern of contrasts is repeated throughout the piece before the final jubilant chords fade away to a modest triple piano.”

We end the first half of the program with a world premiere: McDowall's *On the Air (Dear Vaccine)*, commissioned by the Cleveland Chamber Choir for this concert. In the words of Scott MacPherson and Cecilia McDowall: "For the text, McDowall worked with British poet, writer, and broadcaster Seàn Street. Together, they chose several poetic excerpts from the *Global Vaccine Poem* project, the brainchild of the Kent State University Wick Poetry Center's Director David Hassler and the University of Arizona Poetry Center's Executive Director Tyler Meier. The *Dear Vaccine* project has received over 2,200 poetic responses from 118 countries and every state in the U.S. In her notes about the piece, McDowall states, "I was delighted when the Cleveland Chamber Choir and Scott MacPherson, Artistic Director, commissioned me to write a piece for this weekend's concerts. I always enjoy exploring possible texts to set and the process, this time, was most unusual and interesting. I was guided to the newly created website, the Global Vaccine Poem project. All were encouraged to express their hopes and expectations on this website, in poetic language, for a future after vaccination as we emerge from the pandemic."

McDowall's *On the Air (Dear Vaccine)* is a poetic letter addressing our desires about the COVID-19 vaccine, including the universal hope for things to return to the way they were before the pandemic. It begins quietly with sustained textures providing the backdrop for a lone speaker who implores the Vaccine to make possible the return of singers to the stage. McDowall notes that when asking Street to choose texts, he "treated each line he drew on with the greatest delicacy; of course, every expression was submitted as a cherished wish in the midst of our very bleak, pre-vaccine landscape. Seàn then shaped these extracts into his own poetic form, opening with a spoken address to 'Dear Vaccine,' brimming with anticipation. What follows is a progression of increasingly uplifting stanzas, culminating in the lines, 'We are the choir—unmasked, unveiled, unmuted. Breathe air, and sing!' Of course, when we conceived the new work, we were hopeful that the pandemic would have faded into the shadows. But alas, here we are, it is still with us and though the singers are masked and veiled, thankfully they are unmuted.'"

Benjamin Britten's *Hymn to St. Cecilia*, with a text by W. H. Auden, is both a response to the British tradition of setting odes to the saint and a carefully-constructed exercise in identity revelation. Auden and Britten met in 1935 and became close friends and confidants for a time. Auden's *Hymn* was an attempt to show Britten who Auden thought the young composer was, and who he might become. The poem is in three sections, each of which, when set by Britten, concludes with a refrain: an invocation to St. Cecilia herself. The poem's first section describes Cecilia and the power of her music: it can charm Aphrodite and give the dammed a moment of relief. This part of the poem is about the early innocence of art. Britten sets this in a grand style, sometimes using highly descriptive, naturalistic music that evokes elements



like the sea and the wind. The middle section is a purposefully naïve and innocent vision of childhood. The speaker of this part of the poem is a child (or someone seen as one), and Britten's response to the poem's seemingly care-free words is to present them in a quick, dance-like fashion, akin to a scherzo. The final section of Auden's poem counterpoints the first two. This section is about corruption and the loss of innocence, and how those are required to create the true artist. Auden and Britten's child from the second part returns, but in a much more jaded form in the second stanza of this section. Britten returns to descriptive music here, switching at times to vocal imitation of metaphors from the poem, including instruments. Auden saw Britten as too dependent on child-like wonder at the time and thought the composer needed to lose some of his projected innocence to become the artist Auden thought Britten could be.

McDowall's *When Time is Broke* is a setting of diverse Shakespeare texts. As McDowall states, "All three songs have to do with the relationship between love, the dance and music. The first, "Give Me Some Music," takes texts from *Antony and Cleopatra* and *Much ado about nothing*, in which Beatrice gives advice to her cousin on what to expect from marriage. Not much, it seems. The second, "Mark How One String," is an extract from Sonnet VIII in which parallels are drawn between marriage and music – 'the true concord of well-tuned sounds.' In the sonnet Shakespeare gently reproves the unmarried youth who has rejected the harmony of matrimony for the single state. In this song the notes search for harmoniousness, resolving onto a concord in the last bar. With text taken from *Richard II*, *Romeo and Juliet* and *Hamlet*, the third and final song, "How Sour Sweet Music Is," explores discord and 'unpleasing' sounds, finally dissolving into silence."

The final piece on today's program is McDowall's *The Presence*, which all the choirs will sing together. It sets various lines from Psalms 18, 27, 36, 112, and 119. The work, composed especially for the Choir of St. Mary's Episcopal Cathedral in Edinburgh, draws its inspiration from that location. As the work's description from Oxford University Press states, *The Presence* "was inspired by A. E. Borthwick's painting of the same title, which hangs in St Mary's, and the texts chosen are mainly concerned with light. The performance directions used – 'luminous,' 'resonant,' 'dark,' 'ethereal' – express the setting's intense atmosphere and almost visual sense of space and lustre."

The works by McDowall performed today by all three choirs are just a sample of her nearly eighty published choral works. They are a representative group, which show both how accessible a composer she is and how versatile she is within her craft. From the ethereal to the humorous, able to evoke the ancient and the modern together, as well as portraying themes as disparate as specific historic events like the suffering during an occupation to great spiritual need, *Cecilia's World* is a rich and wonderful place.

~~Charles Edward McGuire, Ph.D., Professor of Musicology, Oberlin College & Conservatory



The Texts & Translations ~ ~

Cantus in Harmonia (*text adapted from Alexander Pope's Ode for Music on St. Cecilia's Day*)

Cantus in harmonia, sing we all, Cecilia.

Cantus in concordia, sing we, Saint Cecilia.

Sing we now, our strains abound to thy sweet, celestial sound
Joyful, all our voices raise, to thy art, we sing our praise.

In a sadly pleasing strain let the warbling lute complain;
Let the loud, clear trumpet sound, 'til the echoes all abound.
While in lengthen'd notes and slow, deep majestic organs blow.
Hark! The numbers soft and clear gently steal upon the ear.

Louder, and yet louder rise, Fill with spreading sounds the skies:
Joyful all, now swell the notes, Trembling all wild music floats.

Brightest Star (*text by Seán Street, b. 1946; Baron Alexander Moncrieff Coutanche, 1892-1973*)

Advent in nineteen forty-four came cold,
when Coutanche the Bailiff wrote a letter from the dark:

Message to the Protecting Power

Essential drugs now exhausted.

Butter exhausted, soap exhausted.

No gas since September.

Electricity will fail mid-January

Wood inadequate. No matches.

...

They waited for answers, for the seawash static
broken by song in the deep lake of war.
Then Vega, brightest star in the blackest night
came through tides like a red-winged bird in flight
and *with humanity towards peace* shone light,
Vega, season's star, angel in flight,
for what is Christmas without angels in the night?
For what is Epiphany but new hope's light?

Věňiki (*Brooms*) (*traditional Russian Folk Song*)

Brooms, yes broom sweepers, yes, on the hearth laid about, from the hearth were torn off.
Godfather Gabriel, Godfather Gabriel, I to Gabriel was saying!

O sacrum convivium (*text based on 1 Corinthians 11:26 and Romans 8:18*)

O sacred banquet, wherein Christ is received;
the memorial of his passion is renewed;
the soul is filled with grace;
and a pledge of future glory is given to us.
(Alleluia)

You gave them bread from heaven
Containing in itself all sweetness.

Ave Maria (*traditional text*)

Hail Mary, full of grace,
The Lord is with you;
Blessed are you among women,
And blessed is the fruit of your womb, Jesus.

Holy Mary, Mother of God,
Pray for us sinners,
Now and in the hour of our death. Amen.

De profundis (*text by Joseph Spence, b. 1959; and from Psalm 129:1*)

In memoriam: De profundis clamavi ad te, Domine.

In the deep'ning dusk of a starless night
They huddle in the pit of a watery trench.
They light a candle and see the rats.

Time to hunker down, boys,
Time for a nip and a smoke,
Before we move on.

Against the emptiness of the night
A shell whines by, slowly and intimately.

They listen, with a cold exhausted passion,
As shell upon intimate shell whines by
Until a deafening screech tells them it is over.

Time to move on, boys,
Mustn't stay too long in one place.
Mustn't overstay our welcome.

The candle is snuffed out.
They trudge on with quiet resignation,
Fearing the folly and futility of the flight.

The rats stir and scuttle after.

Clocks (*a soundscape inspired by the composer's antique grandfather clock*)

Regina caeli (*traditional Eastertide hymn*)

Queen of heaven, rejoice, Alleluia
For he whom you were worthy to bear, Alleluia
Has risen again, as he said he would, Alleluia
Pray to God for us.
Alleluia

On the Air (Dear Vaccine) (*text freely adapted by Seán Street, b. 1946, from the Global Vaccine Poem*)

*Dear Vaccine, please invite the singers back to the stage,
And welcome audiences to sit closely together once more,
And let all be as it was and always new.*

Enough of searching strangers' eyes, for what smiles reveal,
To let a child explore a face with their tiny fingers,
To taste the sun on lips, to walk in a garden,
To stand close, and best of all, kiss.

It's birdsong in the morning after rain,
The fragile shoot that promises a flower,
The new bud on the basswood tree after winter,
In the spring, it's opportunity.

Bring me my dancing shoes,
Let me wear a lipstick kiss
Bring me the sharing of breath
Bring me my mother, my grandchild to hold.

To broadcast is to sow a seed,
It's on the air we breathe,
And in the air we sing,
Exhaling seeds of sound to plant a garden.

We are the choir unmasked, unveiled, unmuted.
Breathe air and sing!

Hymn to St. Cecilia (*text by W.H. Auden, 1907-1973*)

I. In a garden shady this holy lady
With reverent cadence and subtle psalm,
Like a black swan as death came on
Poured forth her song in perfect calm:

And by ocean's margin this innocent virgin
Constructed an organ to enlarge her prayer,
And notes tremendous from her great engine
Thundered out on the Roman air.
Blonde Aphrodite rose up excited,
Moved to delight by the melody,
White as an orchid she rode quite naked
In an oyster shell on top of the sea;
At sounds so entrancing the angels dancing
Came out of their trance into time again,
And around the wicked in Hell's abysses
The huge flame flickered and eased their pain.

*Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.*

II. I cannot grow; I have no shadow
To run away from, I only play.
I cannot err; there is no creature
Whom I belong to, whom I could wrong.
I am defeat when it knows it
Can now do nothing by suffering.
All you lived through, dancing because you
No longer need it for any deed.
I shall never be different. Love me.

*Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.*

III. O ear whose creatures cannot wish to fall,
O calm of spaces unafraid of weight,
Where Sorrow is herself, forgetting all
The gaucheness of her adolescent state,
Where Hope within the altogether strange
From every outworn image is released,
And Dread born whole and normal like a beast
Into a world of truths that never change:
Restore our fallen day; O re-arrange.
O dear white children casual as birds,

Playing among the ruined languages,
So small beside their large confusing words,
So gay against the greater silences
Of dreadful things you did: O hang the head,
Impetuous child with the tremendous brain,
O weep, child, weep, O weep away the stain,
Lost innocence who wished your lover dead,
Weep for the lives your wishes never led.
O cry created as the bow of sin
Is drawn across our trembling violin.
O weep, child, weep, O weep away the stain.
O law drummed out by hearts against the still
Long winter of our intellectual will.
That what has been may never be again.
O flute that throbs with the thanksgiving breath
Of convalescents on the shores of death.
O bless the freedom that you never chose.
O trumpets that unguarded children blow
About the fortress of their inner foe.
O wear your tribulation like a rose.

*Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.*

When Time is Broke: Three Shakespeare Songs *(text by William Shakespeare, 1564-1616)*

1. Give Me Some Music *(Antony and Cleopatra, Much Ado About Nothing)*

Give me some music; music, moody food
Of us that trade in love.
The first suit is hot and hasty, like a Scotch jig,
and full as fantastical; the wedding, mannerly-modest,
as a measure, full of state and ancientry;
and then comes repentance and, with his bad legs,
falls into the cinque pace faster and faster,
till he sink into his grave.

2. Mark How One String *(Sonnet VIII)*

Mark how one string, sweet husband to another,
Strikes each in each by mutual ordering;
Resembling sire and child and happy mother,
Who, all in one, one pleasing note do sing.

3. How Sour Sweet Music Is (*Richard II, Romeo and Juliet, Hamlet*)

Ha, ha! keep time: how sour sweet music is,
When time is broke and no proportion kept!
It is the lark that sings so out of tune,
Straining harsh discords and unpleasing sharps.
You would sound me from my lowest note to the top of my compass. . .
The rest is silence.

The Presence (*text from Psalms 27:1; 18:28; 112:4; 36:9; 119:105*)

The Lord is my light and my salvation; Whom shall I fear?
For thou wilt light my candle. The Lord my God will enlighten my darkness.
Unto the upright there ariseth light in the darkness.
He is gracious, and full of compassion, and righteous.
The Lord is my light.
For with thee is the fountain of life: In thy light shall we see light.
Your word is a lamp to my feet and a light to my path.



The Cleveland Chamber Choir wishes to thank the following people and organizations for their generous help in making this program possible:

To **Case Western Reserve University**, and **Dr. Christopher Clark** and **staff**; and **Cleveland State University**, and **Dr. Brian Bailey** and **staff** for supporting and collaborating with CCC in presenting this project, and hosting us on their campuses; to **Youngstown State University** and **Dr. Hae-Jong Lee** and **Kent State University** and **Dr. Scott MacPherson** for their collaboration; to the **Tri-M Foundation** for their generous financial support of this project; to our corporate sponsors, **Tim Miller and Forge Biologics**; to **ERC Printing** for generously providing our programs; to Oberlin College & Conservatory Professor of Musicology **Charles Edward McGuire** for writing the program notes and moderating the pre-concert conversation; to **Kira Seaton** and **Tri-C West** for warmly welcoming us into their space for our rehearsals, and for the loan of percussion instruments; to **Elisa Ventri** for her beautiful photography; to **Corey Fowler** for his creativity in designing the program cover and graphics; to **Kent State University School of Music** for the loan of scores; to all of our volunteers; and of course, to *you* for showing your support of the choral art by being here with us.



Conductor **Scott MacPherson** is the founding Artistic Director of Cleveland Chamber Choir. He has consistently earned praise for the performance of choirs under his direction. Classical music critic Daniel Hathaway of Clevelandclassical.com wrote of the choir after their April 2016 concert, “MacPherson’s new professional ensemble ... is a superb addition to Cleveland’s musical scene.” His innovative programming

blends a variety of musical styles ranging from early music through new works commissioned especially for him and his ensembles. MacPherson’s research of contemporary choral music and choral teaching techniques in Germany has resulted in guest conducting appearances with the *Vokalensemble Kölner Dom* (Cologne Cathedral Choir), the award-winning *Modus Novus* choir based in Cologne, as well as the acclaimed male vocal ensemble *Arcanum Musicae* in Dresden. His international reputation has also drawn praise in Taiwan, where he conducted festival choirs and led workshops in conducting, choral eurhythmics, and choral pedagogy at conferences in Pingtung City and Taipei. In the summers of 2018 and 2019, MacPherson traveled to Beijing, China, where he conducted the Beijing Youth Choir and led workshops in choral eurhythmics for choirs as well as 200 music teachers in Beijing school districts.

MacPherson moved to Ohio in 2008 to take the position of Director of Choral Studies at Kent State University. In addition to conducting the KSU Chorale and Kent Chorus, MacPherson leads the graduate choral conducting program. From 1993-2008, MacPherson was Director of Choral Activities at Trinity University in San Antonio, TX. Before moving to San Antonio, he served on the choral faculty of the University of Wisconsin-Madison School of Music where he was a colleague of the late Robert Fountain. MacPherson also founded two other choral distinguished choral groups – the Isthmus Vocal Ensemble (IVE, 2002-2017), and the San Antonio Chamber Choir (SACC, 2005-2014). IVE released *The Choral Music of Andrew Rindfleisch* on the Clarion label in 2006. In 2012, SACC recorded *Careless Carols: The Choral Music of Andrew Rindfleisch*, which is available on the Gothic label. In November 2017, continuing his professional collaboration with Cleveland composer Andrew Rindfleisch, MacPherson and Cleveland Chamber Choir embarked on a project of professionally video recording many of Rindfleisch’s latest works – these videos are available on Rindfleisch’s YouTube channel.

About the Assistant Conductor~~



Corey Fowler is the Director of Choirs at Roosevelt High School and the Director of Music and Organist at Kent United Church of Christ. He earned his Bachelor of Music degree in Music Education and a Master of Music degree in Choral Conducting, both at Kent State. Corey is a member of the Ohio Music Education Association and is an active vocal and choral adjudicator within the organization. He has sung in the chorus of Opera Cleveland's productions of *Lucia di Lammermoor*, *Don Giovanni*, and *La Bohème*, and has performed with Nightingale Opera Theatre in Hudson, Ohio. In addition to singing bass in CCC, Corey is the graphic designer for much of the organization's print and digital media. He lives in Kent with his wife, Katie, a classical vocalist and voice teacher; their daughters Clara and Nora; and their rescue pit bulls, Bruno and Suzie.



The **Cleveland Chamber Choir** provides audiences with exceptional performances of unique and diverse repertoire, blending music by living composers with six centuries of choral repertoire, and emphasizing the works of composers historically excluded from the concert hall. Addressing relevant issues and universal emotions through music and poetry of profound beauty, this world-class ensemble of professional voices offers a vibrant, dynamic, and thought-provoking listening experience. Under the direction of renowned Artistic Director Scott MacPherson, the Choir is committed to giving voice to living and diverse composers. Since its debut in 2015, the Choir has commissioned and/or given world or United States premieres of over 25 works. Cleveland Chamber Choir brings performing artists, administrators, and audience members together in the philosophy that choral music is a vehicle for good in the world.

Please like us on Facebook and visit clevelandchamberchoir.org to sign up for our newsletter and for information on future performances, as well as for biographies of our singers. Professional-caliber singers interested in auditioning should review requirements at clevelandchamberchoir.org/audition and then schedule an audition by sending an email to clevelandchamberchoir@gmail.com.

The Cleveland Chamber Choir is available for your event, whether you are looking for a quartet or a full choir of 32, or anything in-between. Please email clevelandchamberchoir@gmail.com for more information and pricing.



Scott MacPherson, *Artistic Director & Conductor*

Corey Fowler, *Assistant Conductor*

Mario Buchanan, *Collaborative Pianist & Organist*

Soprano

Emily Engle
Sarah Henley
Jacqueline Josten
Marie Taylor
Lauren Vanden Broeck
Melissa Vandergriff
Kiko Weinroth
Anna E. White

Alto

Courtney Becker-Howell*
Emily Capece
Katie Fowler
Kimberly Lauritsen
Kira McGirr
Julie Myers-Pruchenski*
Jennifer Rozsa
Moriah Sprit

Tenor

Edward Grimes
William Hamilton
Silas Haplea
Benjamin Hayes
Jacob McKee
Dalton Philips
Lee Scantlebury
Peter Wright

Bass

Christopher Clark
Maverick Donahue
Albert Donze
Corey Fowler
Mark Miller
Andrew Novak*
Corey K. Rubin
Nicolas Turnberrez

*percussionist in *Cantus in Harmonia*

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A portion of donations received during this concert will be directed towards the financial aid scholarship program at The Music Settlement. Their Center for Music delivers first-class music instruction in a variety of musical styles in private lessons, ensembles, immersion programs, and performance opportunities.

Regardless of age, background, artistic ability, or economic circumstance, they nurture individual achievement and creativity, affording students and clients the opportunity to reach their full potential while developing a lifelong love of the arts.

The Cleveland Chamber Choir is a 501(c)(3) non-profit tax-exempt organization incorporated in Ohio. Donations are tax-deductible to the extent allowed by law. Thank you for your generosity!



Kent State University Chorale

The **Kent State Chorale** is the flagship choral ensemble at KSU made up of singers from all majors. The KSU Chorale works to perfect choral literature spanning Renaissance music to cutting-edge works today's dynamic composers. The Chorale performs frequently on campus including fall and spring concerts, joint concerts of masterworks with the KSU Orchestra, as well as the annual Holiday Choral Collage. The Chorale tours each spring semester, both for outreach and concertizing, in ever-expanding areas and venues. In addition to traveling throughout the state of Ohio, recent tours have included New York City, Washington D.C., and Chicago.

Soprano

Madeline Garza
Anna Hylton
Emma Ilg
Salitrix Irish
Kailey Klimkowski
Charlotte Lee
Christin Parker
Aalliyah Plass
Melaina Uhrig
Anneliese White

Alto

Mackenzie Downing
Olivia Eldridge
Zachary Fitzgerald
Salvatrice Maltempi
Jacob McKee
Alena Miskinis
Allyson Stewart
Abby Toth

Tenor

Joshua Beacom
Austin Galindo
Manuel Gomez
Silas Haplea
Brock Hollinger
Joey Karlovits
Andrew Marec
Logan Peters
Lucas Spencer

Bass

Chace Giusti
James Goddard
Shiloh Graham-Mumma
Noah Lewis
Sam Mitchell
Brendan Phillips
Drew Russell
Dillon Ryan
Colin Wachholz

Scott MacPherson, *conductor*

Zachary Fitzgerald, *graduate assistant*

Yijie Liu, *collaborative pianist*



Cleveland State University Chorale



Brian Bailey is the Director of Choirs at Cleveland State University, where he conducts the CSU Chorale and University Chorus, coordinates the voice area, and teaches conducting and aural skills. He has also sung in the Cleveland Chamber Choir, the Cleveland Orchestra Chorus, and the Blossom Festival Chorus. He was the conductor of Choral Arts Cleveland from 2018–2020. Before joining the Cleveland State faculty in 2009, Dr. Bailey was the Visiting Director of Choirs at The College of William and Mary in Williamsburg, Virginia for the 2008–09 school year. He was also on the music faculty at Appalachian State University in Boone, North Carolina from 1994 to 2004. His duties there included conducting the Appalachian Chorale, coordinating the degree program in sacred music, and teaching organ and harpsichord. He earned the Doctor of Musical Arts degree in choral conducting from The University of Iowa, where he conducted programs with the Camerata Singers and with Kantorei, the select chamber choir. As part of his doctoral thesis, he created the first complete edition of the *Mass in C* for chorus and orchestra by the American composer George Bristow (1825–1898).

The **Cleveland State University Chorale** is a select ensemble for students with previous vocal and choral experience. Their repertoire ranges from the Renaissance to the present, including both unaccompanied works and collaborations with instrumental ensembles. CSU Chorale performs regularly on campus and in greater Cleveland and performed at the statewide Ohio Music Education Association conference in 2017. They have been a regular part of The Cleveland Orchestra's Christmas concerts since 1993.

Samia Azizuddin
Jonathan Celestina
Carly Chandler
Lydia Funk
Elizabeth Gonzalez
Lauren Greer
Audrey Guildoo

Maddie Hasebein
Seth Hobi
Maxwell Kling
Keren Kuragayala
Jack Lipka
Brianna Luonuansuu
Derrick Martin

Serena Naizer
Paul O'Malley
Loden Paul
Maggie Raiff
Simon Richard
Torrice Robinson
Sarah Roe

Nicole Rongone
Cara Rovella
Mollee Ryan
Linsey Schoonmaker
Jack Yochum
Kyle Zeitz

Young Oh, *rehearsal pianist*

The Cleveland Chamber Choir gratefully acknowledges our individual donors from Seasons Five, Six, and Seven and sincerely thanks our corporate sponsors for recognizing the importance and value of the arts in Northeast Ohio.



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World of Doubt, World of Faith

Cleveland Chamber Choir's Seventh Season appropriately ends with music both questioning existence and demonstrating the resilience of the human race. Central to this program is *Book of Doubt/Book of Faith* by Adam Roberts' (Kent State University), his multi-movement work for 16-part choir, viola, and percussion. It sets secular, feminist "psalms" by poet Claire Schwartz that are relevant to our time and connected to Jewish history. The concerts will also feature a diverse repertoire of music that amplifies the voices of all, including composers historically excluded in the classical music world.

Saturday, June 11 at 6:30pm
St. Sebastian Church, Akron

Sunday, June 12 at 5:00pm
Federated Church, Chagrin Falls

