

American Choral Works

University Chorus

JEFFREY THOMAS, CONDUCTOR

Jonathan Spatola-Knoll, assistant conductor and accompanist

FRIDAY, JUNE 7, 2013  7 PM
JACKSON HALL, MONDAVI CENTER

UCDAVIS
DEPARTMENT OF MUSIC

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UC DAVIS CHORUS, JEFFREY THOMAS, CONDUCTOR
JONATHAN SPATOLA-KNOLL, ASSISTANT CONDUCTOR AND ACCOMPANIST

PROGRAM

There will be no intermission

<i>Modern Musick</i>		William Billings (1746–1800)
<i>Simple Gifts</i>		Traditional, adapted by Aaron Copland (1900–90) (arr. David L. Brunner)
<i>At the River</i>		Traditional, adapted by Aaron Copland (arr. R. Wilding-White)
<i>Sure on This Shining Night</i>		Samuel Barber (1910–81)
<i>I Have Had Singing</i>		Steven Sametz (b. 1954)
<i>Alleluia</i>		Randall Thompson (1899–1984)
<i>The Lesson</i>		Garrett Ian Shatzer (b. 1980)
<i>Nobody Knows the Trouble I've Seen</i>		African American spiritual
	Craig Burnett, tenor	
<i>Deep River</i>		Gerre Hancock (arr.) (1934–2012)
	Andrew Hudson, tenor	
<i>The Battle of Jericho</i>		Moses Hogan (arr.) (1957–2003)
	Sandra Maxwell, soprano	
<i>Elijah Rock</i>		Moses Hogan (arr.)
	Rachel Whitcombe, soprano	
<i>The Road Home</i>		Traditional, adapted by Stephen Paulus
	Alice del Simone, soprano	
<i>Lay Me Low</i>		Shaker tune, arr. Kevin Siegfried
<i>Not One Sparrow Is Forgotten</i>		Shaker hymn, arr. William Hawley
	Stefanie Berci, soprano	
<i>Alleluia</i>		Eric Whitacre (b. 1970)
	Tianna Grant, soprano; Justin Nool, tenor	
<i>Sleep</i>		Eric Whitacre

We ask that you be courteous to your fellow audience members and the performers. Please turn off your cell phones and refrain from texting. Audience members who are distracting to their neighbors or the performers in any way may be asked to leave at any time. Also, this performance is being professionally recorded for the university archive. Photography, audio, and audiovisual recording are prohibited during the performance.

TEXTS

William Billings, *Modern Musick*

We are met for a concert of modern invention;
To tickle the ear is our present intention.
The audience are seated expecting to be treated
With a piece of the best, with a piece of the best.
And since we all agree to set the tune on E,
The author's darling key he prefers to the rest

[Next four lines simultaneously]

Let the bass take the lead and firmly proceed till the parts
are agreed to . . .

Let the tenor succeed and follow the lead till the parts are
agreed to . . .

Let the counter inspire the rest of the choir inflam'd with
desire to . . .

Let the treble in the rear no longer forbear, but expressly
declare for a . . .

. . . fuge [sic] away.

Then change to brisker time and up the ladder climb,
And down again; then mount the second time
And end the strain.

Then change the key to pensive tones
And slow in treble time the notes exceeding low
Keep down a while then rise by slow degrees;
The Process will surely not fail to please.

Thro' common and treble we jointly have run
We'll give you their essence compounded in one
Altho' we are strongly attached to the rest
Six-four is the movement that pleases us best, that pleases us best.
Six-four is the movement that pleases us best.

And now we address you as friends to the cause;
Performers are modest and write their own laws.
Altho' we are sanguine and clap at the bars,
'Tis part of the hearers to clap their applause, to clap their applause.
'Tis part of the hearers to clap their applause.

Simple Gifts (adapted by Aaron Copland)

text by (Elder) Joseph Brackett Jr. (1797–1882)

'Tis the gift to be simple, 'tis the gift to be free
'Tis the gift to come down where we ought to be,
And when we find ourselves in the place just right,
'Twill be in the valley of love and delight.
When true simplicity is gain'd,
To bow and to bend we shan't be asham'd,
To turn, turn will be our delight,
Till by turning, turning we come 'round right.

At the River (adapted by Aaron Copland)

text by Robert Lowry (1826–99)

Shall we gather at the river,
Where bright angel's feet have trod,
With its crystal tide forever
Flowing by the throne of God?

Yes, we'll gather at the river,
The beautiful, the beautiful river,
Gather with the saints by the river
That flows by the throne of God.

Soon we'll reach the shining river,
Soon our pilgrimage will cease,
Soon our happy hearts will quiver
With the melody of peace.

Yes, we'll gather by the river,
The beautiful, the beautiful river,
Gather with the saints by the river
That flows by the throne of God.

Samuel Barber, *Sure on This Shining Night*

text by James Agee (1909–55)

Sure on this shining night
Of star-made shadows round
Kindness must watch for me
This side the ground

The late year lies down the north,
All is headed, all is health
High summer holds the earth,
Hearts all whole

Sure on this shining night
I weep for wonder
Wandr'ing far alone
Of shadows on the stars.

Steven Sametz, *I Have Had Singing*

text by Fred Mitchell (ca. 1876–ca. 1965)

from Ronald Blythe's *Akenfield: Portrait of an English Village*

The singing.
There was so much singing then,
and this was my pleasure too.
We all sang,
The boys in the fields,
The chapels were full of singing, always singing.
Here I lie.
I have had pleasure enough.
I have had singing.

Randall Thompson, *Alleluia*

Alleluia

TEXTS

Garrett Shatzer, *The Lesson*

text by Metastasio [Pietro Antonio Domenico Trapassi], (1698–1782)

Che cangi tempra
Mai più non spero
Quel cor macchiato
D'infedeltà.

Io dirò sempre
Nel mio pensiero:
“Chi m’ha ingannato
M’ingannerà.”

(I no longer hope that that heart stained with unfaithfulness will
change its ways.
I will always say in my thoughts, “Who has betrayed me once
will betray me again.”)

Nobody Knows the Trouble I've Seen

Nobody knows the trouble I've seen,
Nobody knows my sorrow.
Nobody knows the trouble I've seen,
Glory Hallelujah!

Sometimes I'm up, sometimes I'm down,
Sometimes I'm almost to the ground.

Deep River (arr. Gerre Hancock)

Deep river, my home is over Jordan,
Deep river, Lord, I want to cross over into campground.
Oh, don't you want to go to that gospel feast,
That promised land where all is peace?...
Deep river, Lord, I want to cross over into campground.

The Battle of Jericho (arr. Moses Hogan)

Joshua fit the battle of Jericho and the walls come tumblin' down.
Talk about your kings of Gideon, talk about your men of Saul,
but none like good old Joshua at the battle of Jericho. (That
mornin' . . .)
Right up to the walls of Jericho, he marched with spear in hand.
“Go blow that ram horn!” Joshua cried.
Then the lamb, ram sheep horns begin to blow and the trumpet
begins to sound. Joshua commanded the children to shout!
And the walls come a-tumblin' down.

Elijah Rock (arr. Moses Hogan)

Elijah rock, oh.
Come on sister, help me to pray. Tell me my Lord done pass this way.
Elijah rock, shout, shout! Elijah rock, coming up, Lord.
Satan ain't nothing but a snake in the grass.
He's a conjur [sic]. He's a liar. Hallelujah, Lord!
If I could I surely would stand on the rock where Moses stood.
Elijah rock.
Hallelujah!

The Road Home (arr. Stephen Paulus)

text by Michael Dennis Browne (b. 1940)

Tell me where is the road I can call my own,
That I left, that I lost, so long ago?
All these years I have wandered, oh when will I know
There's a way, there's a road that will lead me home?

After wind, after rain, when the dark is done,
As I wake from a dream in the gold of day,
Through the air there's a calling from far away,
There's a voice I can hear that will lead me home.

Rise up, follow me, come away is the call,
With love in your heart as the only song;
There is no such beauty as where you belong,
Rise up, follow me, I will lead you home.

Lay Me Low (arr. Kevin Siegfried)

Lay me low,
Where the Lord can find me,
Where the Lord can own me,
Where the Lord can bless me.

Not One Sparrow Is Forgotten

Shaker Hymn (Canterbury Shakers Hymnal, 1908)

Not one sparrow is forgotten,
E'en the raven God will feed;
And the lily of the valley
From His bounty hath its need.
Then shall I not trust Thee, Father,
In Thy mercy have a share?
And through faith and prayer, my Mother,
Merit Thy protecting care?

Eric Whitacre, *Alleluia*

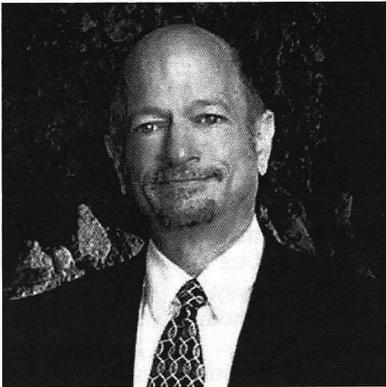
Alleluia

Eric Whitacre, *Sleep*

Charles Anthony Silvestri (b. 1965)

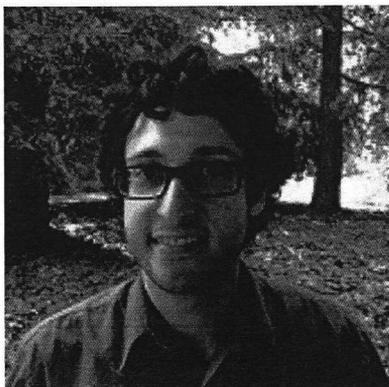
The evening hangs beneath the moon
A silver thread on darkened doon
With closing eyes and resting head
I know that sleep is coming soon
Upon my pillow, safe in bed
A thousand pictures fill my head
I cannot sleep my minds a flight
And yet my limbs seem made of lead
If there are noises in the night
A frightening shadow, flickering light
Then I surrender unto sleep
Where clouds of dreams give second sight
What dreams may come both dark and deep
Of flying wings and soaring leap
As I surrender unto sleep
As I surrender unto sleep.

ABOUT THE CONDUCTOR



Jeffrey Thomas is professor of music (Barbara K. Jackson Chair in Choral Conducting) and director of choral ensembles in the Department of Music at UC Davis. From 2001 to 2006 he was a UC Davis Chancellor's Fellow, and the Rockefeller Foundation awarded him a prestigious residency at the Bellagio Study and Conference Center at Villa Serbelloni for April 2007, to work on his manuscript "Handel's *Messiah*: A Life of Its Own." Educated at the Oberlin Conservatory of Music, Manhattan School of Music, and the Juilliard School of Music, with further studies in English literature at Cambridge University, he has taught at the Amherst Early Music Workshop, Oberlin College Conservatory Baroque Performance Institute, San Francisco Early Music Society, and Southern Utah Early Music Workshops; presented master classes at the New England Conservatory of Music, San Francisco Conservatory of Music, SUNY at Buffalo, Swarthmore College, and Washington University; and taught on the faculty of Lehigh University in Pennsylvania. He is also artistic and music director of the American Bach Soloists, with whom he has directed and conducted recordings of more than twenty-five cantatas, the Mass in B Minor, *Musical Offering*, motets, chamber music, and works by Schütz, Pergolesi, Vivaldi, Haydn, and Beethoven. He has appeared with the Baltimore, Berkeley, Boston, Detroit, Houston, National, Rochester, Minnesota, and San Francisco Symphony orchestras, the Vienna Symphony and the New Japan Philharmonic, as well as virtually every American Baroque orchestra and others in Austria, England, Germany, Italy, Japan, and Mexico.

Thomas has performed at the Santa Fe Chamber Music Festival, Spoleto USA Festival, Ravinia Festival, Saratoga Performing Arts Center, Berkeley Festival and Exhibition, Boston Early Music Festival, Bethlehem Bach Festival, Göttingen Festival, Tage Alte Musik Festival in Regensburg, E. Nakamichi Baroque Festival in Los Angeles, the Smithsonian Institution, and at the Brooklyn Academy of Music's "Next Wave Festival." As conductor, he has collaborated on several occasions with the Mark Morris Dance Group. Before devoting all of his time to conducting, he was one of the first recipients of the San Francisco Opera Company's prestigious Adler Fellowships. Cited by the *Wall Street Journal* as "a superstar among oratorio tenors," he has an extensive discography of vocal music that includes dozens of recordings of major works for Decca, EMI, Erato, Koch International Classics, Denon, Harmonia Mundi, Smithsonian, Newport Classics, and Arabesque. Thomas is an avid exponent of contemporary music and has conducted premieres of new operas, including David Conte's *Gift of the Magi* and *Firebird Motel*, and premiered song cycles of several composers, including two cycles written especially for him. He has performed lieder recitals at the Smithsonian, song recitals at various universities, and appeared with his own vocal chamber music ensemble, L'Aria Viva.



Jonathan Spatola-Knoll is a first-year graduate student working toward an MA in conducting and a PhD in musicology at UC Davis. He graduated Phi Beta Kappa from Whitman College in 2011, where he produced critical editions and organized premiere performances of two works by Swedish composer Elfrida Andrée (1841–1929). His edition of her String Quartet in D Minor has been accepted for publication by Hildegard Publishing. His current research and performance interests include Russian nationalism, opera, and German Lieder. An active collaborative pianist, Spatola-Knoll has served as a staff accompanist and vocal coach at St. Martin's University in Lacey, WA, where he acted as musical director for a production of Menotti's *The Old Maid and the Thief*. He has also appeared as a rehearsal pianist for a production of *La Traviata* and *The Dream of Gerontius* and as a violinist and violist in various symphonic and chamber ensembles. Spatola-Knoll's primary piano instructors include Mary Jane Clarke and Lee Thompson, and he currently studies conducting with Christian Baldini, Jeffrey Thomas, and D. Kern Holoman.