

CECILIA McDOWALL

Cecilia and Her World: Music of Cecilia McDowall and Britten, Tallis and Stravinsky

CLEVELAND CHAMBER CHOIR

Scott MacPherson, Artistic Director & Conductor

Corey Fowler, Assistant Conductor

Mario Buchanan, Accompanist

CWRU CONCERT CHOIR

Christopher Clark, Director of Choirs

Gabriel Frietas, Accompanist

Shelby Namsick and Melissa Palfey, Graduate Assistants

YOUNGSTOWN STATE UNIVERSITY DANA CHORALE

Hae-Jong Lee, Director of Choral Activities

Kathy Davison Miller, Accompanist

Joseph Spurio and Abraham Gibson, Graduate Assistants

7:00 PM | Saturday, February 26, 2022

6:15 PM In Conversation: Cecilia McDowall with Charles Edward McGuire, PhD, Oberlin College and Conservatory



Welcome to the **Amasa Stone Chapel**

RESTROOMS

Restrooms are located behind the chancel area (accessible) and on the lower level.

PAGERS, CELL PHONES, COMPUTERS, iPADS AND LISTENING DEVICES

As a courtesy to the performers and attending audience members, please power off all electronic and mechanical devices, including pagers, cellular telephones, computers, iPads, tablets, wristwatch alarms, etc. prior to the start of the concert.

PHOTOGRAPHY, VIDEO AND RECORDING DEVICES

As a courtesy to the performers and audience members, photography and videography is strictly prohibited during the performance.

FACILITY GUIDELINES

In order to preserve the beauty and cleanliness of the hall, food or beverage, including water, is prohibited.

IN THE EVENT OF AN EMERGENCY

Contact an usher or a member of the house staff if you require medical assistance. Emergency exits are clearly marked throughout the building. Ushers and house staff will provide instruction in the event of an emergency.

COVID-19 GUIDELINES

The number of COVID-19 cases nationally and in our region requires Case Western Reserve to enhance efforts to reduce transmission risks on campus. Masks must be worn indoors—preferably KN95s or at least surgical ones; cloth masks are strongly discouraged. In addition, only those who are fully vaccinated (i.e., have received the booster if eligible) should attend any campus event. Leaders continue to monitor pandemic developments and will adjust health protocols as circumstances warrant.

About the Department of Music

The Department of Music serves undergraduate and graduate students at Case Western Reserve University and all students at the Cleveland Institute of Music through our Joint Music Program. Our program stimulates the highest standards in academic and artistic excellence by offering a broad range of degree programs, courses, and ensemble experiences with faculty specializing in historical performance practice, music education, and musicology. Our campus (located in the heart of University Circle) provides a thriving and holistic learning experience where students feel comfortable in a diverse and supportive environment.

The Bachelor of Arts (BA) in Music is for students who want to major in music while receiving a comprehensive, liberal arts education. Many undergraduate students combine musical study with another area of study through a double major or dual degree. The BA in Music offers excellent preparation for graduate work in music or professional studies in other fields.

The Bachelor of Science (BS) in Music Education is a professional degree for students interested in teaching music within K-12 schools. This program guides students through sequential instruction, critical thinking, and practical teaching experiences, ultimately leading to teaching licensure.

Our graduate programs provide rigorous academic study and professional training in the fields of musicology, historical performance practice, and music education, and help prepare the next generation of leaders in these fields.

For students who want to participate in musical activities on campus, our many ensembles are open to all CWRU students regardless of major and music lessons are offered through the JMP with CIM faculty (fees apply).

Combined Choirs, Scott MacPherson, conductor
Cantus in Harmonia Mack Wilberg (b. 1955)

Mario Buchanan and Corey Fowler, *piano*

Youngstown State University Dana Chorale, Hae-Jong Lee, conductor
I Know That My Redeemer Liveth (2009) Cecilia McDowall (b. 1951)
Now May We Singen (2007) Cecilia McDowall

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*

CWRU Concert Choir, Christopher Clark, conductor
Adoro te devote (2015) Cecilia McDowall
and the universe said (from *Requiem (for the queer soul)*) (2021)* Juniper Duncan (b. 2002)

Cleveland Chamber Choir, Scott MacPherson, Artistic Director
On the Air (Dear Vaccine) (2022)* 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

**world premiere*

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 a 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 at 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 audiences 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* at 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 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

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*. 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. She has received honorary degrees from Portsmouth University and West London University and is an honorary fellow of the Royal School of Church Music. McDowall was also granted the Ivor Novello Award in 2020 for her "consistently excellent body of work." 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 Juniper Duncan, 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 adaptation 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 are 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 two works sung by the Youngstown State University Dana Chorale. Their first piece will be McDowall's *I Know that My Redeemer Liveth*, a setting of the same words by Charles Jennens that Handel used within his oratorio, *Messiah*. McDowall's version was premiered in 2009, the 250th anniversary of Handel's death; it was sung by the Epsom Choral Society, counterpointing a performance with Brahms' *Ein deutsches Requiem*. As McDowall notes, "[Brahms'] *Requiem* was probably not conceived as a liturgical work, and [he] avoided any reference to Christ or life after death. However, the first performance of six movements was given in Bremen Cathedral on Good Friday and – in order to compensate for the absence of texts associated with Christ – the music director ... interpolated Handel's aria into the *Requiem*." McDowall's version of the text is set as a spacious motet, with incredibly lustrous harmonies.

The Dana Chorale will continue with McDowall's carol, *Now We Singen*, originally commissioned by Michael Lock for the Concord Singers. For this work, McDowall notes that she "chose the 15th Century text of the carol, *Now may we singen*, which contains the short Latin phrase, *Quod puer natus est nobis* (Unto us is born a son). I have set the text in linear style, with a spare quasi-medieval texture, in the hope of matching the sense of the words. The sopranos and altos enter with a lively melody which is then passed round the choir, while the other voices add their stirring harmonies and bell-like drones to the texture. This creates joyful dance with a medieval flavour thanks to punchy rhythms, vocal drones and parallel fourths and fifths."

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 make 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 . . ."

McDowall's *Adoro te devote*, as sung by the Case Concert Choir, sets, as McDowall states, "part of a Eucharistic hymn text by Thomas Aquinas, this piece is suitable for liturgical or concert use. Flowing and expressive, it features homophonic sections, melismatic lines, and optional soaring soprano solos. Adoro te devote is dedicated to the memory of the victims of the Nepalese Earthquake in 2015."

Juniper Duncan is a second-year Cognitive Science and Psychology student at Case Western Reserve University. Their piece, "and the universe said" is the fourth movement of a larger work entitled *Requiem (for the queer soul)*. As Duncan notes, "The Requiem, overall, tells the story of the queer soul liberated from religion, homophobia, and other restrictive societal pressures. Taken from 'End Poem' by Julian Gough, the text of "and the universe said" unifies the story of the other movements by telling a simple story of queer love: both for others and, more importantly, for oneself. The entire Requiem draws from religious motifs and traditional requiem elements as well as standard modern choral tropes." Gough's "End Poem" is a long, philosophical lyric originally meant to be heard at the end of an endless game of Minecraft.

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. 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.

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 shows 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

Text and 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.

I Know That My Redeemer Liveth (*text from Job 19: 25-26 and Corinthians 15: 20*)

I know that my redeemer liveth, and that he shall stand
at the latter day upon the earth:
and though worms destroy this body, yet in my flesh
shall I see God.
For now is Christ risen from the dead, and become the
first fruits of them that sleep.
I know that my redeemer liveth, I know.

Now May We Singen (*15th-century English carol*)

1. This Babe to us that now is born,
Wonderful works He hath (y)wrought
He would not loss what was forlorn,
But boldly again it bought;
And thus it is
For sooth ywis,
He asketh nought but that is His.

2. This bargain lovèd He right well,
The price was high and bought full dear.
Who would suffer and for us feel
As did that Prince withouten peer?
And thus it is
For sooth ywis,
He asketh nought but that is His.

3. His ransom for us hath ypaid;
Good reason have we to be His.
Be mercy asked and He be prayed,
Who may deserve the heavenly bliss.
And thus it is
For sooth ywis,
He asketh nought but that is His.

4. To some purpose God made man;
I trust well to salvation.
What was His blood that from Him ran
But fence against damnation?
And thus it is
For sooth ywis,
He asketh nought but that is His.

5. Almighty God in Trinity,
Thy mercy we pray with whole heart,
Thy mercy may all woe make fell
And dangerous dreed from us to start.
And thus it is
For sooth ywis,
He asketh nought but that is His.

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.

Adoro te devote (text adapted by Thomas Aquinas,
1225-1274)

I devoutly adore you, O hidden Deity,
Truly hidden beneath these appearances.
My whole heart submits to you,
And in contemplating you, It surrenders itself
completely.

Sight, touch, taste are all deceived in their judgment
of you,
But hearing suffices firmly to believe.
I believe all that the Son of God has spoken;
There is nothing truer than this word of truth.

Jesus, whom now I see hidden,
I ask you to fulfill what I so desire:
That the sight of your face being unveiled
I may have the happiness of seeing your glory. Amen.

and the universe said (text from *End Poem* by Julian Gough,
b. 1966)

and the universe said, "You are the day light."
and the universe said, "You are the day and night."
and the universe said, "You're stronger than you know."
and the universe said, "You are light, and the darkness that
you fight is within you."
and the universe said, "The light you seek is within you."
and the universe said, "You're not alone, and everything you
need is within you."
and the universe said, "You are day, you are night, and
everything is you."
and the universe said, "I love you, love you, love you."

On the Air (Dear Vaccine) (text freely adapted by Seàn Street,
b. 1946, from the *Dear Vaccine* poetry project)

*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 displeasing 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.

About Cecilia McDowall



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. Also in 2021 McDowall was commissioned by King's College, Cambridge, to write the new carol for the world famous *A Festival of Nine Lessons and Carols* for Christmas Eve. She set the words, *There is no rose* in memory of the outstanding musician, Lucian Nethsingha.

About the Artistic Director



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.

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



Youngstown State University Dana Chorale



Hae-Jong Lee is Associate Professor of Music and Director of Choral Activities at the Dana School of Music, Youngstown State University, Youngstown, OH. In addition to directing choirs at DSM, Lee teaches conducting classes and advises graduate choral conducting students. Lee also serves as Artistic Director of the Stambaugh Chorus and Warren Civic Chorus. Lee remains active as a guest conductor, clinician, and competition judge for various choral events in North America and South Korea. His most recent activities include interest session appearances in the OMEA conferences, IFCM's 10th World Symposium on Choral Music, and the Podium of Choral Canada. Lee has been a juror and guest conductor for the Busan Choral Festival and Competition, South Korea. His advanced choir, the Dana Chorale, has toured Korea successfully for twelve days collaborating with diverse choral organizations. His future engagement includes a guest conducting appearance in Carnegie Hall to conduct a festival chorus and the New England Symphonic Ensemble in May 2022.

Dana Chorale is the premier choral ensemble of Youngstown State University. While comprised primarily of musicians from the Dana School of Music, the Dana Chorale welcomes artists of every academic discipline with love and capacity for high-level choral singing. Led by Hae-Jong Lee, the ensemble performs regularly on campus and throughout the region. The Chorale delights in a reputation of performing diverse choral canon of all eras and genres consistently at a high standard. The repertoire ranges from intimate a cappella settings to grandiose scores with an orchestra. In 2017 the Dana Chorale toured in South Korea, collaborating with multiple academic, artistic, and religious institutions, and serving as cultural ambassadors internationally.

Soprano
 Alexa Mosca
 Belita Rubante
 Brianne Samson
 Madeleine Schreffler
 Justine Snowden
 Chloe Downey
 Marlina Karimi
 Jaelynn Mack
 Audrey Kali
 Elexis Moore

Alto
 Maria Anastasiades
 Meghan Kowalski
 Zoe Nocera
 Chaste Chapman
 LaNae' Ferguson
 Jenna Martin
 Caroline Mclaughlin

Tenor
 Jeremy Balmenti
 Malik Montgomery
 Nicholas Mattiussi
 Edward Benson
 Ryan Flemming
 Joseph Spurio

Bass
 Austin Angus
 Joseph Atkinson
 Michael Barren
 Levi DeMarco
 Aidan Derosa
 Abraham Gibson
 Palmer Stillio
 Christian Thompson



Case Western Reserve University Concert Choir



Dr. Christopher L. Clark, PhD, is the Director of Choirs at Case Western Reserve University in Cleveland Heights, Ohio. He received his PhD from The University of Hartford's Hartt School of Music, and a double Masters in Music Education and Choral Conducting from Bowling Green State University. Dr. Clark has taught for 15 years in public school systems in Ohio and Massachusetts, most recently as Director of Vocal Music at the Southern Berkshire Regional School District in Sheffield, Massachusetts, teaching grades 3-12. Dr. Clark's research interests include the intersection of choral music educators and their religiosity, group choral improvisation, and social justice. A 2013 Yale "Distinguished Music Educator", Dr. Clark performs with Boston-based social justice choir, Voices 21C, and is a frequent guest clinician, soloist, and presenter.

The CWRU Concert Choir is an auditioned mixed-voice ensemble with a focus on performing both a cappella and accompanied choral music from a variety of time periods and genres. In addition to shorter pieces, the ensemble has also performed larger works of choral-orchestral repertoire through collaborations with our University Circle neighbor institutions (Mozart *Requiem*, 2011; Vaughan Williams *Toward the Unknown Region*, 2012; Haydn *Schöpfungsmesse*, 2013; Bernstein *Chichester Psalms*, 2014; Beethoven *Meeresstille und glückliche Fahrt*, Haydn *Te Deum* and Mendelssohn *Magnificat*, 2015; Duruflé *Requiem* and *Quatre Motets*, 2016; Handel *Coronation Anthems*, 2017; Rheinberger *Mass* and Rutter *Mass of the Children*, 2018). In the fall of 2018, Concert Choir collaborated with the Church of the Covenant Chancel Choir to celebrate the 100th anniversary of Armistice Day, presenting the world premiere of *Solas* by David Childs, with the composer conducting.

Soprano

Catherine Buhrow
Sasha Desberg
Elisabeth Fear
Lauren Rose Gonzalez
Hannah Hetzel-Ebben
Elizabeth Javorsky
Joelle Jeon
Joyce Kim
Miranda Estrella Kotey
Olivia Laniak
Shelby Namsick
Melissa Palfey
Milana Sacco
Liv Shore
Vani Subramony
Mahi Tomar
Vivian Tran
Liz Wakelin
Victoria Warady

Alto

Rachel Ader
Kehley Coleman
Jane Cutcher
Aracelli Doescher
Annabel Faircloth
Adylade Krimmel
Toyin Olabode
Julia Peldunas
Andrea Regli
Callahan Rios
Mariana Abigail Tamayo
Jasmyn Zeigerson

Tenor

Ryan Anthony
David Gentile
Douglas Gurdak
Adaeze Izuegbunam
Miles Kostolansky
Hayden Marciszewski
Christine Pan
Sajan Patel
Luke Saad
Elena Thomas

Bass

Luke Beaver
Lifan Deng
Juniper Duncan
Issac Echevoyen
Gabriel Frietas
Luke Giles
Zach Houser
Bradley Kolar
Steven Leung
Colin Myers
Gavin OKeefe
Max Svensson
Anthony Zogaib

CWRU | CHOIRS

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



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 in some of Northeast Ohio’s most stunning venues.

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 for to sign up for our newsletter and 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.

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