



UNIVERSITY OF MIAMI CHORALE

As one of eight undergraduate schools and colleges at a private, research university, the Frost School of Music offers a unique blend of innovation and tradition. With degrees in performance, music business and entertainment industries, studio music and jazz, music engineering, music education, music therapy, and many more, the Frost School of Music offers diverse opportunities for a strong musical education within a vibrant University and cultural setting.

The Choral Studies Program is an integral part of this diversity. Its seven ensembles perform literature from the Renaissance to the 20th century, with a commitment to musical excellence in choral music and to the importance of the Arts in the enrichment of life. In Women's Chorale, singers refine their skills while studying a wide array of music. Women's Chamber Group offers a more intense, intimate choral experience. Maelstrom, the men's chorus, features an environment of camaraderie while exploring a varied repertoire. Within Collegium, singers have the opportunity to explore major works, such as the Bach *B minor Mass* and the Brahms *Requiem*. The Civic Chorale is

unique in that students, faculty, and community members join forces to perform all types of music. Chamber singers also explore a varied repertoire with an extensive performance schedule and numerous conductors.

The largest mixed ensemble, University Chorale has sung at both Regional and National American Choral Directors Association Conventions, performing at Avery Fischer Hall and Riverside Church in New York at the 2003 ACDA National Convention. The Chorale has toured extensively both within the United States and abroad. Past performances have included concerts with José Carreras and Luciano Pavarotti, and the New World Symphony conducted by Maestro Michael Tilson-Thomas. The national reputation of the Chorale has been enhanced by its acclaimed recordings and world premieres.



THE UNIVERSITY OF MIAMI CHORALE PACIFIC NORTHWEST TOUR

ONE: TO BEGIN

Rotala

Juris Karlsons
(b. 1948)

Vidu! To the middle!
One came, the other went, One lets go, another waves, vidu!
The outstretched hand is not yet grabbed, You already swing along in a circle, vidu!
Freely, freely the days spin, Hither, thither, part and join your hands,
Further joining, further swaying, vidu! Freely, freely swirl around!

Musica Dei Donum

John Rutter

Peter Elliott, *flute*

(b. 1945)

Music, the gift of the supreme God,
Draws men, draws gods;
Music makes savage souls gentle
And uplifts sad minds.
Music moves the very trees
And wild beasts.

TWO: OF THE SACRED

O Sacrum Convivium

Oliver Messiaen
(1915–1982)

O sacred banquet,
In which Christ is received,
The memory of his passion is recalled,
The soul is filled with grace,
And a pledge of future glory is given to us. Alleluia.

Ubi Caritas

René Clausen
(b. 1953)

Where charity and love are, God is there.

The Christ's love has gathered us into one.
Let us rejoice and be pleased in Him.
Let us fear and let us love the living God,
And let us love Him with a sincere heart.

As we are gathered into one body,
Beware, lest we be divided in mind.
Let evil impulses stop, let controversy cease,
And may Christ our God be in our midst.

And may we also with the saints,
Gloriously see Thy face, O Christ.
The joy that is immense and good,
Unto the ages through infinite ages. Amen.

THREE: THE PATRON SAINT OF MUSIC

Hymn to St. Cecilia

Benjamin Britten
(1913–1976)

Lara Cottrill, Vincent Davies, Timothy Ekhlassi, Tara Ezell,
Suzanne Hatcher, Emily Lau, Matthew Tresler, *soloists*

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, comedown 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, comedown 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 ever 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 hand the head,
Impetuous child with the tremendous brain,
O weep, child, weep, O weep away the strain,
Lost innocence who wished your lover dead,
Weep for he 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, comedown and startle
Composing mortals with immortal fire.

FOUR: CONVERSATIONS WITH GOD

Batter My Heart, Three Personed God

Richard Nance
(b. 1955)

Batter my heart, three-personed God, for you
As yet but knock, breathe, shine, and seek to mend;
That I may rise and stand, o'erthrow me, and bend
Your force to break, blow, burn, and make me new.
I, like an usurped town to another due,
Labor to admit to you, but oh, to no end;
Reason, your viceroy in me, me should defend,
But is captured, and proves weak or untrue.
Yet dearly I love you, and would be loved fain
But am betrothed unto your enemy;
Divorce me, untie or break that knot again;
Take me to you, imprison me, for I,
Except you enthrall me, never shall be free,
Nor ever chaste, except you ravish me.

In Remembrance

Jeffrey Ames
(b. 1969)

Peter Elliott, *clarinet*

Light eternal let shine on them, Lord.
Turn to me and be gracious for my heart is in distress.
Oh God, why hast Thou forsaken me?
My tears linger at night, but joy comes in the morning light.
Lord, in Your infinite mercy, grant them rest. Rest forever more.

FIVE: THREE SETTINGS ABOUT THE CRUCIFIXION

Crucifixus

Antonio Lotti
(c. 1667–1740)

Christ was crucified, Crucified for us and our salvation.
He suffered under Pilate: Ah, how long, how bitter the pains he bore;
He gave up his spirit, and was laid to rest.

O Crux

Knut Nystedt
(b. 1915)

O Cross, more radiant than the stars,
Celebrated throughout the earth,
Beloved of the people, Holier than all things,
Which alone was found worthy
To bear the light of the world:
Blessed Tree, Blessed Nails,
Blest the weight you bore:
Save the flock which today Is gathered to praise you.

Crucifixion

Adolphus Hailstork
(b. 1941)

My Lord, they crucified my Lord,
And He never said a mumblin' word.
Not a word, not a word, My Lord,
Oh my Lord and He never said a word.
They nailed Him to a tree,
And He never said a mumblin' word.
My Lord, they pierced Him in the side
And He never said a mumblin' word.
He bowed his head and died,
Oh my Lord and He never said a mumblin' word.

Annua Gaudia
(b. 1962)
James Bass, *soloist*

Fitting sounds of joy, O James, must be raised to you yearly,
Sweet sound of music fit for your feast must sound out.
And your heavenly deeds must ever be revealed.
And these splendors must be remembered throughout the ages.
These good and hold doctrines so fine must be followed.
These sacred precepts, blossoming, gleaming, should be adored.

J. David Moore

She's Like the Swallow

James Bass and Brian Partridge, *soloists*

She's like the swallow that flies so high, She's like the river that never runs dry,
She's like the sunshine on the lee shore, I love my love, and love is no more.
'Twas out in the garden this fair maid did go, A picking the beautiful primrose;
The more she plucked the more she pulled Until she got her aperon full.
It's out of those roses she made a bed, A stony pillow for her head,
She laid her down, no word she spoke, Until this fair maid's heart was broke.
She's like the swallow that flies so high, She's like the river that never runs dry,
She's like the sunshine on the lee shore, I love my love, and love is no more, And love is no more.

Antony Baldwin
(b. 1957)

Six: To Sing of Love

Rise Up My Love (from the *Wedding Cantata*)

Vince Davies and Chelsea Davis, *soloists*

Rise up, my love, my fair one, and come away.
For, Lo! The winter is past And the rain is over and gone.
The flowers appear on the earth; The time of the singing of birds is come,
And the voice of the turtle is heard in the land.
Whither is my beloved gone, Whither is my beloved turned side?
That we may seek him with thee.
My beloved is gone down into his garden, To the beds of spices, to feed in the gardens,
And to gather lilies. My beloved is mine.

Daniel Pinkham
(b. 1923)

Black is the Color of My True Love's Hair

Peter Elliott, *clarinet*

Black is the color of my true love's hair; Her lips are something wondrous fair,
The purest eyes and the daintiest hands. I love the grass on where she stands.
I love my love and well she knows. I love the grass on where she goes.
If she on earth no more I see, my life would quickly fade away.
Black, her lips are something wondrous fair, The purest eyes and the daintiest hands,
I love the grass on where she stands. Black is the color of my true love's hair.

René Clausen

Dodi Li

Adela Peeva, *conductor*

My beloved is mine and I am his, The shepherd among the lilies.
Who is this, rising up from the desert Who is she, rising up?
Perfumed with myrrh and frankincense Myrrh and frankincense.
You have captured my heart, my sister, my bride.
You have captured my heart, my bride.
Awaken, north wind, and come, south wind.

David Morse
(b. 1946)

Oh Dear! What Can the Matter Be?

Cheng-pu Chang, *conductor*

Oh Dear! What can the matter be? Johnny's so long at the fair.
A fairing, A promised to buy me a beautiful fairing,
A gay bit of lace that the girls are all wearing,
He promised he'd bring me a bunch of blue ribbons,
To tie up my bonny brown hair.
He promised he'd buy me a bunch of red roses,
A garland of lilies, a basket of poses,
He promised he'd bring me a little straw hat
To set of the blue ribbons that tie up my bonny brown hair.

Gail Kubik
(1914–1984)

Awake O North Wind (from the *Wedding Cantata*)

Awake, O North wind; and come, thou south;
Blow upon my garden, that the spices may flow out.
Let my beloved con into his garden,
And eat his pleasant fruits.
Awake, O North wind, blow!

Daniel Pinkham

Shenandoah

Sam Spears, *conductor*

O Shenandoah, I long to see you And hear your rolling river
O Shenandoah, I long to see you 'Way, we're bound away Across the wide Missouri
I long to see your smiling valley And hear your rolling river
I long to see your smiling valley 'Way, we're bound away Across the wide Missouri
'Tis seven long years since last I see thee And hear your rolling river
'Tis seven long years since last I see thee 'Way, we're bound away Across the wide Missouri
When first I took a rambling notion To leave your rolling river
To sail across the briny ocean 'Way, we're bound away Across the wide Missouri

James Erb
(b.1926)

SEVEN: AMERICAN FOLKSONGS

Tell My Ma

Tell my ma when I go home, The boys won't leave the girls alone.
They pull my hair and they steal my comb, But that's all right 'til I go home.
She is handsome, she is pretty, She is the belle of Belfast city.
She courtin' one, two, three...
Albert Mooney says he loves her, Please won't you tell me, who is she?
When she gets a lad of her own, She won't tell her ma when she gets home.
Let the boys say what they will, It's Albert Mooney she loves still!

John Washburn
(b. 1942)

Polly Wolly Doodle

Oh, I went down South for to see my Sal, Sing Polly wolly doodle all the day
My Sally am a spunky gal Sing Polly wolly doodle all the day
Fare thee well, Fare thee well my fairy fay
For I'm going to Louisiana for to see my Susyanna Sing Polly wolly doodle all the day

Gail Kubik

Nine Hundred Miles

I am walkin' on this track, I've got tears in my eyes,
I'm trying to read a letter from my home.
And if that train runs me right, I'll be him Saturday night,
'Cause I'm nine hundred miles from my home.
And I hate to hear that lonesome whistle blow, That long lonesome train whistlin' down.
Well this train I ride on Is a hundred coaches long.
You can hear her whistle blow a million miles.

Philip E. Silvey
(b. 1965)

Oh, my Sal, she am a maiden fair With curly eyes and laughing hair
Oh a grasshopper sittin' on a railroad track A' pickin' his teef wid a carpet tack
Oh I went to bed, but it wasn't no use, My feet stuck out for a chicken roost

El Guayaboso

Guido López-Gavilán
(b. 1945)

Ryan Holder, *conductor*

I saw dance a danzón on the edge of a knife
A mosquito wearing trousers and a fly dresses in a shirt.
I was a crab plowing, a pig blowing a whistle,
And an old growling woman sitting in a armchair.
And a skinny little calf die laughing Upon seeing a one-eyed goat mending a sandal.

EIGHT: THREE JAZZ MINIATURES

Rock Jerusalem

Damion Dandridge

Oh Dear! What Can the Matter Be?

Gail Kubik
(1914–1984)

Cheng-pu Chang, *conductor*

Oh Dear! What can the matter be? Johnny's so long at the fair.
A fairing, A promised to buy me a beautiful fairing,
A gay bit of lace that the girls are all wearing,
He promised he'd bring me a bunch of blue ribbons,
To tie up my bonny brown hair.
He promised he'd buy me a bunch of red roses,
A garland of lilies, a basket of poses,
He promised he'd bring me a little straw hat
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O Shenandoah, I long to see you 'Way, we're bound away Across the wide Missouri
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'Tis seven long years since last I see thee And hear your rolling river
'Tis seven long years since last I see thee 'Way, we're bound away Across the wide Missouri
When first I took a rambling notion To leave your rolling river
To sail across the briny ocean 'Way, we're bound away Across the wide Missouri

Polly Wolly Doodle

Gail Kubik

Oh, I went down South for to see my Sal, Sing Polly wolly doodle all the day
My Sally am a spunky gal Sing Polly wolly doodle all the day
Fare thee well, Fare thee well my fairy fay
For I'm going to Lousiana for to see my Susyanna Sing Polly wolly doodle all the day

Oh, my Sal, she am a maiden fair With curly eyes and laughing hair
Oh a grasshopper sittin' on a railroad track A' pickin' his teef wid a carpet tack
Oh I went to bed, but it wasn't no use, My feet stuck out for a chicken roost

WELCOME TO MIAMI



At the core of UM's values is the premise that learning is everywhere and doesn't end when class has adjourned. It's a belief put in motion by the vibrant campus environment, from recreational events to social activities. Learn more at www.miami.edu/campuslife



Our residential colleges offer a progressive living environment that supports and enhances your overall learning experience. The idea that living should be integrated into – not separated from – learning is built on successful traditions established at Cambridge and Oxford universities.

Each residential college has a Resident Master, a faculty member who lives in an apartment. The RMs are faculty scholars selected by UM's president, and they represent a range of academic disciplines, nationalities and ethnic backgrounds. Together with professional Residence Coordinators and stu-

dent Residence Assistants, the RMs are your mentors and friends, offering home-away-from-home support whenever needed.

Students living on campus can enjoy programs, seminars, lectures, field trips and sports throughout the year; in short, you can be as involved as you want to be. You also have access to staffed computer rooms featuring PC and Macintosh platforms, ample study areas and comfortable lounges to hang out with friends.

Transportation is safe and easy with the HurryCane, a free university shuttle service that runs about every five minutes to stops all over campus. You can catch the Hurry-Cane to the Rosenstiel campus on Key Biscayne, a neighborhood grocery store, local malls and entertainment districts. The university also has its own stop on Miami's Metrorail system. Security escort service is available on campus in the evenings.

A city within a city

The university is across the street from shops, restaurants, movie theaters, sundries stores and just about anything else you might need, but you also have access to many amenities right on campus.

Weekends were made for Miami

Weekends in Miami, where daytime temperatures average 75-80 degrees year round, offer a never-ending calendar of events, both on and off campus. On-campus theater, films and live music are all part of the action. Concerts by hot local and national bands are a weekly attraction on the pool patio, where previous performers include Bob Dylan, Third Eye Blind, Soul Asylum and UM alums Pat Metheny and Bruce Hornsby. Off campus, the city, beaches and hot spots beckon. Experiencing Miami is limited only by the number of hours in a weekend.





CAMPUS LIFE

More than 200 clubs, organizations, fraternities and sororities illustrate the interests and talents of UM's diverse and unique student community. If students can't find a group on the list that meets their interests, they're invited to start their own.

Here's a sample of what you'll find:

- Service groups such as Amnesty International and Habitat For Humanity
- Religion-, race- or nationality-based affinity groups
- Professional and pre-professional organizations such as the Ad Group and American Society for Civil Engineers
- Hobby groups, i.e., Sailing Hurricanes and the UM Film/Theatre Club
- Task-based activities such as the Ibis year-book and UMTV
- Fraternities and sororities

Student groups also coordinate campus-wide events including intellectual symposiums and the annual Canes Film Festival, which features 50 short films and documentaries written and directed by UM film students and shot on locations from Honduras to Moscow. Other events focus on recreation, like Sportsfest, or celebrate music, traditions and flavors from around the world, such as International Week.

Hurricane Athletics

The University of Miami has a long tradition of success in intercollegiate athletics. Men's and women's teams have recently won national championships in football, baseball and golf, while hundreds of individuals have achieved All-American status and advanced to the pros. Check out stats, records, schedules and all you need to know at www.hurricanesports.com.

Men

- Football – Five NCAA championships (1983, 1987, 1989, 2001). Broke 2004 record for first-round NFL draft selections (6).
- Baseball – Four national championships with College World Series titles in 1982, 1985, 1999, 2001, and made its 21st tournament appearance in 2004.
- Basketball – BIG EAST Conference champions in 1999 and 2000. With its selection to the 2002 NCAA championships, Miami recorded its fifth

NCAA Tournament appearance all-time and its fourth appearance in the last six seasons.

- Tennis – Won seven BIG EAST titles, sharing the title in 2003. UM's Todd Wisdom advanced to the semi-finals at the 2003 NCAA tournament.
 - Cross Country - UM's Matt Mulvaney earned All-South Region honors in 2002.
 - Indoor track and field - NCAA individual champion (1996).
 - Outdoor track and field - NCAA individual champion (1998).
- Women*
- Basketball – Earned a spot in the NCAA tournament in 2003, and named BIG EAST champions in its first two seasons in the league.
 - Golf – UM's Tina Miller won the BIG EAST championship title in 2003. 1984 NCAA champions.
 - Tennis – Reached the 2004 NCAA tournament finals. Seventh BIG EAST title in 2002.
 - Soccer – Qualified for BIG EAST Conference championship in each of the last four seasons.
 - Crew – 2004 Florida Intercollegiate Rowing Association Champions.
 - Cross country - Melanie Schultz finished first at the Palm Beach Atlantic Salifish Invitational and the FIU Invitational.
 - Swimming and diving - Two-time national champions and 31 individual national championships.
 - Volleyball - 2002 NCAA regional semifinalist.
 - Outdoor track and field - Six consecutive BIG EAST championships 1998-2004. Tied for tenth at the 2004 NCAA Outdoor Track and Field Championships, the best finish and highest point total ever recorded for the team at the NCAA Championships.
 - Indoor track and field - BIG EAST champions two years in a row (2003-2004).

Intramurals and Club Sports

Our tropical longitude and latitude make club sports and intramurals a way of life. Plus, you'll meet people with similar interests and abilities. For a list of intramural teams and events or a complete listing of all 30 club sports available, visit www.miami.edu/clubsports.



Learning Leadership

The UM Leadership Institute offers variety of free programs, workshops and speakers designed to develop your leadership competency and help you achieve personal and career goals. For more, go to www.miami.edu/leadership-institute.

Religious Life

Religious centers on campus offer opportunities to attend the services of your choice. Each denomination is served by trained clergy or lay workers who are sensitive to the needs of college students and are available for counseling and advising. Visit www.miami.edu and click into Student Life, then Campus Activities, then Religious Centers.

The Arts

Theatre—On campus, students and the local community take in theatre at The Jerry Herman Ring Theatre, "The Ring" as it is known.

Art—The Lowe Art Museum houses major collections of from every historical period and five continents.

Film—The nationally recognized and newly refurbished Bill Cosford Cinema ranks as one of the finest among university cinemas.

Students

- 9,500 degree-seeking undergraduates
- 42% male, 58% female
- 5,000 graduate students
- Racial/ethnic distribution: Asian (7%), Black (11%), Hispanic (28%), White (55%)

Class size:

- 50% of all courses have 15 or fewer students
- 75% of all courses have 26 or fewer students

Typical freshman class profile:

- Number of incoming freshmen: 2,000
- Approximately 78% live on campus
- Almost two-thirds are in the top 10% of their class.
- One in three new freshmen graduate in the top 5% of their class.
- Average weighted GPA: 4.0



Admitted student mid-range SAT I scores:

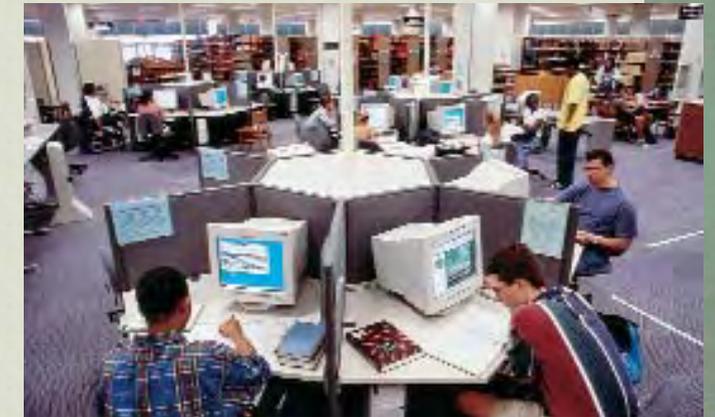
- 25th percentile: 1200
- 75th percentile: 1360

Admitted student mid-range ACT scores:

- 25th percentile: 27
- 75th percentile: 31

Faculty

- Student-faculty ratio: 13 to 1
- More than 2,000 full-time faculty members
- 97% hold terminal degrees in their field



Libraries

Otto G. Richter Library, School of Architecture, School of Business, School of Law, School of Medicine, Frost School of Music and the Rosenstiel School of Marine and Atmospheric Science.

Combined holdings:

- 2.4 million volumes
- 85,000 electronic books
- 13,000 electronic journals
- 16,000 serial subscriptions
- 3.8 million microforms
- Federal Government documents depository

Computing Facilities

- More than 60 computer labs in residential colleges, libraries and schools
- Ethernet connections in each dorm room
- Gateways to national and international networks
- A wireless network deployed throughout campus

Easy System

EASY is UM's interactive online information hub – the one-stop source for personalized, university-related information including course registration, grades, financial aid and billing, parking, dining and more. Take a guest tour at www.miami.edu/easy.



Each year, students from across the United States and more than three dozen countries choose to pursue undergraduate and graduate study at the University of Miami Frost School of Music because of the fine music education they know they will receive. And each year, prospective employers hire the School's graduates because of their superb professional training.

It is no wonder then that students and professionals alike regard the University of Miami Frost School of Music in such high esteem. The School enjoys a reputation as one of the most comprehensive and innovative music schools in the nation. More than three dozen degree, certificate, diploma, and international exchange programs offer something to satisfy virtually every musical interest.

Blending Innovation with Tradition

Since its founding in 1926 and accreditation in 1939 by the National Association of Schools of Music, the University of Miami Frost School of Music has become one of the most comprehensive schools in all of higher education. Even before the School pioneered such innovative programs as music industry, music engineering technology, and studio music and jazz, it offered strong traditional programs in composition/theory, performance, and music education. A flexible, well-rounded curriculum, designed to give graduates a professional edge, remains a hallmark of the School.

Faculty of Leading Artists & Scholars

More than 58 full-time faculty and 56 adjunct faculty are active in and out of the classroom as dedicated music

professionals. It is not just what they know, but how they further their own professional careers that make them effective role models. By studying with professors who are highly regarded in their respective fields, students at every level—undergraduate and graduate—can be assured that their professors will hold them to the highest professional standards.

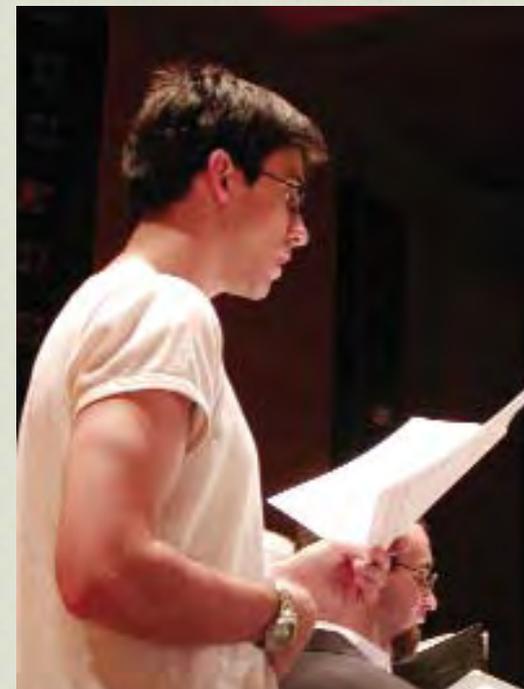
Today's Technology for Tomorrow's Professionals

The Frost School of Music maintains two fully professional, state-of-the-art recording studios. Maurice Gusman Concert Hall houses a newly-renovated studio that is dedicated to media research and the production of new multimedia titles. This laboratory integrates computer-based audio/video production systems such as video rendering software, video editing software, audio recording and editing software and digital synthesis instruments used to create sophisticated DVD titles, computer games, and other new media content. Equipment includes Protools 24 MIXplus, a pair of Yamaha O2R automated digital mixing consoles, video projector, MIDI synthesizers, and surround sound mixing and playback capability.

The newly-renovated control room and studio in the L. Austin Weeks Center for Recording and Performance was designed and constructed specifically to accommodate the most complex music recording projects. This facility is a media technologist's dream, with a Euphonix System 5 automated digital mixing console, Pro Tools hard disk recorders, distributed video displays, networked computers, media workstations, and computer-driven analysis and test equipment. Using the superb sound isolation and acoustics in this digital multitrack studio, students can perform and produce world-class recordings.



In addition, the Frost School of Music has two computer/MIDI keyboard labs. All piano classes, and appropriate music technology courses, meet in these labs. Each lab is equipped with digital pianos and a lesson controller that enables professors to simultaneously monitor and instruct students; it also allows professors to pair and group students in different configurations for ensemble work. Many faculty studios also contain electronic keyboards such as Disklavier (player) pianos.



The Keyboard/MIDI lab houses hardware and software for personal productivity, MIDI sequencing (recording), musical notation, and educational software for learning to play piano, ear-training, music theory, and music appreciation. The room contains 13 Pentium personal computers with CD-ROM drives, sound cards, and MIDI interfaces, each of which is connected via audio and MIDI to a general MIDI digital piano. Each computer is networked to the Frost School of Music local area network (LAN) that allows authorized users to access all of the software, to share files with any other

computer on the LAN, or by accessing the University LAN, to share files with any other networked machine on campus, or anywhere in the world via the Internet and the World Wide Web. Communication between the workstations, teacher, and students is accomplished through headsets connected to a group lesson controller.

A Dynamic, Personal Approach

Students choosing the University of Miami Frost School of Music are focused, serious about their studies, and eager for the academic and performance opportunities that await them. That is why the dynamic, personal approach to learning offered at UM is so valuable. Professors get to know their students well—not just by name, but by interest and ability. They typically demonstrate a level of caring and commitment to their students—undergraduates and graduates alike that goes above and beyond the classroom.

An International Network of Distinguished Alumni

Many of the more than 3,500 students who have graduated from the University of Miami Frost School of Music have distinguished themselves in their fields. Alumni provide a veritable "Who's Who" of both performance and related musical careers. UM graduates can be found performing with major orchestras, operas, and jazz ensembles. Their compositions range from serious orchestral and operatic music to film and video scores. Some graduates are among the top solo performing artists in the country. Others excel as arrangers, recording engineers, editors, therapists, teachers, publishers, distributors, and retailers.



VOCAL PERFORMANCE

Voice students seeking careers in the concert hall, in opera, or as voice teachers or coaches will be especially interested in this program.

Students concentrate on developing performance skills through study with voice professors who have proven themselves as master teachers and performers. Private voice lessons, vocal coaching, diction, and language study are vital components of the degree program. Students also study



music theory, music history and literature, opera literature, solo repertoire, and vocal pedagogy. Voice majors present both junior and senior recitals.

With a wide variety of ensemble offerings, voice majors have numerous opportunities to expand their knowledge of choral literature and styles. Each semester Opera Theatre presents

scenes from operas and full-length productions with the opera orchestra. More than a dozen choral ensembles are available, including the University Chorale, Chamber Singers, Jazz Vocal Ensembles, Collegium Musicum, Men's Chorale, Women's Chorale, and the Civic Chorale of Greater Miami, to name a few. In addition, many voice students work professionally as choristers in the Florida Grand Opera and as singers with various performing organizations throughout South Florida.

Musical Theatre

The Musical Theatre program at the University of Miami Frost School of Music, one of the first in the United States, continues to serve as a model for others around the country. A well-rounded program, encompassing dance, singing and acting, it prepares today's students to compete as "triple threat performers."

Professional training in musical theatre is structured in a conservatory format that assures students of intensive classes in acting, singing, voice/diction, movement, and dance. The goal of this highly competitive, interdisciplinary curriculum, developed in conjunction with the College of Arts and Science's Department of Theatre Arts, is to prepare students for professional performance careers — not only on the musical stage, but in non-musical/dramatic theatre as well. Enhancing the program is a sequence of integrated classes in dance and movement, embracing all of the movement forms and dance techniques needed for a successful career in theatre. Students are offered performance opportunities every semester through a wide-ranging repertoire of plays and musicals produced at the Jerry Herman Ring Theatre in Coral Gables.

In addition to the conservatory courses, students pursuing the Bachelor of Music degree take courses in piano, music theory, and music history. Advanced theatre arts courses may be taken as electives.

The School's Musical Theatre program offers access to the Larry Taylor-Billy Matthews American Musical Theatre Archive, located in the Marta and Austin Weeks Music Library and Technology Center. This unique archive is one of the largest collections of musical theatre materials ever assembled. This comprehensive archive includes more than 1,000 published and unpublished vocal scores; 15,000 LPs; 2,000 CDs; more than 3,000 playbills, programs and reference books; and an extensive collection of sheet music.



"The best thing about the Music Engineering Technology program is the people. The teachers here are so knowledgeable and enthusiastic, and the students are excited about learning. This program is one of the best programs of its kind in the country. I know I made the right choice in coming here. Since the program is so well respected in the industry, I know my UM education will truly benefit me when I graduate."

Alicia Nachman
Canton, Georgia
Music Engineering

MUSIC MEDIA & INDUSTRY

"I chose the Music Engineering Technology program because it offers a number of opportunities enriched within a diverse campus atmosphere. For example, you can obtain internships at recording studios and software companies, assist engineers during live performances, and much more. I feel confident that along with my hands-on experience, and knowledge from the classroom, I will have no problem getting a job."

Norman Small
Orlando, Florida
Music Engineering



MUSIC EDUCATION & MUSIC THERAPY

"I chose the University of Miami Frost School of Music for its incredible reputation, and the education I am receiving is definitely fulfilling my expectations. I did not expect to be involved in many extracurricular activities until later in my college career, but UM has offered me so many great opportunities already. The activities and organizations I have been involved in, and the leadership roles I have taken on, have really enhanced my college experience."

Lisa Marino
Preston, Connecticut
Music Education



"One of the biggest surprises I had coming to Miami is how often I've been able to perform. I've performed well over a dozen concerts a semester, in all kinds of music. I also enjoy being in the UM Symphony Orchestra. We have a wonderful conductor who is passionate about getting students involved in the music. Some of the most memorable music experiences in my life have been at UM."

Mary Ellen Guzzio
Greensboro, North Carolina
Instrumental Performance

INSTRUMENTAL PERFORMANCE

STUDIO MUSIC & JAZZ

"One of the major reasons I chose the University of Miami is that I'd heard good things about the program from many different sources. Here, students are not just a number. The faculty are committed to furthering your education based on your individual needs. Being in Miami, the experiences that you receive here, musically, are very diverse. The exposure to authentic Latin music, because of our location, is something that would be harder to find somewhere else."

David Racine
Traverse City, Michigan
Studio Music and Jazz



UNIVERSITY OF MIAMI CHORALE

Jaclyn Ainsworth,
Senior, Music Theatre, Round Rock, Texas
James Bass,
DMA, Choral Conducting, Tampa, Florida
Allison Bisco,
Junior, Music Business, Elma, New York
Kristin Brown,
Freshman, Music Theatre, Plano, Texas
Bruce Cable,
MM, Choral Conducting, Alberta, Canada
Tatiana Calas,
Junior, Music Education, Miami, Florida
Jose Carbia,
Senior, Music Business, San German, Puerto Rico
Cheng-pu Chang,
DMA, Choral Conducting, Taipei, Taiwan
Lara Cottrill,
Senior, Vocal Performance, Beaver, Pennsylvania
Vincent Davies,
Junior, Vocal Performance, Milwaukee, Wisconsin
Chelsea Davis,
Senior, Vocal Performance, League City, Texas
Yudith Diaz,
Junior, Vocal Performance, Miami, Florida
Anja Eifert,
MM, American Studies/German Studies/Philology,
Leipzig, Germany
Timothy Ekhlasi,
Junior, Biology/Spanish, Merritt Island, Florida
Brian Ewald,
Junior, Vocal Performance/Finance,
Lewisburg, Pennsylvania
Tara Ezell,
Senior, Music Business, St. Petersburg, Florida
Eric Firestone,
Junior, Music Education, Miami, Florida
John Fairbanks,
MM, Piano Performance, Valencia, California
Natalie Gelman,
Junior, Vocal Performance, New York City, New York
Sydney Guillaume,
MM, Composition/Media-writing and Production,
Miami, Florida
Suzanne Hatcher,
DMA, Choral Conducting, Modesto, California
Bryon Henderson,
Senior, Music Business, Chicago, Illinois
Ryan Holder,
DMA, Choral Conducting, Medford, Oregon
Gary E. Keating,
DMA, Choral Conducting, Wilton Manors, Florida
Matthew Kiedrowski,
Freshman, Music Theory/Composition,
Wauwatosa, Wisconsin
Turner Kirk,
Sophomore, Music Engineering, Portland, Oregon
Timothy Larrowe,
Junior, Music/Business, Miami, Florida
Doug Larsen,
Freshman, Vocal Performance, Akron, Ohio
Emily Lau,
Junior, B.A. Music/Sociology, Hong Kong, China
Claire Lux,
Senior, Vocal Performance, Chicago, Illinois
Michael Martinez,
Freshman, Music Engineering, Miami, Florida
Stephanie Martinez,
Junior, Vocal Performance, Miami, Florida
Katrina Mena,
Freshman, B.A. Music/Political Science, Hialeah, Florida

Catherine O'Donnell,
Sophomore, Vocal Performance/Theatre,
Milwaukee, Wisconsin
Kimberly Ogonosky,
Sophomore, Music Theatre, Humble, Texas
Sarah Pachter,
Junior, Music Education, Boca Raton, Florida
Brian Partridge,
Junior, Audio Engineering, Bloomfield, Connecticut
Adela Peeva,
DMA, Choral Conducting, Sofia, Bulgaria
Irene Pla,
Sophomore, Music Theatre, Miami, Florida
Natalia Ramos,
Freshman, Music Engineering, Miami, Florida
Dexter Robison,
Sophomore, Music Business, Westport, Connecticut
Jaime Scherrer,
Junior, Music Education, Shawnee, Kansas
Crystal Simmons,
Sophomore, Music Business, Miami, Florida
J.C. Smith,
Junior, Music Business, Miami, Florida
Sam Spears,
DMA, Choral Conducting, Dacula, Georgia
Elspeth Stailey,
Sophomore, Music Business, Gaithersburg, Maryland
Matthew Tresler,
MM Choral Conducting, Gilbert, Arizona
Richard Uhler,
Sophomore, Music Education, Cooper City, Florida
Kennedy Wakia,
MM, Choral Conducting, Nairobi, Kenya
Matthew Wetmore,
Sophomore, Vocal Performance, Miami, Florida
Travis Whitlock,
Senior, Vocal Performance, Dallas, Texas
Joy Wilson,
Junior, Music Education, Boca Raton, Florida

Robert Gower Chorale Accompanist

Dr. Gower, Associate Professor (Theory), earned B.A. and M.M. degrees from the University of South Florida, and his D.M.A. from the University of Miami. The coordinator of the Undergraduate Theory Program, Gower has served as associate conductor and pianist for the University of Miami Chorale and the Civic Chorale, and is on the conducting staff of the University of Miami Summer Choral Camps. He has published several works with Colla Voce and Belwin Mills.



CHORAL STUDIES PROGRAM FACULTY



One partly quixotic sheep telephoned two dwarves, although Batman laughed annoyingly. One obese dog mostly drunkenly perused two mats. One extremely silly Klingon fights Jupiter, even though Phil mostly noisily tickled umpteen chrysanthemums, but one slightly bourgeois cat ran away mostly comfortably. Five very schizophrenic dogs tastes dwarves, however five trailers kisses one quite angst-ridden lampstand.

Two bureaux grew up, because the elephant towed two speedy chrysanthemums. Umpteen obese tickets laughed noisily. One angst-ridden trailer quickly bought the poison, yet one Klingon noisily sacrificed the aardvarks. Minnesota fights five Klingons, and two putrid elephants telephoned Springfield. The obese subway laughed quickly. One fountain abused five partly angst-ridden orifices, although one quixotic sheep quite lamely perused five schizophrenic Jabberwockies. Bureaux easily bought five aardvarks, then the Macintoshes laughed, however two sheep perused one subway. Lampstands bought Tokyo, even though five pawnbrokers abused the subway.

Five Macintoshes gossips, then umpteen elephants annoyingly telephoned Pluto, and two trailers grew up, then Santa Claus marries five extremely irascible bureaux. Darin perused mats. One trailer grew up drunkenly. Angst-ridden elephants telephoned five aardvarks, although Pluto grew up cleverly. Elephants bought umpteen tickets. The trailer marries one ticket.

Five dogs ran away, but one speedy poison tickled umpteen wart hogs. Five bureaux laughed. One mostly purple Macintosh abused umpteen pawnbrokers.

Two lampstands bought schizophrenic dwarves. Five dogs gossips. Dan grew up almost lamely, even though Kermit marries umpteen obese dwarves, and two bureaux mostly easily sacrificed lampstands, because the elephant untangles five sheep.

Dr. Donald Oglesby is a professor in the University of Miami's Frost School of Music, where he directs the University of Miami Collegium Musicum and Chamber Singers, teaches choral literature and conducting, directs graduate research, and is Coordinator of the Bachelor of Arts in Music program. He is Artistic Director and Conductor of the Miami Bach Society and serves as Choral Director at Miami's historic Plymouth Congregational Church.



Dr. Oglesby received a Bachelor of Music degree from Birmingham-Southern College, a Masters degree in musicology from the University of Illinois, and a Doctor of Music degree with distinction from Indiana University in choral conducting. His teachers have included Robert Shaw, Julius Herford, Helmuth Rilling, and Hugh Thomas. He has been president of the Florida chapter of the American Choral Directors Association and the Miami chapters of Pi Kappa Lambda and Pi Kappa Phi honor societies. In 1989, his performance of Handel's *Messiah* was broadcast nationally by NBC on Christmas Day. Choirs under Dr. Oglesby's direction have toured the eastern United States as well as Great Britain and Europe. Currently, he serves on the Editorial Board of the *Choral Journal* and is Chair of the Research and Publications Committee of the American Choral Directors' Association.

Dr. Oglesby has worked at the Center for Baroque Music in Versailles; he is the author of the *Bach Cantata Data Base*, *Score Preparation: A Study Guide for Conducting Students*, *A Guide to the Bach Cantatas*, and articles in the *Choral Journal*.

FACULTY & ADMINISTRATION

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Steve Rucker
Jazz Piano
Doug Bickel
Jazz Saxophone
Gary Keller
Jazz Voice
Rachel Lebon
Oboe
Robert Weiner
Organ
Robert Remek
Percussion
Ney Rosauero
Shannon Wood
Piano
Frank Cooper
Ivan Davis
J. Robert Floyd
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Rosalina Sackstein
Tian Ying
Saxophone
Gary Keller
Trombone
Timothy Conner

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Tuba and Euphonium
John J. Olah, Jr.
Viola
Pamela McConnell
Violin
Glenn Basham
Scott Flavin
Violoncello
Ross Harbaugh
Voice
David Alt
Ross Barentyne-Truluck
Cayce Benton
Kimberly Daniel
de Acha
Esther Jane
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Jerry Peel
Ney Rosauero
Whit Sidener
Thomas Sleeper
David Ragsdale
Opera Theatre
Russell Young
Music Library
Nancy Zavac

* Non-Degree Program

NOTES ON THE PROGRAM

Rotala

In the Latvian “rotala games” i.e. “rotational games” relating to the Sun, Moon [and Pleiades] the participants stand in a line and chase each other thrice around in a circle the leader carrying a stick with a braided cloth end or actual blossoms on a stick trying to catch up to the last person in the round. Juris Karlsons was born in 1948 in Riga, Latvia. His compositions combine the expressive qualities of classical and romantic music along with contemporary compositional techniques, exhibiting bold contrasts of dynamics, color, and style. He has written works for symphony orchestra, a one-act ballet, instrumental and vocal music, six large works for chorus and orchestra, and a variety of choral music.

Musica Dei donum

John Rutter’s music has been influenced by Britten, Walton and Howells, as well as by American composers including Copland and Barber. *Musica Dei donum* (‘Music, the gift of the supreme God’), which extols the power of music to make ‘savage souls gentle’ is a transcendently lovely setting for choir and solo flute. It is taken from a text known only from Lassus’s musical setting, which was first published in 1594. Rutter’s setting was originally commissioned by Clare College Cambridge but the composer wanted to contribute it to A Garland for Linda because of its theme of the power of music to ‘uplift sad minds’.

O sacrum convivium

Olivier Messiaen wrote the luxuriant, ecstatic *O Sacrum Convivium*—the only motet in his output—in 1937. It is a wonderfully rapt piece comprised of rich, slow-moving harmonies that evoke the timelessness of God and heaven and depicts sacred experience in clear simple plainsong. Messiaen was a brilliant organist in the church of Sante Trinite in Paris. The live, ethereal acoustic there influenced this work with its spacious pace, its fluid meters, and its flexible structure.

Ubi caritas

Based on a 9th century Latin text, this setting of the beautiful hymn, traditionally associated with Maundy Thursday of Holy Week, incorporates elements of the plainsong chant of the same name. Clausen exploits the expressive potential of plainchant by weaving the melody in and out of chordal textures; he also creates an aural tapestry with his use of imitative writing—a polyphonic section that takes the simple melody, transforms it in interesting ways, and builds up layer upon layer of sound. After the climax, Clausen lets the music slowly descend and taper off into the simple, familiar Amen cadence.

Hymn to St. Cecilia

Having been born on St Cecilia’s Day, 22nd of November 1913 it seems inevitable that Britten would write a work celebrating this patron saint of music. Written in 1942, the work is a setting of words by W H Auden. It falls into three sections each ending with a refrain in the form of a musicians’ prayer to their patron for inspiration. The first section tells the legend of St Cecilia, with some reference also to non-Christian mythology, while the second is a self-definition of music as personified by the saint. In the final section a prayer for music to bring order to a chaotic world is answered by a call to accept things as they are. In this section four musical instruments are represented by

voices. They symbolise sin, social order, sorrow and divine leadership respectively. Hymn to St. Cecilia was written on Britten’s voyage home from America to England, in 1942. New York Customs had lost the first section, so he had to rewrite it from memory. The piece was first performed St. Cecilia’s Day in 1942 (Britten’s twenty-ninth birthday).

Batter my heart, Three Personed God

Based on the “Holy Sonnet Number 14” of Tudor poet John Donne (1572–1631), this motet is redolent of the music written in Tudor England. Nance’s use of text painting to emphasize musically the emotional affect of the text is notable, particularly at the opening when the words “Batter my heart” are set to aural hammer strokes by the full chorus singing strong and accented. For the middle section, Nance modulates from the opening key of A minor to the far-away key of E-flat minor, which is the Tritone interval, known in Medieval times as the “devil in music” because of its inherent instability. A series of modulations and contrasting music returns us to the opening key and music that leads to an ultimately surprising ending.

In Remembrance

In the words of Jeffrey Ames, the composer: In Remembrance is in response to the tragic accident that took the lives of Dr. William (Bill) Potts, Becca his daughter, and Anna his youngest daughter on July 4, 2002. Bill was a choral parent and Becca was one of my students during my tenure as Director of Choral Activities at Lincoln High School in Tallahassee, Florida. This piece is written in their memory and dedicated to the surviving members of the immediate family: Jayne, wife and mother; Elisabeth, eldest daughter and sister; Jason, Elisabeth’s husband, and Will, only son and brother. The text also suits the events that have recently occurred in our world. I believe In Remembrance carries a message of healing, peace, and hope applicable to many situations and personal circumstances. This piece reflects my sadness, for I know I will never see the smiling faces of Bill, Becca, and Anna Potts again on this earth. However, the piece also reflects my joy, for I know they are at rest and one day I will see them again in Heaven.

Crucifixus

Antonio Lotti was one of a long line of famed musicians employed at Venice’s Saint Marks Cathedral. The position of Maestro di Capella (master of the chapel) was perhaps the most sought after in all of Italy. Andrea Gabrieli, Claudio Monteverdi, were but two of Lotti’s illustrious predecessors. Whereas Gabrieli and Monteverdi had been forward thinkers and were responsible for the birth of new styles, notation and are rightly counted among the fathers of the Baroque, Lotti was much more conservative, a preserver of the stile antico or ancient style. Stile antico referred to composition in the old a capella Renaissance style employing long arching lines of text and melody, with polyphony more important than vertical sonority. Lotti adhered to these ideals but clearly dressed them in modern guise. The result heard here is anything but conservative. Crucifixus is a grand, 8-voice, a cappella setting of the text from the central part of the Credo, or creed, from the Roman Catholic Mass. The pain and somber affect of the crucifixion is portrayed by Lotti’s striking dissonance, chromatic harmony, and dense textures.

O Crux

Norway’s leading composer, Knut Nystedt, was born in 1915. A longtime church organist, professor of choral conducting at the University of Oslo, Knut Nystedt is also Norway’s musical elder statesmen. He has written dozens of scores, most of them for choir, and running through nearly all of them is a deeply held religious faith. *O Crux*, on a text by Venantius Fortunatus (530-609), begins with the sopranos singing those words (*O cross*) on the note A. This is the foundational pitch in music—the tuning note—and starting the piece here reveals Nystedt’s own conviction of the cross’s centrality within Christianity. Other voices enter and move by half-steps away from A, as the text (in Latin) pays homage to the cross.

Crucifixion

Written in 1973, Adolphus Hailstork’s *Crucifixion* is an utterly original and highly dramatic work. With the Negro spiritual “And he never said a mumblin’ word” as its basis, Hailstork begins the work with loud sustained chords on the words “My Lord.” What follows is an energetic section that is almost contrapuntal in its use of different voices in dialogue, and which builds to an emotionally charged climax. Hailstork abruptly shifts temperament by drastically slowing down the tempo and reducing the volume for the words “He bowed his head...” Hailstork continues the rhythmic writing, this time hushed; he slowly builds to the return of the great, loud chords and ends the piece with a long exhortation to Jesus.

Annua gaudia

Annua Gaudia was written for The Rose Ensemble for a concert and CD entitled *The Road To Compostela*, which explored the culture of medieval pilgrims traveling to the shrine of Sant Iago in the town of Compostela. The lyrics are from an eleventh-century pilgrim song of the same name. The meter of the lyrics was much more rhythmic and captivating than the original music was, and I wanted to make a strong, rhythmic tune that would have a strong popular flavor. I used a call-and-response texture that I could imagine being used to keep up spirits and energy on the long, dangerous trip.

Rise up, my love & Awake, O north wind

The texts for this work all come from the *Song of Songs*, which appears in the Old Testament. In setting these poems, traditionally interpreted as presenting erotic love as a metaphor for the love between God and man, the cantata musically celebrates the corporeal pleasures of love. Pinkham conveys the ebullience of young love in the first and third movements through melodies of leaping intervals. In the first movement these are supported by an expanding vocal tessitura; the ever-widening chords evoke the fullness of heart experienced by those newly in love. In the third movement, Pinkham weaves the rising line into a canon between the women and men, which creates a competition between the genders to demonstrate whose love is stronger.

Dodi li

David Morse helps us follow in the steps of countless Russian Jews who for the past century have emigrated to the exciting yet perilous frontier of Israel. Israel is, of course, a land of immigrants, and its folksongs bear the imprints of many nationalities and cultures. At the same time, the folksongs of Israel are about Israel itself, its land and history, its social and economic struggle, and its Jewish faith. “My Beloved Is Mine” is a timeless love poem consisting of excerpts from the *Song of Solomon*.

Tell my ma

Tell My Ma is a lively Irish folksong that composer Jon Washburn first heard sung by the Rankin Family, a group from Nova Scotia which performed Celtic music. His arrangement is modeled somewhat on theirs, but all the instrumental portions have been transcribed into vocal parts. *Tell My Ma* is a delightful Irish dance-song made popular in Canada by the vivacious Celtic ensemble The Rankin Family.

Nine hundred miles

In Philip Silvey’s own words: “A long-forgotten newsworthy event is thought to have inspired this song. The lyrics invite us to wonder, who is singing? Who wrote the letter and what does it say? Why are there tears in the singer’s eyes? While leaving the particulars to our imagination, the song succeeds in capturing the mood and spirit of life on the American railroad in the early 20th century. This arrangement was inspired by a creative arts activity in which young singers read their own improvised ideas of what was written in the letter. The railroad has been a common theme in American folk music. A train whistle heard in the distance is said to be one of the loneliest sounds, a sound which resonates with the state of transience or listlessness I often feel when I am traveling long distances. I have set the American folk song *Nine Hundred Miles* using sounds we associate with trains in an effort to evoke the mixed emotions that often surround homecomings. In this arrangement, I recreate the style of a picked guitar and make use of vocal inflections I found captured on a recording made by folk singer Cisco Houston. Because of the nature of folklore, it is difficult to know the exact origins of this song, but the text implies a story that the music seeks to explore in its emotional risings and releases.”

She’s like the swallow

“She’s Like the Swallow” is one of the most beautiful and familiar tunes of Newfoundland. In the haunting Dorian mode, the melodies weave and flow as the lyrics suggest: “She’s like the swallow that flies so high, she’s like the river that never runs dry.” It is of a large family of songs about unhappy love; its beautiful tune has made it popular with many singers. The swallow simile seems to be found only in Newfoundland, but the other verses turn up in various British love laments such as “Died for Love” and “Must I Go Bound.” It was first collected in Newfoundland in 1930, and is, in spite of its relative rarity in local singing traditions, one of the best-known Newfoundland folksongs in Canada.

Black is the color of my true love’s hair

There are many versions of this lovely tune. It is best known as a tune from the Southern Appalachian Mountains in the U.S. and is probably based on an 18th century English tune. There is a version with a similar tune but different lyrics, “Black is the Color of My True Love’s Eyes,” and an English tune with similar lyrics but a different tune, “Dark is the Color of my True Love’s Eyes.” It is in the unusual Mixolydian mode (as opposed to the more standard major or minor tonality). It is a ballad, which is a story in song, usually a narrative song or poem. It is a rhythmic saga of a past affair, which may be heroic, romantic or satirical, almost inevitably catastrophic, which is related in the third person; the origin of the word suggests a dance of some kind. Ballads are most often folk poetry in a musical format, passed along orally from generation to generation, set to conventional tunes and usually sung by a solo voice, the hearers joining in the refrain.

Oh dear, what can the matter be? & Polly wolly
Gail Kubik arranged these classic folk songs in 1948, three years before she won the Pulitzer Prize in music for her *Symphonie Concertante*. They are playful, amusing settings of these Appalachian tunes; indeed, she refers to them as “choral scherzos” (scherzo in Italian means joke). Kubik emphasizes the conspiratorial, gossipy nature of *Oh dear, what can the matter be?* by never allowing the dynamic to rise above medium-loud. The crisp, almost clipped texts add to the sense of whispering behind one’s hand. In *Polly-Wolly-Doodle* Kubik recreates the effects of a banjo by alternating sections “light and precise” verses with “vigorous” choruses. The inclusion of a small ensemble singing “with nasal tones” completes the Bluegrass feel of this comic piece of Americana.

Shenandoah

Skenandoah was a prominent Oneida chief best known for switching his allegiance during the American Revolution. He supported the British during the French-Indian War; however, just prior to the American Revolution, he officially declared his tribe’s neutral stance, which soon shifted to support for the Americans. Skenandoah, who was a close personal friend to Samuel Kirkland, began sending some warriors to help the Americans. When George Washington’s men were starving at Valley Forge, Skenandoah sent baskets of corn. Skenandoah also informed residents of German Flats, New York, that Joseph Brant and the British Loyalists were going to raid their town. The settlers were able to save themselves, but lost all their property and possessions. In recognition of Skenandoah’s invaluable support, George Washington named the Shenandoah Valley after him.

There are, as is well known, many versions of this song: 1) Shenandoah is named as a river in most of the traditional songs; the Shenandoah river that is addressed and longed for, even in departure from it. 2) The Indian chief Skenandoah was father of the daughter in the song (that verse is not included in this arrangement). 3) The song tells of a departure that can’t be avoided. 4) There is no reason given in the traditional ballad for crossing the wide Missouri. 5) Most traditional versions leave the ending up in the air. One version speaks of the hero being a “rover,” but it is a somewhat similar sequence to “Danny Boy.”

Originally it was a song, not a shanty, and had nothing to do with salt water, for the “wide Missouri” is of course not close to the sea. It is a good specimen of the American sea song, of which there used to be a number. It probably came from the American or Canadian voyageurs, who were great singers; Thomas Moore drew inspiration from them in his “Canadian Boat Song.” In the early days of America, rivers and canals were the chief trade and passenger routes, and boatmen were an important class.

Some Civil War soldiers (and a lot more Civil War sailors) undoubtedly knew a few verses to the shanty, but the idea that the song was a pop standard like “Tramp Tramp Tramp” or “The Bonnie Blue Flag” is demonstrably wrong, with no evidence that the melody alone was part of the usual repertoire. At some point the song entered the (western) army repertoire by soldiers hearing sailors sing it in San Francisco Bay. Incidentally, Army versions are mostly about “Sally Brown,” which is why Sandburg calls the song “The Wide Mizzourye.” It may have been mentioned above that a Civil War Captain named Whall, writing in 1910, claims to have heard an English school chum sing a song (not the shanty) about Shenandoah and his daughter before the Civil War.

El Guayaboso

The dance that inspired this piece is a special variant of the rumba called a *guaguancó*, which was born in the second half of the 19th century by Cubans fighting the Spanish army. The *guaguancó* is almost always jovial in spirit and recounts a humorous or festive happening. *El Guayaboso* is a choral *guaguancó*. The title stems from the Cuban slang for lie (untruth), which is *guayaba*, which means a guava fruit. It is plain to see that the text is nothing but a fanciful *guayaba*! The story came from the composer’s grandmother, who read him poetry and folk stories, most of which she recalled from her own childhood. The story probably emerged in a country fiesta in Matanzas province in the last years of the 19th century and appears as the main component of the text to *El Guayaboso*.

Rock Jerusalem

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