

Cara Walton Photography

*The Shenandoah Valley Choral Society  
Curtis Nolley, Artistic Director  
Presents*

# *Music of Life*

*Requiem - W.A. Mozart  
A Song for St. Cecilia's Day  
John G. Barr*

*Bridgewater Church of the Brethren  
Friday, April 8, 7:30 PM  
Sunday, April 10, 3:00 PM*

*Celebrating our 51st season*





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FROM THE BOARD OF DIRECTORS

To Our Audience

Welcome to the spring concert of our 51st season. We remain very grateful for your presence here as we finish what we started in spring of 2020. Thank you for your continued support.

We begin this concert with Mozart's *Requiem*. This monumental choral work is accompanied by orchestra and guest soloists. After intermission we will share a work by Dr. John Barr that was commissioned by SVCS for our 50th anniversary season. Also on the program are piano 4-hands pieces shared by Amy Robertson and Debbie McGuire along with works celebrating the beauty music brings to our lives.

Please follow our upcoming events on our website at [singshenandoah.org](http://singshenandoah.org). You may also friend the Choral Society on Facebook -- another way to follow our activities.

In accordance with the current public health response by Bridgewater Church of the Brethren, masking by the audience is optional. Please be respectful of the choices of those around you. Masks are available if you would like to have one.

Now join us as we explore the beauty of music...

Ron Matthews, President



## The Shenandoah Valley Choral Society Board of Directors 2021-2022

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*The Shenandoah Valley Choral Society gratefully acknowledges the wonderful, cooperative spirit of the Park View Mennonite Church for the use of its facilities for rehearsals and board meetings.*

*Program cover photography courtesy of Cara Zimmerman Walton*



**Curtis Nolley, Artistic Director** In his 21st season as director of the Shenandoah Valley Choral Society, Curtis Nolley leads the distinguished ensemble in its 51st season. In addition to his responsibilities with the SVCS, Curtis serves as church musician and free-lance choral conductor. For 43 years he served as music educator serving students as choral director and music

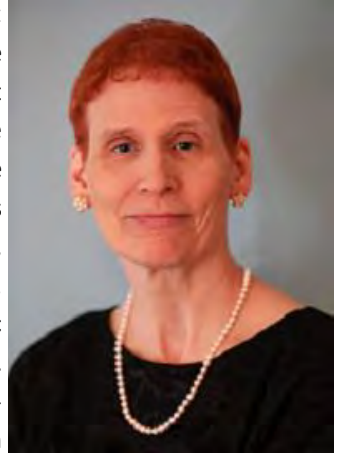
specialist at every level. For 27 years he taught at the elementary, middle and secondary levels in Augusta County and was named the division Teacher of the Year in 2000. Curtis then served a five-year tenure as choral director at Turner Ashby High School in Rockingham County, eleven years as Music Specialist in Harrisonburg City Public Schools, and a two-year assignment as Visiting Director of Choral Music at Bridgewater College. Curtis continues to serve as choir director at Bridgewater Church of the Brethren. In 2012, Curtis was the recipient of the Virginia Choral Director Association's Sydney Swiggett Award for outstanding service and contribution to choral music education in the Commonwealth, and in 2014, the James Madison University Professional Service Award recognizing outstanding service to the music education profession and James Madison University. A native of the Shenandoah Valley, Curtis holds a BA in Music Education from Bridgewater College and a MM in Choral Conducting from the University of Colorado, Boulder. Curtis is active as an adjudicator and guest conductor for scholastic festival choirs across the state of Virginia. An active leader in music education, Curtis is a past president of the Virginia Elementary Music Educators Association and the Virginia Music Educators Association. He continues to serve on VMEA's executive board.



**Amy Robertson, accompanist**, has been piano accompanist for the SVCS since 1996. She is also a freelance and staff accompanist at James Madison University and teaches privately. She lives with her family in Port Republic, Virginia. Amy holds a BA in Piano Performance with an emphasis in accompanying and coaching, and a Masters in Piano Performance from James Madison University. She has been a featured soloist with the Prince William Symphony Orchestra

and a finalist in the Hilton Head Island International Competition. In 1997, Amy premiered a piece for cello and piano at the Mid-Atlantic Chapter annual meeting of the College Music Society. In 2000, she auditioned for and attended the American Institute of Music Studies program in Graz, Austria. While there, Amy focused her studies on German Lied and accompanied vocalists in local concerts.

**Debbie McGuire, accompanist**, serves as assistant accompanist and sings with her fellow altos in the SVCS. She is a professional freelance accompanist who has worked with church, school, and collegiate performance ensembles throughout Virginia. She has taught at Mary Baldwin College and served as piano instructor at Stuart Hall School in Staunton, Virginia. In addition to her service with the SVCS, she has served as guest accompanist for scholastic festival choral ensembles throughout the region. Ms. McGuire is a graduate of the University of Richmond and received her Master's Degree in Church Music from Southern Baptist Theological Seminary in Louisville, Kentucky. Her private studio and residence is in Rockingham County, Virginia.



**Anne Wick, soprano**, is a versatile performer of many styles including music theater, oratorio, concert and opera. She has performed various roles with Waynesboro Players, Oak Grove Theater, Blue Ridge Theater Festival, ShenanArts, Broadway and Beyond LLC, Community Concert Series, Ash-Lawn Opera, Luray Opera and as guest soloist with Staunton Ovation Singers, Shenandoah Valley Choral Society, Rockbridge Choral Society and other regional groups. Solo and collaborative work include Mary Baldwin University and James Madison University Faculty Recitals, Levine School of Music (Georgetown), Friends of the Rockbridge Choral Society and Staunton Thursday Morning Music Club recitals. She received her

DMA in Vocal performance, Pedagogy and Literature from James Madison University, Master of Music from University of Michigan (Ann Arbor) and BA from Converse College (Spartanburg, SC) and studied privately at Levine School of Music (Georgetown D.C.). With VA NATS (Virginia Chapter of National Association of

Teachers of Singing), she has been first place winner in both the Classical and Musical Theater Advanced Women's categories, has had student winners and currently serves on the board as treasurer. In addition to performing, she often serves as Musical Director for school and community productions. Dr. Wick currently serves as Vocal Area Coordinator for Mary Baldwin University and maintains a private studio (Voice Box) teaching a variety of vocal styles to individuals and ensembles.



**Carrie Stevens, mezzo-soprano**, has had the privilege and enjoyment of working with Curtis Nolley and the SVCS many times. Throughout her career, which has spanned over 25 years with hundreds of concerts, Carrie Stevens, D.M.A., has established a solid reputation as not only a classical mezzo-soprano of radiant vocal timbre and emotional depth, but also a highly-regarded pedagogue. In the past three years, two of her students won first and second place at the National Association of Teachers of Singing National competi-

tions in Chicago, IL and Boulder, CO. Many of her students have continued on to Graduate programs at major universities. As a soloist she has worked with many great conductors, such as Helmuth Rilling and Sir Roger Norrington in many prestigious venues. Her professorship which began in 2001 at the James Madison University School of Music established a studio which is known throughout the region as a reliable source of mainstream, thoughtful and results-oriented teaching. She inspires her students to become not only excellent singers but also expressive artists and lifelong students of the art. Her involvement as a Teaching – Artist at the OperaWorks Winter Intensive Program in Los Angeles and attendance at multiple international conferences is a testament to her personal devotion to lifelong learning, and her optimism for the future of the art.

**Les Helmuth, tenor**, received his vocal performance degree from Eastern Mennonite University. Helmuth regularly appears with the Shenandoah Valley Choral Society. Previous performances with the SVCS include Antonio Vivaldi's *Introduction and Gloria in D Major RV 588*, *The Heavens are Telling*, Saint-Saen's *Christmas Oratorio*, Haydn's *The Creation*, Handel's *Messiah*, and Alice Parker's *Melodious Accord*. In March 2016, he sang with the Edmonton (Alberta) Metropolitan Choir in a performance of Allen Bevan's *Nou Goth* in Carnegie Hall (NY).



He has appeared with the Shenandoah Valley Bach Festival in all but two seasons as cantor in the Leipzig service with selected solo appearances in Bach's *St. Matthew Passion*, and Schubert's *Mass in E flat Major*, a premier performance of *The Other Itinerary*

(a collection of Bach arias, duets & quartets). He is a former member of Harrisonburg-based Cantore, an a cappella group who sang a variety of music. He is employed by Virginia Mennonite Retirement Community as Executive Director, VMRC Foundation.

**Shannon Kiser, baritone**, a native of Harrisonburg, received a Bachelor of Music degree from Covenant College, studying under John Hamm, and a Master of Music degree from the Peabody Conservatory where he studied oratorio and recital literature with renowned bass-baritone John Shirley-Quirk. Mr. Kiser has been a frequent soloist in the Baltimore and Washington D.C. areas, and has consistently worked with composers in performing and recording new vocal works.



Past concert performances include *Messiah* with the Chattanooga Choral Arts as well as J.S. Bach's *Magnificat in D*, several cantatas, and the *Five Mystical Songs* of Ralph Vaughan Williams. Mr. Kiser's operatic experience includes roles as Guglielmo in Mozart's *Così fan tutte* under conductor Martin Isepp and Harlekin in *Ariadne auf Naxos* by Richard Strauss. He has performed in masterclasses with Elly Ameling and Marni Nixon. He has performed as bass soloist with the Shenandoah Valley Choral Society several times, singing Vaughan Williams' *Fantasia on Christmas Carols*, *Messiah*, *Mozart Requiem*, Brahms *Requiem*, and Alice Parker's *Melodious Accord*.

As a choral director, Mr. Kiser served at the Chapelgate Academy outside Baltimore, Maryland, and as Associate Director of the Children's Chorus of Carroll County, Maryland as well as the director of the Men's and Women's Choirs and Chamber Singers at Eastern Mennonite University. He is the founding director of the Rocktown Consort, and he has been an adjudicator and guest conductor at several choral events and festivals in the area.

Mr. Kiser is currently the Director of Music and Worship at First Presbyterian Church in Harrisonburg, and he teaches voice at Bridgewater College and Eastern Mennonite University.

**Dr. Larry Taylor, organ**, is professor of music at Bridgewater College in Bridgewater, Virginia where he teaches courses in music theory and history and gives lessons in organ and piano. Dr. Taylor holds a Doctor of Musical Arts degree in organ from the University of Cincinnati (where he won the Strader Organ Competition), Master of



Music degrees from Emory University and Notre Dame, and a Bachelor of Music degree from Seton Hill University in Greensburg, Pennsylvania. In addition to performances of classical repertoire on piano and organ, Dr. Taylor has arranged and performed organ accompaniments to more than twenty classic silent films with a focus on the comedies of Buster Keaton and Harold Lloyd.

As a composer, Dr. Taylor has collaborated frequently with poet Tom Noe to produce anthems, cantatas, the one-woman opera Marie Curie and the two-act opera Eros and Psyche. They are currently collaborating on a new opera, The Dickinsons of Amherst, which tells the story of a scandal in Emily Dickinson's family that had an impact on her legacy. He has also composed arrangements for symphonic band and chorus as well as solo organ works. His art songs have been featured as part of the Bridgewater International Poetry Festival. In 2015 he won the Faculty Scholarship Award at Bridgewater College.

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## ORCHESTRA

### **Violin I**

Maria Lorcas, concertmaster  
Anthony Van Pelt  
Alan Pearce  
Zach Windsor

### **Viola**

Diane Phoenix, principal  
Sharon Miller  
David Swanson

### **Bass**

Lindsay Lam, principal

### **Clarinet**

Siobhan Downen-Helton  
Chris Pennington

### **Bassoon**

Sue Barber  
Leonard Grasso

### **Tympani**

Charlie Nesmith

### **Violin II**

Jacob Roege, principal  
Jessie Trainum  
Isaac Cotnoir  
Evelina Yavny

### **Cello**

Edward Gant, principal  
Lisa Wright

### **Trombone**

Kyle Remnant  
Andrew Lankford  
Paul Covert, bass

### **Trumpet**

Chris Carrillo  
Christine Carrillo

### **Organ**

Larry Taylor





**John Barr, composer/organist**, is currently organist at the Bridgewater Church of the Brethren and Professor of Organ and Piano, Emeritus at Bridgewater College, after a tenure of 35 years. His graduate degrees are from the School of Sacred Music, Union Theological Seminary in New York City and his undergraduate degree is from Manchester University (Indiana). His organ teachers have been Robert S. Baker, Donald Coats, and R.

Gary Deavel. In 1990, he received coaching from John Walker at the Riverside Church in New York City, NY, while studying a major organ cycle by Oliver Messiaen. In 1996, he was soloist with the Richmond Symphony, in Cole Hall, performing the *Organ Concerto No. 2* by Josef Reinberger. Dr. Barr began the formal study of composition in college with R. Gary Deavel. He spent a summer term of Composition Study in 1965 with Bruce Benward at the University of Wisconsin while serving as organist/choir director at the University Presbyterian Church. His primary composition teacher was Joseph Goodman (former student of Walter Piston and Paul Hindemith) from 1960 to 1962, and again from 1970 to 1976 during doctoral study. Dr. Barr's first published composition, a piece for unison voices and organ, was with Mercury Music Corporation of New York City, NY. His organ pieces began to be published in 1972 by H.W. Grey and continued with increasing frequency to 2004. Another major publisher of his organ works has been *The Organist's Companion* edited by Wayne Leupold. Thirty-two issues of this periodical include Dr. Barr's organ pieces beginning in 1988 to 2016. Most recently he has been composing for *The Organist*, Carson Cooman, editor, published by the Lorenz Corporation of Dayton, OH. Dr. Barr's choral works have been performed by many ensembles both locally and nationally, and are published by Beatin' Path Publications of Bridgewater, VA. Many of these works are being performed by the Shenandoah Valley Choral Society.

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## PROGRAM NOTES

### Requiem, K 626 (1791-1792)

W. A. Mozart (1756-1791)

Contrary to myth, Mozart was a happy man during the late summer and fall of 1791, albeit a very busy one — racing to fulfill a stack of commissions, two of them due within weeks of each other in two different cities. *La Clemenza di Tito*, his first opera seria in ten years, premiered in Prague on September 6 to mixed reviews. Three weeks later, *The Magic Flute* had a stunningly successful debut in Vienna and settled in for a long and lucrative run. But with his desk still piled high with work, he had no time to savor this victory. Plunging ahead, he finished the *Clarinet Concerto* for his good friend Anton Stadler in October, and on November 18 conducted a new cantata for his Masonic lodge. This was probably his last appearance in public. He died at 12:55 a.m. on December 5.

One major work still lay on his desk unfinished. In July, Count Franz von Walsegg, through an anonymous emissary, had agreed to pay him quite generously to write a *Requiem*, half of the fee in advance, the other half upon completion. Mystery and confusion continue to swirl around this commission and its possible relationship to the composer's death. Scholarship has long since cleared up most of it, though a few questions remain. One is quite basic: why did the count approach Mozart for such a work in the first place?

What we do know is that the count intended to have the *Requiem* performed annually in memory of his wife, who had died suddenly in February 1791. Mozart undoubtedly knew the count and probably the countess as well. Walsegg often invited musicians to perform at his country home; he also owned the house where Mozart's friend and sometime creditor Michael Puchberg lived. The countess, a child actress before her marriage, had appeared on stage alongside Mozart's sister-in-law, Aloysia Weber. Walsegg liked to hire composers to write music that he would then pass off as his own, paying them well and probably realizing that his little subterfuge was not quite a secret. Walsegg's emissary was described in old biographies as a "mysterious, gaunt-looking stranger, tall, dark, and dressed all in gray." But there was no mystery, really; it was Franz Anton Leitgeb, an employee of the count who was tall, thin, and, because of his Turkish descent, dark-skinned.

Setting to work on the *Requiem* in October, the composer sorely missed his wife, Constanze, who was in Baden recuperating from a painful and potentially serious leg infection. His letters to her are affectionate, teasing, and full of high spirits. How could he be depressed? *The Magic Flute* was a hit. Trips to England and Russia were being talked about. Sizable commissions were in the offing from Hungary and Amsterdam.

Within a few months or possibly a year or two, he expected to be named Music Director of St. Stephen's Cathedral, which would bring him a considerable salary and the title of Kapellmeister. All this was reason enough for high spirits.

According to legend, however, throughout most of September Mozart was ill, melancholy, preoccupied with thoughts of his impending death. His letters plainly refute this; nor is there any evidence of serious illness before the middle of November. What did he die of? The most likely cause was a viral epidemic that swept through Vienna in November 1791. On November 20 he took to his bed, and from then on his body gradually became so swollen that he could neither sit up in bed nor turn himself from one side to the other. It would have been impossible to compose or, at the end, even to hold a pen.

Before he died, Mozart was able to complete only the *Requiem's* opening movement, the *Requiem aeternam*, along with much of the *Kyrie* and portions of the Sequence, the long poem beginning with the *Dies Irae* and ending with the *Lacrimosa*. For some of the remaining sections, he left sketches or drafts in varying states of completion; for the concluding movements, nothing. Yet despite the fact that only a fraction of the *Requiem* was written by Mozart himself, it is numbered today among his most beloved and most frequently performed works.

After his death, Constanze, faced with the task of supporting herself and their two young children, needed the other half of that fee from Count Walsegg. She asked three composers to bring the *Requiem* to completion, but each of them had trouble following in Mozart's footsteps. Ultimately, the responsibility fell to Mozart's assistant, Franz Xaver Süssmayr. Laboring under what must have been indescribable emotional pressure, he completed the work in February 1792, thereby rescuing Constanze, an act of generosity rarely if ever acknowledged by Mozart scholars. Thanks to him, the count received the manuscript in due course and paid Constanze the promised sum.

In stunning contrast to his earlier sacred music, notably including the *Mass in C minor*, K.427, this work avoids vocal display. Much of the writing — solo as well as choral — is either richly contrapuntal or direct, simple, even hymn-like. The influence of Bach is everywhere apparent — for example, in the masterful double fugue juxtaposing an ominous *Kyrie eleison* with a light-winged *Christe eleison*. Mozart borrowed the melody for the *Kyrie* from the chorus "And with his stripes we are healed" in Handel's *Messiah*, a work he had revised on a commission from Baron van Swieten in 1789.

Arias are conspicuously absent. The four soloists are treated as a group, not as individuals, with one brief exception: the beginning of the *Tuba mirum*, which Mozart sets as a dialogue between baritone and solo trombone. The German bible translates the Latin *tuba* as "trombone," rather than "trumpet" as in English bibles. Neither word is

an accurate rendering of *tuba*, St. Jerome's fifth-century guess at the meaning of the Greek word for *Shofar* or ram's horn, the instrument played today, as it was then, on Rosh Hashanah and Yom Kippur. Trombones are heard throughout much of the *Requiem*. They were associated then with church music— not with the symphony, as they would be from Beethoven on. For Mozart, they always pointed to the presence of the divine.

Early writers on Mozart believed that the *Requiem* marked a new direction in his work, away from opera and the symphony towards a reform of church music. The new style, as they envisioned it, would banish operatic display and blend ancient (i.e., Renaissance and Baroque) polyphony with modern, symphonic ideas of form. Were these writers on to something? Had Mozart truly embarked on a fundamental rethinking of his style? There is, in fact, evidence that he had, one example being the *Requiem* itself, with its sharp departures from his earlier music. At all events, we are mistaken to think of this as a late work. To him, it was simply the next work, the next commission. He could not have known that it would be his last, and that he would not live to finish it.

LISTEN FOR . . . the gentle, delicate sound of the clarinets combined with bassoons in the opening bars; for the dense web of polyphony (overlapping lines) in the fast-moving *Kyrie*; for the terrifying cries of the *Dies irae*; for the sonorous, noble tone of the solo trombone counterpoised with the solo bass in the *Tuba mirum*; and for the dozens, even hundreds of special moments that make this *Requiem* one of the most cherished works in the repertory.

### **A Song for St. Cecilia's Day**

**John Barr**

**Text: John Dryden (1687)**

The Shenandoah Valley Choral Society commissioned me to compose a choral piece accompanied by organ for their spring concert in 2020 to observe their 50<sup>th</sup> anniversary and the 20<sup>th</sup> anniversary of its Artistic Director and Conductor, Curtis Nolley. I was very fortunate to find the text by English poet, John Dryden, for use in this composition. Sadly, three weeks before the event, April 17 and 19, 2020, everything was cancelled due to the Covid-19 pandemic. I am delighted they are able to present it in their 2022 spring concerts.

John Dryden's poem, *A Song for Saint Cecilia's Day, 1687*, is an ode to music which it claims began and will end the universe. It tells of music's power to evoke various passions through different instruments and through different characters (Jubal, Orpheus, and Cecilia), but reserves its final praise for "The Great Creator".

St. Cecilia is a mythical figure identified as a saint and martyr of the early Christian church and honored as the patroness of music since the late 15<sup>th</sup> century. St. Cecilia's Day is November 22, which coincidentally falls on the birthday of the great 20<sup>th</sup> century English composer Benjamin Britten (1913-1976). – John Barr

## Program

Requiem in D minor, K. 626

W. A. Mozart

1756-1791

### INTROIT

#### *Requiem aeternam*

Requiem aeternam dona eis, Domine;  
et lux perpetua luceat eis.

Te decet hymnus Deus in Sion,  
et tibi reddetur votum in Jerusalem;  
Exaudi orationem meam  
ad te omnis caro veniet.

Requiem aeternam dona eis, Domine;  
et lux pertetua luceat eis.

Grant them eternal Rest, Lord,  
and let perpetual light shine upon them,  
A hymn is due to Thee, God in Zion,  
and to Thee a vow shall be paid in Jerusalem;  
Hear my Prayer,  
to Thee all flesh shall come.  
Grant them eternal rest, Lord,  
and let perpetual light shine upon them.

### KYRIE

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Lord, have mercy on us.  
Christ, have mercy on us.  
Lord, have mercy on us.

### SEQUENCE

#### *Dies Irae*

Dies irae, dies illa,  
solvat saeculum in favilla;  
teste David cum Sibylla.

Quantus tremor est futurus,  
quando iudex est venturus,  
cuncta stricte discussurus!

The day of wrath, that day,  
will dissolve the world in ashes,  
as David prophesied with the Sibyl.

How great a terror there will be  
when the Judge comes  
to examine all things with rigor!

#### *Tuba mira*

Tuba mirum spargens sonum  
per sepulchra regionum,  
coget omnes ante thronum.

Mors stupebit et natura,  
cum resurget creatura,  
iudicanti responsura.

Liber scriptus proferetur,  
in quo totum continetur,  
unde mundus iudicetur.

Judex ergo cum sedebit  
quidquid latet apparebit;  
nil inultum remanebit.

The trumpet, scattering a wondrous sound  
through the tombs of every land,  
Will gather all before the throne.

Death and nature will stand amazed  
when creation rises again  
to answer to the Judge.

A written book will be brought forth  
in which all will be contained,  
from which the world will be judged.

Thus when the Judge takes His seat  
whatever is hidden will be revealed;  
Nothing will remain unavenged.

Quid sum miser tunc dicturus?  
Quem patronum rogaturus?  
Cum vix justus sit securus.

What shall I say then in my misery?  
Whom shall I seek as protector,  
When a righteous one would scarcely be safe?

### ***Rex tremendae***

Rex tremendae majestatis,  
qui salvandos salvas gratis,  
salve me, fons pietatis.

King of dreadful majesty,  
who freely saves the redeemed,  
grant me pardon, thou fount of goodness.

### ***Recordare***

Recordare Jesu pie.  
Quod sum causa tuae viae;  
ne me perdas illa die.

Remember, good Jesus,  
that I am the cause of Thy journey;  
do not abandon me on that day.

Quaerens me, sedisti lassus;  
redemisti crucem passus;  
tantus labor non sit cassus.

Seeking me, Thou didst sit down weary;  
Thou didst redeem me by enduring the cross;  
Let not such great pains be in vain.

Juste iudex ultionis,  
donum fac remissionis,  
ante diem rationis.

Righteous Judge of vengeance,  
grant me the gift of redemption  
before the day of reckoning.

Ingemisco, tanquam reus;  
culpa rubet vultus meus;  
supplicanti parce Deus.

I groan, like one condemned;  
My face blushes with guilt;  
Spare a suppliant, O God.

Qui Mariam absolvisti  
et latronem exaudisti,  
mihi quoque spem dedisti.

Thou who didst absolve Mary  
and hear the prayer of the thief,  
to me also Thou hast given hope.

Preces meae non sunt dignae;  
sed tu bonus fac benigne,  
ne perenni cremer igne.

My prayers are not worthy;  
But Thou, O good one, show mercy,  
lest I burn in the everlasting fire.

Inter oves locum praesta,  
et ab hoedis me sequestra,  
statuens in parte dextra.

Grant me a place among the sheep,  
and separate me from the goats,  
placing me on Thy right hand.

### ***Confutatis***

Confutatis maledictis,  
flammis acribus addictis.  
Voca me cum benedictis.

When the damned are confounded  
and consigned to the acrid flames,  
summon me among the blessed.

Oro supplex et acclinis,  
cor contritum quasi cinis;  
gere curam mei finis.

I pray, suppliant and kneeling,  
my heart contrite as if in ashes;  
Take care of my ending.

## **Lacrymosa**

Lacrymosa dies illa,  
qua resurget ex favilla  
judicandus homo reus.

Huic ergo parce Deus.  
Pie Jesu Domine,  
dona eis requiem. Amen.

That day is one of weeping,  
on which will rise again from the ashes  
the guilty one to be judged.

Therefore spare them, O God.  
Merciful Lord Jesus,  
grant them rest. Amen.

## **OFFERTORIUM**

### **Domine Jesu**

Domine Jusu Christe, Rex gloriae,  
libera animas omnium fidelium  
defunctorum de poenis inferni,  
et de profundo lacu;  
libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum.

Sed signifer sanctus Michael  
repraesentet eas in lucem sanctam,  
Quam olim Abrahae promisisti,  
et semini ejus.

Lord Jesus Christ, King of Glory,  
deliver the souls of all the departed faithful  
from the pains of hell  
and from the deep abyss.  
Deliver them from the lion's mouth,  
that hell may not swallow them,  
and they may not fall into darkness.

But may the standard-bearer Saint Michael  
lead them into the holy light,  
which Thou didst promise of old to Abraham  
and his seed.

### **Hostias**

Hostias et preces tibi Domine  
laudis offerimus;  
Tu suscipe pro animabus illis,  
quarum hodie memoriam facimus;  
fac eas, Domine,  
de morte transire ad vitam,  
Quam olim Abrahae promisisti,  
et semini ejus.

We offer unto Thee, Lord,  
sacrifices and prayers of praise;  
Do Thou receive them on behalf of those souls  
whom we commemorate this day;  
Grant them, Lord,  
to pass from death to life,  
which Thou didst promise of old to Abraham  
and his seed.

## **SANCTUS**

### **Sanctus**

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

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

### **Benedictus**

Benedictus qui venit  
in nomine Domini.  
Hosanna in excelsis.

Blessed is he who comes  
in the name of the Lord.  
Hosanna in the highest.

## AGNUS DEI

### *Agnus Dei*

Agnus Dei,  
qui tollis peccata mundi,  
dona eis requiem.  
Dona eis requiem sempiternam.

Lamb of God,  
who takes away the sin of the world,  
grant them rest.  
Grant them eternal rest.

## COMMUNION

### *Lux aeterna*

Lux aeterna luceat eis, Domine;  
cum sanctis tuis in aeternum,  
quia pius es.  
Requiem aeternam dona eis Domine,  
et lux perpetua luceat eis,

Let eternal light shine upon them, Lord,  
among Thy saints forever,  
for Thou art merciful.  
Grant them eternal rest, Lord,  
and let eternal light shine upon them,

### *Cum sanctis tuis*

cum sanctis tuis in aeternum,  
quia pius es.

among Thy saints forever,  
for Thou art merciful.

## INTERMISSION

### **A Song for St. Cecilia's Day**

**Dr. John Barr**

Commissioned for the 50<sup>th</sup> anniversary of the Shenandoah Valley Choral Society

**Text – John Dryden (1687)**

### **Stanza 1**

From harmony, from heavenly harmony, this universal frame began:

When nature underneath a heap of jarring atoms lay,  
And could not heave her head.

The tuneful voice was heard from high, "Arise, ye more than Dead!"  
Then cold, and hot, and moist, and dry, in order to their stations leap.

And music's power obey.

From harmony, from heavenly harmony, this universal frame began:  
From harmony to harmony through all the compass of the notes it ran,  
The diapason closing full in man.

### **Stanza 2**

What passion cannot music raise and quell!

When Jubal struck the corded shell, his listening brethren stood around

And wondering, on their faces fell to worship that celestial sound:

Less than a god they thought there could not dwell within the hollow of that shell

That spoke so sweetly and so well.

What passion cannot music raise and quell!



### **Stanza 3**

The trumpet's loud clangor excites us to arms  
with shrill notes of anger and mortal alarms.  
The double, double, double beat of the thundering drum  
cries, hark! The foes come;  
Charge, charge, 'tis too late to retreat!

### **Stanza 4**

The soft complaining flute, in dying notes,  
discovers the woes of hopeless lovers,  
Whose dirge is whispered by the warbling lute.

### **Stanza 5**

Sharp violins proclaim their jealous pangs and desperation,  
Fury, frantic indignation, depth of pains and height of passion,  
For the fair, disdainful dame.

### **Stanza 6**

But oh! What art can teach what human voice can reach  
the sacred organ's praise?  
Notes inspiring holy love, notes that wing their Heavenly ways  
To mend the choirs above.

### **Stanza 7**

Orpheus could lead the savage race;  
And trees unrooted left their place, sequacious of the lyre;  
But bright Cecilia raised the wonder higher;  
When to her organ, vocal breath was given,  
An angel heard, and straight appeared mistaking earth for heaven.

### **GRAND CHORUS**

As from the power of sacred lays the spheres began to move,  
And sung the great Creator's praise to all the blessed above;  
So when the last and dreadful hour this crumbling pageant shall devour,  
The trumpet shall be heard on high, the dead shall live, the living die,  
And music shall untune the sky.

Sonata in D Major, K 381 for piano four-hands

W. A. Mozart

I. Allegro

Amy Robertson and Debbie McGuire, piano four-hands

Three Military Marches, Op. 51

Franz Schubert

March No. 1 in D Major - Allegro vivace

The Music of Living

Dan Forrest

Text: Anonymous

Giver of life, creator of all that is lovely,  
Teach me the words to your song.  
I want to feel the music of living;  
And not fear the sad songs but from them make new songs  
Composed of both laughter and tears.  
Giver of life, creator of all that is lovely,  
Teach me to dance to the sounds of your world.  
I want to move in rhythm with your plan.  
Help me to follow your leading.  
To risk even falling, to rise and keep trying,  
For you are leading the dance.  
Giver of life, creator of all that is lovely,  
Teach me to sing the words to your song.

If Music Be the Food of Love

David C. Dickau

Text: Henry Heveningham

If music be the food of love, sing on, sing on  
Till I am filled with joy.  
For then my listing soul you move to pleasures that can never cloy.  
Your eyes, your mien,  
Your tongue declare that you are music everywhere.  
Pleasures invade both eye and ear,  
So fierce the transports are, they wound,  
And all my senses feasted are;  
Tho' yet the treat is only sound, sure I must perish by your charms  
Unless you save me in your arms.  
If music be the food of love, sing on, sing on  
Till I am filled with joy.  
Sing on.

I'm Gonna Sing (traditional spiritual)

Arr. André J. Thomas

# Shenandoah Valley Choral Society

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Dorothy Anderson  
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Nancy Metcalfe  
Deborah Proctor  
Barbara Reisner  
Jean Rissler  
Jeanette Shull  
Donna Tinsley  
Ruth Williams

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Robert F Jochen  
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John Sellers  
Sam Showalter  
Welby Showalter  
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Rick Yoder

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Vicki Langdon  
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Cathryn MacDonald  
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Marta McGuire  
Jeanette Neff  
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Elaine Shank  
Audrey Shenk  
Jan Showalter  
Patrima Tice  
Alice Trupe  
Dorothy Jean Weaver  
Brenda Wilkinson

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Anonymous  
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in memory of Jo Umberger  
Jeanette Neff  
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Bridgewater Church of the Brethren

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