



The Shenandoah Valley Choral Society
Curtis Nolley, Artistic Director
Presents

Songs of Comfort Songs of Joy!

Featuring

Requiem for the Living
Dan Forrest


Te Deum
John Rutter

April 12, 7:30 pm

April 14, 3:00 pm

Bridgewater Church of the Brethren

2023-2024 Season

Celebrating our 53rd Season 



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FROM THE BOARD OF DIRECTORS

To Our Audience

Thank you all for joining us as we celebrate the blessings of spring! Your support allows us to bring you a variety of wonderful musical selections by some of the world's greatest composers.

In our first half, we bring you Dan Forrest's "*Requiem for the Living*," a modern requiem that suggests comfort and hope, even in the wake of grief. Our gifted orchestra and soloist Kaitlyn Townsend help us to showcase this moving work to the fullest. Our second half features *Te Deum* by John Rutter, one of our favorite composers, and will be accompanied on organ by Dr. Larry Taylor. Following *Te Deum*, look forward to the piano four-hands duet by our own Amy Robertson and Debbie McGuire, followed by four lovely songs that celebrate the beauty and joy of spring,

Again, thank you for coming! You can follow us at singshenandoah.org or on Facebook. Please mark July 3rd on your calendars for our annual "Celebrate America" concert, always a good time in our community. Now, we are pleased to bring you "Songs of Comfort, Songs of Joy!"

Donna Tinsley, President

The Shenandoah Valley Choral Society Board of Directors 2023-2024

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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
<http://thewaltonsare.imagekind.com>*



Curtis Nolley, Artistic Director In his 23rd season as director of the Shenandoah Valley Choral Society, Curtis Nolley leads the distinguished ensemble in its 53rd 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 in the public schools of Augusta County, Rockingham County,

and Harrisonburg City. Additionally, Curtis has directed choirs and taught music education and choral conducting at Mary Baldwin University and as Visiting Director of Choral Music at Bridgewater College from 2018-2020. Curtis continues to serve as choir director at Bridgewater Church of the Brethren. He has received recognition for his work in choral music education as the recipient of the Virginia Choral Director Association's Sydney Swiggett Award for outstanding service and contribution to choral music education in the Commonwealth of Virginia, the James Madison University Professional Service Award recognizing outstanding service to the music education profession and James Madison University, and as Augusta County Public School's Teacher of the Year. Under Curtis' direction, the SVCS was presented the 2020 Circle of Excellence in the Arts Award by the Arts Council of the Valley, and the College of Visual and Performing Arts at JMU. A native of the Shenandoah Valley, Curtis holds a BA in Music Education from Bridgewater College and a Master of Music 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 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

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.

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.

Kaitlyn D. Townsend, mezzo-soprano, is regarded highly for her work with Baroque and early music. Noteworthy appearances include performing with The Governor's Musick in Colonial Williamsburg and as the mezzo-soprano soloist for Vivaldi's *Gloria in D Major* (Mary Baldwin University, Dr. Craig Robertson, conductor).

Other recent solo appearances have featured Ms. Townsend as a soloist with the Virginia Baroque Academy (with Arthur Haas), in the role of Susan in Alice Parker's opera, *Singers Glen*, and in the role of Ottavia in Vivaldi's *The Card Game*. Ms. Townsend regularly collaborates with gifted harpsichordist and pianist, Angie Clemens, including in a Summer Song Series solo voice recital at James Madison University, and a holiday recital of early music at Fort Harrison in Dayton, VA, as well as other performances in the community.

In addition to solo engagements, Ms. Townsend performs regularly with Rocktown Choral Artists (Douglas Byler, conductor), Staunton's Bach Around the Clock Festival Choir (Paul Weber, conductor), Richmond's Red Letter Consort (Charles Humphries, conductor), and with Madison Baroque (with Dr. Jon Gibson).

A graduate of James Madison University's School of Music, Ms. Townsend has studied privately with Brenda K. Witmer, Dr. Carrie Stevens and Kathy Gardner. Vocal coaches have included Judith Malafronte, Mark Rimple and Barbara Hollinshead. Ms. Townsend resides in Harrisonburg with her husband, Don. She enjoys traveling, attending concerts of all kinds and shopping for vintage home decor.



Program Notes

Dan Forrest on his

Requiem for the Living

“Overall, the work is a prayer for rest ("Requiem") for the living, as much as for the deceased. It's a "grant US rest", even more than a "grant THEM rest.”

The first movement pours out the grief of the Requiem and Kyrie prayers, facing grief head-on and grappling with the sorrow that is common to all human existence.

The second movement bitterly portrays the problem of pain that we all wrestle with, and which causes a crisis of faith for many people. It expounds on the "vanity of vanities, all is vanity" refrain from Ecclesiastes, with no small amount of anger and bitterness and "rage against the machine." The middle section quotes Job, who is the best biblical example we have of the problem of pain, and even he says in his darkest moment, “it would have been better if I hadn't been born.”

The third movement is the Agnus Dei, out of its traditional order, because at that point in the narrative, I need to see the Lamb of God, who died to redeem mankind from all fallenness - this vanity and pain and sorrow and destruction.

It's only after recognizing the Lamb of God that we can then turn, in this narrative, to the Sanctus. It becomes a response to the Agnus Dei, instead of prelude to it as in the normal liturgical order. Interestingly, I see the phrase "Heaven and Earth are full of Thy glory" as not merely a worship moment, but actually a part of the Divine answer to the problem of pain. Looking to Job again, God's answer to the problem of pain is literally, "Look at my works of creation- see my transcendent power and majesty" and of course Job is then humbled by the realization. So my vocal score includes a quote of Job 38 at the top of this movement - where God says to Job "Where were you when I laid the foundations of the earth...when the stars sang together for joy?" As you can see, then, this movement depicts the wonder of the heavens and earth (*pleni sunt caeli et terra gloria tua*) as a Divine answer to the problem of pain.

The final movement is simply an arrival at rest and peace, not just in the realization of the "eternal light" which God offers those who seek him, but even here and now, for us, the living, on earth- our Requiem, our Rest.

The work was written over a period of probably 16 months or so, from early 2012 through mid-2013. Frankly, most of my effort was spent discarding ideas that were bad, or mediocre, or clichéd, or decent, or even “pretty good”, in the hopes of only using ideas that were really, truly inspired. It's a daunting task to set these ancient texts in a modern setting. I tried to write something appropriate to their gravity, and something that would make a lasting impression for some time to come. I hope the end result does, indeed, profoundly affect the listeners- and performers as well.”

- Dan Forrest

Program Notes

John Rutter on his

Te Deum

The *Te Deum* is one of the most ancient, and inspiring, of Christian liturgical texts. At one time it was believed to have been jointly written by St. Ambrose and St. Augustine, but recent research suggests it's even older, originating early in the fourth century as a Preface, Sanctus, and concluding prayer for the Mass of the Easter Vigil; there are even echoes of the psalms heard at several points of the text.

I have often thought of writing a *Te Deum* setting – if possible, using the incomparable English version of the 1662 Book of Common Prayer – but, despite some kind and tempting offers, had never found time to do so until the Guild of Church Musicians here in England invited me to compose a choral anthem for their centenary, to be celebrated at the service of thanksgiving in the Canterbury Cathedral. The circumstances of the first performance allowed for only a brief period of rehearsal, so music had to be straightforward and accessible.

At only seven minutes in length, my setting clearly belongs to the Anglican tradition of “functional” *Te Deums* rather than the symphonic tradition embodied in such extended settings as those of Handel or Haydn.

– John Rutter

SVCS Concert Schedule

Summer 2024

CELEBRATE AMERICA

**Patriotic/Pops Concert with the Harrisonburg/Rockingham
Concert Band**

**Harrisonburg High School
July 3, 2024**

Program

Requiem

Dan Forrest (1975)

1. Introit - Kyrie

Requiem aeternam dona eis, Domine,	Rest eternal grant them, Lord,
et lux perpetua luceat eis.	and may perpetual light shine on them.
Exaudi orationem meam,	Hear my prayer,
Ad te omnis caro veniet.	For unto Thee all flesh shall come.
Kyrie eleison. Christe eleison.	Lord have mercy. Christ have mercy

2. Vanitas Vanitatum

Vanitas vanitatum, omnia vanitas!	Vanity of vanities, all is vanity!
	(from Ecclesiastes)
Pie Jesu Domine, dona eis requiem.	Merciful Lord Jesus, grant them rest.
Lacrimosa,	Full of tears,
	(from the Dies Irae)
Et locutus est,	He said,
pereat dies in qua natus sum	let the day perish wherein I was born.
	(from Job 3:2-3)

3. Agnus Dei

(Soprano solo and choir)

Agnus Dei	Merciful Lord Jesus,
Qui tollis peccata mundi,	who takes away the sin of the world,
miserere nobis,	have mercy on us,
dona nobis pacem,	grant us peace,
dona eis requiem	grant them rest.

4. Sanctus

Sanctus, sanctus, sanctus,	Holy, holy, holy,
Dominus Deus Sabaoth.	Lord God of Hosts.
Pleni sunt caeli et terra gloria tua.	Heaven and earth are full of Thy glory.
Hosanna in excelsis!	Hosanna in the highest!

5. Lux æterna
(Soprano solo and choir)

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.

May eternal light shine on them, Lord,
with thy saints everlasting,
because you are merciful.

Come unto me,
All ye who labor and are heavy laden,
And I will give you rest.
(Matthew 11:28)

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Dona nobis pacem.

Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.
Grant us peace.

INTERMISSION

Te Deum

John Rutter

Text: Early church hymn, possibly 4th century

We praise thee, O God: we acknowledge thee to be the Lord.
All the earth doth worship thee: the Father everlasting.

To thee all angels cry aloud: the heavens and all the Powers therein.

To thee Cherubin and Seraphin:
continually do cry, Holy, Holy, Holy, Lord God of Sabaoth;
Heaven and earth are full of the Majesty of thy Glory.

The glorious company of the Apostles praise thee,
The goodly fellowship of the Prophets praise thee.
The noble army of Martyrs praise thee.

The holy Church throughout all the world doth acknowledge thee;
The Father of an infinite Majesty, Thine honourable, true, and only Son;
Also the Holy Ghost, the Comforter.

Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.

When thou tookest upon thee to deliver man:
thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death:
thou didst open the Kingdom of heaven to all believers.

Thou sittest at the right hand of God: in the glory of the Father.

We believe that thou shalt come: to be our Judge.

We therefore pray thee, help thy servants:
Whom thou hast redeemed with thy precious blood.

Make them to be numbered with thy Saints:
in glory everlasting.

O Lord, save thy people: and bless thine heritage.
Govern them: and lift them up forever.
Day by day we magnify thee; And we worship thy Name:
ever world without end.

Vouchsafe, O Lord:
to keep us this day without sin.
O Lord, have mercy upon us.
O Lord, let thy mercy lighten upon us:
As our trust is in thee.
O Lord, in thee have I trusted:
let me never be confounded.

Peace Like a River Medley

arr. Sharon Wilson

Ode to Joy Excerpt from Symphony No. 9

**Beethoven
arr. Hugo Ulrich**

Amy Robertson and Debbie McGuire, piano 4-hands

Light Beyond Shadow

Dan Forrest

Text: Paul Wigmore (adapted by Dan Forrest)

Light beyond shadows, joy beyond tears,
Love that is greater when darkest our fears;
Deeper the peace when the storm is around,
Nearer the hope to the lost who is found.

Light of the world, ever shining,
Hope in our pain and our dying,
Shining, ever shining.
In our darkness there is light,

In our crying there is love.
In the noise of life imparting peace,
Peace that passes understanding.

Sure On this Shining Night

Morten Lauridsen (1943)

Text: James Agee (excerpted from Description of Elysium)

Sure on this shining night
Of starmade shadows round,
Kindness must watch for me
This side the ground.

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

Sure on this shining night
I weep for wonder
Wand'ring far alone
Of shadows on the stars

Jubilate Deo

Peter Anglea (1988)

Jubilate Deo, omnis terra;
Servite Domino in laetitia.
Introite in conspectu ejus

Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before His presence with exaltation.

Quoniam suavis est Dominus:
In aeternum misericordia ejus,
Et usque in generationem
Et generationem veritas ejus.

For the Lord is good;
His mercy is everlasting;
And His truth endures
To all generations.

Glory, Glory, Hallelujah!

Howard Helvey (1968)

Traditional African-American Spiritual

Glory, glory hallelujah, since I laid my burdens down.

I've shown courage through the trials
Since I laid my burdens down

I am hopeful for the future
Since I laid my burdens down.

I am thankful for the journey
Since I laid my burdens down.

Glory, glory Hallelujah, since I laid my burdens down.

Shenandoah Valley Choral Society

Soprano

Deborah Bandalos
Judy Bomberger
Debra Bucklen
Beverley Carver
Miriam Clark
Suzanne Cockley
Lorraine Crawford
Paula Cude
Linda Dove
Megan Geier
Betsy Gilliam
Katie Grant
Barbara Henkel
Wanda Hodge
Nancy Hopkins-Garriss
Svetlana Kabysh
Sharon Lacks
Julia Longenecker
Nancy Metcalfe
Katherine Parker
Kristi Pascarella
Krista Powell
Barbara Reisner
Jean Rissler
Martha Showalter
Jeanette Shull
Dulcinea Sloan
Donna Tinsley
Julia Verba
Alexandra Vilela
Jayne Wagner
Janet Welty

Alto

Kathryn Albright
Lourene Bender
Chris Carpenter
Stefanie Eye
Jan Flora
Becky Glick
Susan Godshall
Sandy Greene
Robin Hall
Susan Holsinger
Alice Lee Hopkins
Betty Hoskins
Carol La Spina
Vicki Miller Langdon
Joyce Luenstroth
Cathryn MacDonald
Hannah Martin
Debbie McGuire
Marta McGuire
Jeanne Neff
Andrea Nolley
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Katherine Phillips
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Darcie Roberge
Ranene Ropp
Audrey Shenk
Linda Shifflett
Jan Showalter
Margaret Sloan
Patrima Tice
Alice Trupe
Dorothy Jean Weaver
Brenda Wilkinson

Tenor

Jonathan Clark
Marcelo Flores
Bruce Hall
Robert Henkel
Robert Jochen
Ron Matthews
Ann Ridder
John Sellers
Hollis Showalter
Sam Showalter
Welby Showalter
Tony Stovall
Dick Stutzman

Bass

Duane Bontrager
Andreas Broscheid
Brian Martin Burkholder
John Chilton
David Cockley
Clay Cordell
Tom DeVore
Ron Diener
Jim Dye
Stan Godshall
David Holl
Gordon Meriwether
James Newman
Arthur Pearson
Calvin Phillips
Steve Proctor
Roger Roberge
Doug Root
Bill Tompkins
Don Tyson
David Van Pelt

Orchestra

Violin I	Maria Lorcas* Tara Davis Anthony Van Pelt Zach Windsor	Violin II	Christa Hoover* Angela Sulzer Jessie Trainum Kayla Kirilyuk
Viola	Katie Overfield Zook* Sharon Miller David Swanson	Cello	Ed Grant* Lisa Wright
Bass	Lindsay Lam*	Harp	Laura Hoffman
Flute	Lydia Carroll	Oboe	Doug Lane
Horn	Allison Lyttle	Organ	Larry Taylor
Percussion	Nate McEntyre Hannah Simmers		

** Denotes principal player.*

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in memory of Susan Haag

Help the Music Continue!
 The Shenandoah Valley Choral Society
 Announces the establishment of our
Legacy Fund

In partnership with the Community Foundation of Harrisonburg and Rockingham County, the SVCS has established the Legacy Fund to sustain the mission of the SVCS into the future.

If you would like more information on how you can help the music continue through your gift or estate planning, please call Curtis Nolley at 540-433-3031 or email carnolley@hotmail.com for more information.



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