



25 Years of Cape Fear Chorale

SUNDAY, APRIL 2, 2023

4:00 PM | KENAN AUDITORIUM

ADMISSION: FREE

Aaron Peisner
Artistic Director

Betsy Curtis
Pianist

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Program

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Festival of Praise Carl J. Nygard, Jr.
(b. 1947)

Solo quartet: Melody Bryan, Elaine Clyatt, Gwyn Kash, Bruce Johnson

Cantique de Jean Racine Gabriel Fauré
(1845-1924)

Introit from *Requiem* Wolfgang Amadeus Mozart
(1756-1791)

Susan Carron, soloist/Taylor Yates, understudy

Domine Jesu from *Missa pro defunctis* Franz von Suppé
(1819-1895)

Agnus Dei from *Requiem in C minor* Luigi Cherubini
(1760-1842)

Wie lieblich sind deine Wohnungen
from *Ein Deutches Requiem* Johannes Brahms
(1833-1897)

Announcement of the recipient of the Jerry S. Cribbs Scholarship

Bogoróditse Dēvo Sergei Rachmaninoff
(1873-1943)

Ose Shalom Traditional, arr. John Leavitt
(b. 1956)

Honoring Jerry S. Cribbs as Artistic Director and Conductor Emeritus

Daniel, Daniel, Servant of the Lord Spiritual, arr. Undine S. Moore
(1904-1989)

Yeavonne Cox, Curtis Campbell, soloists/Alex Gallo, Bruce Johnson, understudies

There is a Balm in Gilead Spiritual, arr. William Dawson
(1899-1990)

Alexander Vedder, Alex Gallo, Sam Robinson, soloists

Glorious Everlasting M. Thomas Cousins
(1914-1972)

Dear Valued Supporters and Friends,

Welcome to the 25th anniversary celebration concert of Cape Fear Chorale. For 25 years we have presented exceptional choral music that educates and unites our audience members and our community. We are so pleased that you have chosen to join us on this historic occasion!

We are especially privileged this evening to honor the legacy of Jerry S. Cribbs, founder and Artistic Director of Cape Fear Chorale for 24 years. His vision, leadership and dedication have profoundly influenced all those who have worked with him.

In addition, we are happy to announce that a scholarship fund has been created in his name. This will benefit high school seniors who intend to pursue a degree in vocal music, choral conducting, or vocal music education at the collegiate level. Ongoing donations are greatly appreciated to continue this important contribution to our community.

As part of tonight's celebration, we will be performing well-loved music from past CFC programs under the inspired direction of our Artistic Director and Conductor, Dr. Aaron Peisner.

Thank you for being with us for this milestone in our musical journey. We hope that you will enjoy our presentation of this glorious music. It has been a joy to prepare and share it with you.

Susan Carron, President
Cape Fear Chorale Board of Directors

Dear Friends and Patrons,

Welcome to our concert celebrating 25 Years of Cape Fear Chorale. Our concert today presents music from past performances by Chorale, highlighting just a small sample of the musical richness that this ensemble has explored over the past quarter of a century. Preparing for this concert has been an absolute joy, and it is my continual honor and privilege to conduct this ensemble of fine musicians. Our celebration of Chorale is also a celebration of Jerry Cribbs, who we are honoring today as our Founder and Director Emeritus. Jerry has been a friend and mentor to me, and his cultivation of this ensemble has given the gift of music to countless people in our region.

Just as Jerry has instilled the love of music in so many in our community as a mentor and teacher, we see it as our duty to invest in the next generation of singers and music educators. Today, we will be announcing the winner of the Jerry Cribbs Scholarship for a graduating high school senior who plans to study vocal performance and/or music education in college.

To those of you who attend Cape Fear Chorale's concerts season after season, year after year, we thank you for your continued support. To those of you for whom this is your first concert with us, I hope it won't be your last. To everyone, I hope you enjoy today's performance.

On behalf of the Board of Directors and the members of Cape Fear Chorale, we are grateful to you for being an integral part of our music-making!

Aaron Peisner
Artistic Director and Conductor

Translations

Festival of Praise (Latin)

Hosanna in excelsis Deo!
Gloria!
Laudate Dominum omnes gentes!
Laudamus te, Benedicimus te, Adoramus te.
Propter magnum gloriam tuam.

Hosanna to God on high!
Glory!
Praise the Lord all nations!
We praise you, we bless you, we worship you.
Because of your great glory.

Cantique de Jean Racine (French)

Verbe égal au Très-Haut,
notre unique espérance,
jour éternel de la terre et des cieux,
de la paisible nuit nous rompons le silence;
Divin Sauveur, jette sur nous les yeux;
répands sur nous le feu de ta grâce puissante
que tout l'enfer fuie au son de ta voix.
Dissipe le sommeil d'une âme languissante
qui la conduit à l'oubli de tes lois!
O Christ sois favorable à ce peuple fidèle
pour te bénir maintenant rassemblé;
reçois les chants qu'il offre
à ta gloire immortelle,
et de tes dons qu'il retourne comblé.

Word of the Highest, our only hope,
Eternal day of earth and the heavens,
We break the silence of the peaceful night;
Saviour Divine, cast your eyes upon us!

Pour on us the fire of your powerful grace,
That all hell may flee at the sound of your voice;
Banish the slumber of a weary soul,
That brings forgetfulness of your laws!

O Christ, look with favour upon your faithful people
Now gathered here to praise you;
Receive their hymns offered to your immortal glory;
May they go forth filled with your gifts.

Curated Requiem (Latin)

Mozart

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.

Grant them eternal rest, Lord,
and let perpetual light shine on them.
you are praised, God, in Zion,
and homage will be paid to You in Jerusalem.
Hear my prayer,
to You all flesh will come.

von Suppé

Domine Jesu 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,
liberate the souls of the faithful,
departed from the pains of hell and from the
bottomless pit.
Deliver them from the lion's mouth,
lest hell swallow them up,
lest they fall into darkness.
Let the standard-bearer, holy Michael, bring them
into holy light.
Which was promised to Abraham and his
descendants.

Cherubini

Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.
Lux aeterna luceat eis, Domine.

Lamb of God, who takes away the sins of the world,
grant them eternal rest forever.
Let eternal light shine on them, Lord.

Brahms (German)

Wie lieblich sind deine Wohnungen,
Herr Zebaoth!

Meine Seele verlangt und sehnet sich
nach den Vorhöfen des Herrn;
mein Leib und Seele freuen sich
in dem lebendigen Gott.

How lovely are thy dwelling places,
O Lord of Hosts!

My soul requires and yearns for
the courts of the Lord;
My body and soul rejoice
in the living God.

Wie lieblich sind deine Wohnungen,
Herr Zebaoth!
Wohl denen, die in deinem Hause wohnen,
die loben dich immerdar.
Wie lieblich sind deine Wohnungen!

How lovely are thy dwelling places,
O Lord of Hosts!
Blessed are they that dwell in thy house;
they praise you forever.
How lovely are thy dwelling places!

Bogoróditse (Church Slavonic)

Bogoróditse Dyévo, ráduisya,
Blagodátnaya Mariýe, Gospód s tobóyu.
Blagoslovyéna ty v zhenákh,
i blagoslovyén plod chryéva tvoyevó,
yáko Spása rodilá yesí dush náshikh.

Rejoice, virgin mother of God,
Mary, full of grace, the Lord is with you.
Blessed are you among women,
and blessed is the fruit of your womb,
for you have borne the Savior of our souls.

Ose Shalom (Hebrew)

Ose shalom bimromav
hu ya'ase shalom aleynu
veh'al kol Yisrael
veh'imru, imru amen.

The one who makes peace in the heavens,
(may) He make peace for us,
And for all Israel,
And let us say, let us say Amen.

Program Notes

Our concert opens with Carl J. Nygard, Jr.'s *Festival of Praise*, which Cape Fear Chorale commissioned to celebrate its 15th anniversary in 2013. Nygard, a native of Pennsylvania, is an educator, conductor, and composer who has published more than 200 choral works, which have been performed in Europe, North America, South America, and Australia. In *Festival of Praise*, Nygard's use of mixed meters and varied harmonic textures lends an air of excitement and festivity to the piece.

Cantique de Jean Racine, Op. 11 was composed for four-part chorus and organ in 1865 and won Gabriel Fauré first prize in a composition competition at the École Niedermeyer, a school in Paris for training in classical and religious music. The text is taken from a poem by the popular 17th century French poet and playwright, Jean Racine. As one of Fauré's earliest and most widely performed small choral works, *Cantique de Jean Racine* shows his mastery of beautiful melodic lines, complex harmonic progressions, and lush choral writing. Chorale previously performed *Cantique de Jean Racine* in 2007 in a concert entitled Choral Music Through the Ages.

A requiem is a mass for the dead. The variety of moods within the traditional Catholic text, ranging from highly dramatic to comforting, have inspired countless musical settings by composers over the past several hundred years. For today's concert, we are presenting four movements from requiem settings that Cape Fear Chorale has performed over the years.

Wolfgang Amadeus Mozart received an anonymous commission to compose a requiem during the summer of 1791, and began to write it during the fall of the same year. He worked on his *Requiem* until the day of his death, December 5, leaving it incomplete. Today, we perform the Introit, the only movement Mozart completed in its entirety, having left instructions for the completion of the remainder of the work with his student, Franz Xaver Süssmayr. The Introit and Kyrie were probably premiered at a memorial service for Mozart in Vienna on December 10, 1791, but the first complete performance was given in January of 1793. Mozart's *Requiem* was notably performed during the funerals of Beethoven, Haydn and Chopin. Chorale has performed the Mozart *Requiem* twice before, in 2004 and again in 2016.

Franz von Suppé's *Requiem in D minor* was written in 1855 and marks a departure from his predominant work in operetta. Considered to be the pinnacle of his sacred works, the *Requiem* was initially performed as a commemorative mass in honor of von Suppé's friend and mentor Franz Porkny, a theater director with whom he worked closely, although it was dedicated to "His Holiness, Pope Pius IX." Von Suppé's *Requiem* enjoyed great acclaim during the few years after its premier, but eventually fell out of fashion due to its Italianate style, deemed by many at the time to be too cheerful and generally lacking in somber quality. Chorale performed Von Suppé's *Requiem in D minor*, also called *Missa pro defunctis*, in April, 2013.

Luigi Cherubini's *Requiem in C minor* was commissioned by the government of Louis XVIII and was first performed in January of 1817 to commemorate the twenty-fourth anniversary of the execution of Louis XVI, after the defeat of Napoleon at Waterloo. The success of the piece was immediate and brought Cherubini back into public recognition after the waning of his career in opera. The work was so well received that Beethoven called Cherubini the "greatest living composer," and claimed that if he were to write a requiem, Cherubini's would be his model. Cherubini went on to direct the music for the Royal Chapel and the Paris Conservatoire, where he influenced the course of French musical education for the remainder of the 19th century. Chorale performed the Cherubini *Requiem in C minor* in April, 2015.

Johannes Brahms began working on his *Requiem* in 1866, a year after the death of his mother and a decade after the death of his dear friend, the composer Robert Schumann. It was premiered in 1868, and then again in 1869 with an additional movement in the final form we know today. Rather than setting the customary Latin text, Brahms compiled texts from the Old and New Testaments of the Lutheran Bible, purposely avoiding Christian dogma with the aim of creating a more universal libretto that was intelligible to all in his audience, hence the German language and his title, *A German Requiem*. Brahms intended the work to comfort the living, rather than the souls of the dead, and his text focuses on words of comfort rather than the fear of the Day of Wrath. The fourth movement, "How Lovely are Thy Dwellings," is perhaps the most widely known and performed single movement of the *Requiem* and lies at the center of the overall structure of the work, transitioning the listener from the first three movements centered around mourning and grief, to the last three movements, which share themes of hope and comfort. Chorale performed the entire *German Requiem* in 2006 and performed this movement again in 2019.

Bogoroditse Dēvo the sixth movement of Sergei Rachmanioff's large a cappella choral work *All Night Vigil*, which was composed during a two-week period between January and February of 1915, and premiered on March 10, 1915, amidst Russia's hardships during World War I. Its composition was influenced heavily by different types of chants used in the Russian Orthodox Church as well as Tchaikovsky's setting of the same title. *All Night Vigil* is considered to represent the summit of Russian Choral music and enjoyed immediate success until the Russian Revolution of 1917, when sacred music was condemned. The *All Night Vigil* was one of Rachmaninoff's favorite works, and *Bogoroditse Dēvo* is most widely performed as a stand-alone piece. Chorale performed *Bogoroditse Dēvo* under the title "Ave Maria" in 2007.

Ose Shalom is a well-known Hebrew prayer in the Jewish Liturgy. Quoted in several places during the Sabbath service, *Ose Shalom* is also used to close the Mourner's Kaddish, a prayer used to remember those in need or those who have passed on. John Leavitt's setting of this text was written for the Kansas Music Educators Association in 2002. The piece begins with a simple message of peace set to a melody reminiscent of chant, and ends with a resounding, full statement of "Amen." Chorale performed *Ose Shalom* in our "Musical Morsels" concert in 2014.

Undine Smith Moore was known as the Dean of Black Women Composers, was a Pulitzer Prize nominee, and received her formal education at Fisk University, Columbia University and the Julliard School as a classical pianist. She arranged *Daniel, Daniel, Servant of the Lord* in 1952 during the time when her compositional style began to rely more heavily on music that she heard and experienced during her childhood, rather than the musical influence of her formal training. Moore referred to these melodies as so beautiful that she wanted them to be "experienced in a variety of ways - by concert choirs, soloists, and by instrumental groups." Chorale performed *Daniel, Daniel, Servant of the Lord* in 2001.

There Is a Balm in Gilead is a well-known African American spiritual with a rich history. While its origins cannot be precisely traced, it likely originated over the course of thirty years of oral traditions among African Americans in the late 1800's. *There Is a Balm in Gilead* was first published in John Wesley Work, II's book, "Folk Song of the American Negro" in 1907 and was recorded in December of 1909 by the Fisk University Jubilee Quartet. William Dawson was an accomplished composer and one of the foremost choral arrangers of spirituals in the early 20th century. Chorale performed *There Is a Balm in Gilead* in 2001 in "A Concert of Spirituals."

Glorious Everlasting was written by North Carolina native M. Thomas Cousins, in 1959, and became one of the most performed choral festival anthems in the latter half of the 20th century. Of Cousins' sixteen choral compositions, it has gained world-wide recognition and has been performed in six countries. Chorale performed *Glorious Everlasting* in 2004 and in 2019. Written for 8 voice parts, the opening is reminiscent of a trumpet fanfare, an appropriate celebratory finale to our 25th anniversary performance.

Program notes by Rachelle Prewitt Dries and Aaron Peisner

Artistic Director



Dr. Aaron Peisner is delighted to direct the Cape Fear Chorale in his first season as artistic director. He serves as Assistant Professor and Director of Choral Activities at University of North Carolina Wilmington, where he conducts the Concert Choir and Chamber Choir, and teaches courses in choral music education, aural skills, and voice. Peisner also serves as chorus master for Opera Wilmington, and is a founding member of the newly formed chamber choir, Wilmington Voices. Prior to his time at UNCW, Peisner was Interim Director of Choirs at Goucher College in Towson, Maryland.

Dr. Peisner has prepared choirs for performances with the Baltimore and National Symphony Orchestras under the direction of conductors including Marin Alsop, Gianandrea Noseda, Donald Runnicles, and Jeannette Sorrell, including a Medici TV broadcast performance of John Adams' *The Gospel According to the Other Mary* with the NSO and Maestro Noseda at the Kennedy Center. Peisner holds a Doctorate of Musical Arts in choral conducting from the University of Maryland, where he studied conducting with Edward Maclary and James Ross and was awarded the Daniel L. Pomeroy Prize for outstanding work in 17th- and 18th-century music. Peisner earned his masters degree in choral conducting from Yale University, where he studied conducting with Marguerite Brooks, Jeffrey Douma, David Hill, and Masaaki Suzuki. He holds a Bachelor of Arts in music from Wesleyan University.

Dr. Peisner's research areas include the performance and recording history of Spanish Renaissance music, the music of composer Hilary Purrington, Kurt Weill's *Das Berliner Requiem* for men's chorus and wind band, and critical pedagogy and the music leadership practices of collegiate a cappella groups. A bass-baritone, he has sung professionally with the choir of the Basilica of the National Shrine in Washington, DC, the San Francisco Choral Artists, Polyhymnia (NYC), and Yale Schola Cantorum. He is a member of the American Choral Directors Association, serving as co-chair of the newly established NC Collegiate Festival Choir.

Pianist



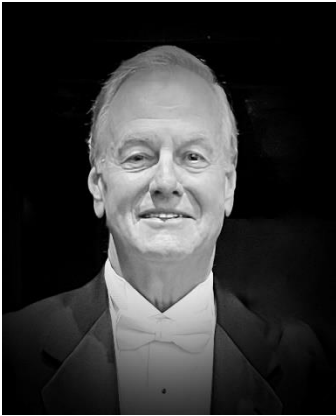
Dr. Bettsy Curtis holds three degrees in piano performance, a Bachelor of Music from Southern Methodist University, a Master of Music from the College-Conservatory of Music at the University of Cincinnati, and a Doctor of Musical Arts from The University of Texas at Austin. She has held faculty positions at Baylor University, Howard Payne University, and the University of Texas at San Antonio. College teaching positions shifted to public-school music teaching while her children were young. From 2010 to 2022 Dr. Curtis held both a full-time position directing music at Wesley Memorial United Methodist Church and a part-time position at the University of North Carolina at Wilmington as a collaborative pianist. Starting in the Fall of 2022 her duties include

teaching a music fundamentals class for Musical Theatre minors, and accompanying voice students, the university choirs, the Wilmington Opera Outreach Program, and Cape Fear Chorale.

Recipient of the Jerry S. Cribbs Scholarship

Christian Cortes was born and raised in Brunswick County and is a senior at Brunswick County Early College High School. He has always been passionate about music and, after attending a performance of Bizet's opera, *Carmen*, several years ago, he decided that he wanted to be a singer. Christian has been studying voice formally for less than a year and he looks forward to studying vocal performance at the East Carolina University School of Music beginning in the fall.

Artistic Director and Conductor Emeritus



Jerry S. Cribbs is the founder and former Artistic Director and Conductor of Cape Fear Chorale. Mr. Cribbs has served public schools in North Carolina from 1974 until his retirement in 2004 as a music educator, as Director of Arts Education and Public Relations, and as a Director of Human Resources. He also served as an adjunct instructor for the Music Department of the University of North Carolina at Wilmington and in the Fine Arts and Humanities Department at Cape Fear Community College.

As an active guest conductor, clinician and adjudicator throughout the Eastern United States, Mr. Cribbs has conducted well over 100 district choruses, festivals, and school and church clinics. He has Bachelor of Music and Master of Music in Music Education degrees, as well as a

Certificate of Supervision from East Carolina University, inclusively.

Mr. Cribbs is a member of the North Carolina Chapter of American Choral Directors Association and has served on the board. He currently maintains membership in the Wilmington Chapter of the American Guild of Organists. Mr. Cribbs is a member of and has held offices in the North Carolina Music Educators Association. In 2008, he received the Lara Hoggard Award for Distinguished Service in Choral Music in North Carolina, presented by the NC-ACDA, and in 2009 was awarded the East Carolina University School of Music Distinguished Alumni Award.

Mr. Cribbs is dedicated to the promotion of choral music and has encouraged a life-long love of music, learning, and exceptional artistry in countless members of our community. His commitment to the musical education of people of all ages, as well as his service to the citizens of our state, is a legacy which inspires musicians and music educators throughout North Carolina. In great appreciation of these contributions, Cape Fear Chorale is delighted to confer upon Jerry S. Cribbs the permanent title of Artistic Director and Conductor, Emeritus.

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President

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Join Us! The next audition date for Cape Fear Chorale is Saturday, June 3, 2023 at UNCW. Please go to www.capefearchorale.org/audition closer to that date for information and instructions.

CAPE FEAR CHORALE PRESENTS

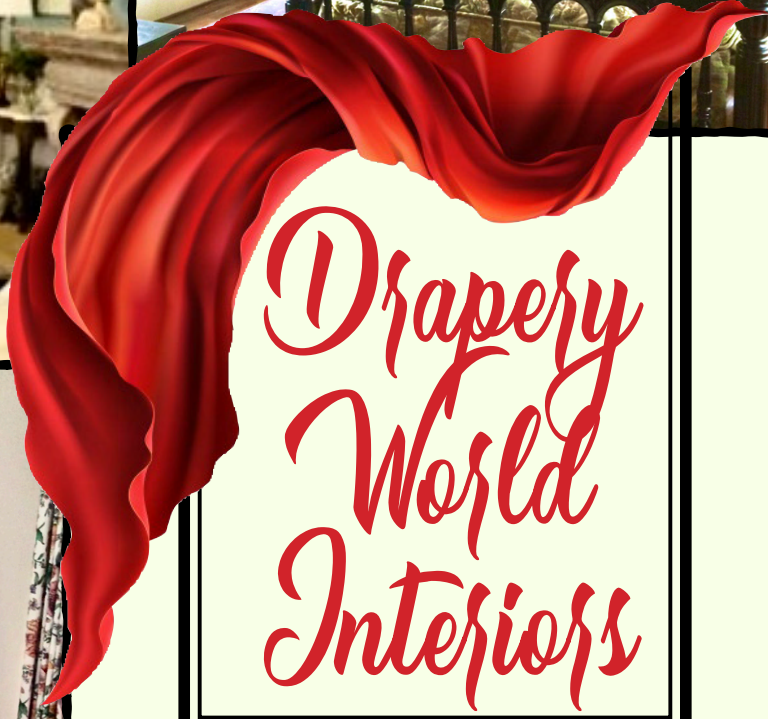
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