

CAPE FEAR CHORALE PRESENTS

MUSIC OF THE AMERICAS

*A concert of choral works
from North and South America*

SATURDAY, NOVEMBER 18, 2023

7:30PM | KENAN AUDITORIUM

**FREE ADMISSION | DONATIONS APPRECIATED
SUGGESTED: ADULTS \$20, SENIORS & STUDENTS \$10**

AARON PEISNER

Artistic Director

BETTSY CURTIS

Pianist

JERRY S. CRIBBS

Artistic Director Emeritus

www.capefearchorale.org

501(c)(3)

Welcome valued supporters and friends!

It is a delight to present our concert to you this evening, as Cape Fear Chorale performs a rich variety of musical works from all over the Americas. You will hear previously unperformed choral music with a time span ranging from the Renaissance to the 21st century. Enjoy expanding your cultural horizons with music from Brazil, Peru, Mexico, Venezuela, Argentina and the United States. What a privilege it is to give voice to underrepresented composers as we perform these beautiful and colorful pieces, under the exuberant direction of our Artistic Director and Conductor, Dr. Aaron Peisner. We are so pleased that you have chosen to be with us to celebrate our unity as well as our diversity, as we share with the Cape Fear community the transformative power of choral music that truly heals, unites and inspires us all.

Susan Carron, President Cape Fear Chorale Board of Directors

Dear friends and patrons,

Welcome to the first concert of Cape Fear Chorale's 26th season. I am honored and humbled to conduct such a talented and dedicated group of singers. Over the past few months, we have been working hard to prepare the music you'll hear on tonight's concert, which features music from Mexico, Peru, Brazil, Venezuela, Argentina, and the United States in a wide range of styles. I believe that exploring repertoire from across these two continents highlights commonalities of the human experience across culture, geography, and identity. Today we sing about love, death, awe, struggle, dancing, sorrow, and joy. We have grown as musicians and as people through the study and performance of this music, and we hope that you enjoy the fruits of this labor of love.

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, and that this music spanning many centuries and traditions will transport you, move you, and inspire you.

I invite you to our Spring 2024 concert, entitled *The Big Picture*, on Saturday, April 6, 2024 at 7:30pm in Kenan Auditorium. The concert will feature composer Judith Weir's colorful composition, *The Big Picture*, Ralph Vaughan Williams' stunning *Five Mystical Songs*, and a newly-composed work for chorus and instrumental ensemble by UNCW music faculty member, Chelsea Loew. At this concert, we will announce the winner of the second-annual Jerry S. Cribbs Scholarship for a graduating high school senior planning to pursue a degree in vocal performance and/or music education.

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

Please silence all electronic devices.

Pre-Concert Slideshow by Liz Thigpen

Welcome

Susan Carron, President, Board of Directors

Program

Hanacpachap cussicuinin
Chester

Anonymous (c. 1620-1631)
William Billings (1746-1800)

Gala del día from *Indianas*
Ave Maria
Sure on This Shining Night
The Dodger

Carlos Gustavino (1912-2000)
Heitor Villa-Lobos (1887-1959)
Samuel Barber (1910-1981)
Aaron Copland (1900-1990)

Curtis Campbell, soloist

My Soul's Been Anchored in the Lord
La Llorona
Goza mi calipso

Spiritual, arr. Moses Hogan (1957-2003)
Mexican folk song, arr. David Conte (b. 1955)
Albert Hernandez (b. 1956)

Te quiero

Alberto Favero (b. 1944) arr. Liliana Cangiano

Soloists: Bruce Johnson, Katie Randall, Amy Luck, Catherine Williams

To Sit and Dream

Rosephanye Powell (b. 1962)

Hold Fast to Dreams

Joel Thompson (b. 1988)

One Note Samba

Antônio Carlos Jobim (1927-1994), arr. Roger Emerson

I Sing Because I'm Happy

Charles H. Gabriel (1856-1932)

Arr. Kenneth Paden, adapted by Rollo Dillworth

Texts in Spanish and Quechua

Hanacpachap cussicuinin

Hanacpachap cussicuinin,
Huaran cacta muchas caiqui.
Yupairuru pucocmallqui,
Runa cunap suyacuinin.
Callpannacpa quemicuinin,
Huaciascaita.
Uyarihuai muchascaita
Diospa rampan Diospamaman
Yurac tocto hamancaiman
Yupascalla, collpascaita
Huahuaiquiman suyuscaita
Ricuchillai.

Gala del día

Amo la luz del alba porque te besa
y te devuelve viva, viva y traviesa.

Erguida espiga al viento del mediodía,
Amo el sol que te dora madura y mía.

Ay! corazón de la noche, gala del día!
Mi vida estoy quemando por tu alegría.

Cuando la tarde llora su luz perdida,
Amo el trino que prendes sobre mi vida.

Quiero tanto a la noche que es infinita
como tu hora dulce, oscura y tibia.

Ay! corazón de la noche, gala del día,
Mi vida estoy quemando por tu alegría.

Heaven's joy!

A thousand times shall we praise you.
O tree bearing thrice-blessed fruit,
O hope of humankind
helper of the weak.
Hear our prayer!

Attend to our pleas,
O column of ivory, Mother of God!
Beautiful iris, yellow and white,
receive this song we offer you;
come to our assistance,
show us the fruit of your womb!

I love the light of dawn because it kisses you
and makes you alive, alive and fanciful.

Straight tassel to the wind of noon,
I love the sun that gilds you, ripe and mine.

Alas! Heart of the night, finery of the day!
My life, I am longing for your happiness!

When the afternoon cries for its lost light,
I love the song you put in my life.

I love so much the night that is infinite
as your sweet hour, dark and warm.

Alas! Heart of the night, finery of the day!
My life, I am longing for your happiness!

La Llorona

Salías del templo un día, Llorona,
cuando al pasar yo te vi.
Hermoso huipil llevabas, Llorona,
que la virgen te creí.

Llorona de azul celeste.

Dicen que no tengo duelo, Llorona,
porque no me ven llorar.
Hay Muertos que no hacen ruido, Llorona,
y es más grande su penar.

Llorona de azul celeste.

Goza mi calipso

Goza mi calipso y ven a bailar.

El calipso en Venezuela es un canto popular,
que acompaña las comparsas en todito el Carnaval.

El calipso es de Guyana, tierra rica en mineral,
cantamos a todo el mundo te invitamos a bailar.

Así suena mi calypso
Aquí tienes mi calipso para bailar!

Si vas a bailar calypso, las caderas has de menear,
moviendito la cintura todo el tiempo sin parar.

Con el repicar del Cuatro, con los toques del
Bumbac,
se despiden mi calypso para luego retornar.

You were going out of the temple, Llorona,
When I saw you passing by.
A beautiful huipil you were wearing, Llorona,
That I thought you were the virgin.

Llorona of heaven's blue color.

People say I'm not in mourning, Llorona,
Because they don't see me cry.
There are dead ones that don't make noise,
Llorona,
And whose suffering is so much greater.

Llorona of heaven's blue color.

Enjoy my calypso and come to dance!

The calypso in Venezuela is a popular song
That accompanies the parades throughout carnival.

The calypso is from Guyana, a land rich in minerals,
We sing for everybody, we invite you to dance.

My calypso sounds like this.
Here you have my calypso to dance!

If you are going to dance the calypso, the belly has
to move,
Moving the hips all the time without stopping,

With the sound of the cuatro, with the strings of
the bumbac,
It says goodbye to my calypso to return later.

Te quiero

Si te quiero es porque sos
mi amor, mi cómplice y todo,
y en la calle codo a codo
somos mucho más que dos.

Tus manos son mi caricia,
mis acordes cotidianos.
Te quiero porque tus manos
trabajan por la justicia.

Tus ojos son mi conjuro
contra la mala jornada.
Te quiero por tu mirada
que mira y siembra future.

Tu boca que es tuya y mía,
tu boca no se equivoca.
Te quiero porque tu boca
sabe gritar rebeldía.

Y por tu rostro sincere
y tu paso vagabundo
y tu llanto por el mundo
porque sos pueblo, te quiero.

Y porque amor no es
aureola ni cándida moraleja,
y porque somos pareja
que sabe que no está sola.

Te quiero en mi paraíso,
es decir que en mi país;
la gente viva feliz
aunque no tenga permiso.

If I adore you, it is because you are
my love, my intimate friend, my all;
and in the street, arm in arm,
we are so much more than two.

Your hands are my caress,
my daily affirmations.
I love you because your hands
work for justice.

Your eyes are my lucky charm
against misfortune.
I adore you for your gaze
that looks to and creates the future.

Your mouth is yours and mine,
your mouth is never mistaken.
I love you because your mouth
knows how to cry out for rebellion.

And for your sincere face
and wandering spirit
and your weeping for the world—
because you are the people, I love you.

And because our love is
neither famous nor naïve,
and because we are a couple
that knows we are not alone.

I want you in my paradise,
which is to say, in my country;
I want the people to live happily
even though they are not allowed to.

Program Notes

This concert, *Music of the Americas*, presents just a small sampling of choral works from these two continents. The first two pieces on our program precede the establishment of any independent nations in North and South America, or the “New World.” *Hanacpachap cussicuinin*, is a processional hymn to the Virgin Mary in the Quechua language of Peru. Written in a largely European sacred style, the piece was likely composed by

an Inca student of Juan Pérez Bocanegra, a Franciscan friar, between 1620 and 1631. It was published in 1631 in the ritual book “Viceroyalty of Peru,” and is the earliest work of vocal polyphonic music printed in the New World. William Billings’ *Chester* is a patriotic anthem that was sung frequently enough throughout the American Revolutionary War that some people consider it to be our first national anthem. The version we perform today was published in 1778 in Billings’ collection, *The Singing Master’s Assistant*. Billings is known as the father of American choral music.

Our second grouping of pieces reflect works by composers of the mid-20th century who are primarily known for their art music. *Gala del día* was composed by Carlos Gustavino, one of the foremost composers from Argentina. It is the first song in *Indianas*, a 1967 song cycle for vocal quartet or chorus accompanied by piano, along with five other movements, each set to texts from a variety of Argentinian poets. Although Gustavino writes in a romantic-nationalistic style, his music is heavily influenced by Argentinian folk music. Heitor Villa-Lobos, considered to be one of the most significant figures in 20th-century Brazilian art music, composed this setting of *Ave Maria* in 1918, though it wasn’t premiered until 1967 in Rio de Janeiro, Brazil. Though many of his works show the influence of Brazilian folk music, *Ave Maria* is written primarily in the European classical tradition, and is one of at least 26 settings of this traditional text in Villa-Lobos’ repertoire. Samuel Barber’s *Sure on This Shining Night* was originally written for solo baritone and piano in his 1938 cycle entitled *Four Songs*. Taken from James Agee’s poem, “Descriptions of Elysium,” it is one of Barber’s most often performed works. The version heard today was arranged for chorus and piano by Barber himself in 1961. Finally, *The Dodger* is the second song in American composer and conductor Aaron Copland’s *Old American Songs, Set 1*. Its tune and text were originally linked to a campaign song in the 1884 election of Grover Cleveland, used to discredit his opponent, although recent research has found the tune in Scottish manuscripts as early as 1844, indicating that only the text may be uniquely American. While many professions were mentioned in the early American text of the song, Copland’s arrangement of *The Dodger* for voice and piano satirizes only three characters: the political candidate, the preacher, and the lover.

Our third group of pieces reflects music from folk traditions and oral histories and were only written on the page and arranged for chorus decades or even centuries after their inception. The spiritual *My Soul’s Been Anchored in the Lord* was first published in John W. Work’s edited collection *American Negro Songs and Spirituals*, which was originally compiled in 1940. The spiritual was made popular at Marian Anderson’s famous performance on the steps of the Lincoln Memorial in 1939. Anderson’s choice to perform this traditional folk song of the enslaved community elevated the genre to that of European classical art music by giving it a place of prominence at the end of the concert, which was a significant moment in American musical history. The arrangement we perform today is by Moses Hogan, an American composer and arranger considered one of the great arrangers in the genre of spirituals. *La Llorona*, or “the weeping woman,” is a Mexican folk song based on a legend of a banshee-like ghost that haunts her lover after the death of her children by weeping for their loss. *La Llorona* has been recorded by numerous famous singers, including Joan Baez and Chavela Vargas. The song is often associated with the Day of the Dead, or Día de los Muertos. David Conte’s arrangement comes from his suite, *Three Mexican Folk Songs*, which includes arrangements of two other Mexican folk songs with supernatural themes. *Goza mi calipso*, is a modern interpretation of the Venezuelan calypso, which was influenced by the West African work song, the Brazilian samba, and the carnival road march, and is marked by syncopated rhythms and call and response singing. *Goza mi calipso* was written by Albert Hernandez is a Venezuelan performer and composer who writes, arranges, and performs academic, folk, and popular music.

Our next set highlights political poetry in both Latin America and the United States. *Te Quiero* was written by Argentinian composer, director, and pianist Alberto Favero, and arranged by Liliana Cangiano, a prolific

choral arranger of popular music in Argentina. The piece is the musical setting of a poem by Mario Benedetti, a Uruguayan poet who has achieved world-wide recognition for his sincere expression of the social, political, and economic struggles of the Latin American people.

To Sit and Dream and *Hold Fast to Dreams* both set poetry by Langston Hughes. Taken from the poem "To You," *To Sit and Dream* represents the composer's imagining of Langston Hughes' daydreams after reading newspaper headlines, where in his mind, he wanders out on the streets of New York City, reaching out his hand to people who may join him in being a catalyst for positive change in the world. Everyone reaches out to the people around them and joins in one voice of love and peace. In the final phrase, Hughes awakens from his daydream, realizing that he may never see such a day, except in his own dreams. *To Sit and Dream* is composed by Rosephanye Powell, one of the United States' premier composers of solo vocal and choral works. In a setting of two other Langston Hughes poems, "Harlem," and "Dreams," American composer, conductor, and pianist Joel Thompson wrote *To Sit and Dream*, in 2016 as a response to Dr. Martin Luther King Jr.'s "I Have a Dream" speech. Thompson takes the texts from both poems to create a dialogue between the two. The composer himself writes, "...my hope is that all who experience this piece will put aside our jaded lenses of fear and choose to be vulnerable and continue to dream."

The final set of music features upbeat, positive music traditions from our hemisphere's two largest countries: Brazil (bossa nova) and the United States (gospel). *One Note Samba* was written in 1962 by Brazilian composer, guitarist, pianist, arranger and singer, Antônio Carlos Jobim. Jobim is credited with internationalizing the bossa nova style and, with the help of American artists, merging it with jazz in the 1960's. He is often known as the "Father of bossa nova." His *One Note Samba* reached the number one spot on the Billboard 200 in 1963. Today we will perform an arrangement by Roger Emerson. Civilla Martin penned the poem "His Eye is on the Sparrow" in 1905 and mailed it to famous gospel composer Charles Gabriel, who wrote a tune for it, beginning a long tradition of choral and solo performances of this famous song. Rollo Dillworth, an American choral composer, arranger, conductor and music educator adapted the version we will perform today.

By Rachelle Prewitt Dries and Aaron Peisner

About Cape Fear Chorale

Celebrating its twenty-sixth year, Cape Fear Chorale is under the direction of Aaron Peisner, Artistic Director and Conductor. All members are volunteers, and the group is comprised of 70-90 auditioned singers each semester.

Cape Fear Chorale presents two concerts annually, one in the fall and one in the spring. The repertoire has included major works, sacred music, secular music, patriotic music, humorous music, spirituals, holiday music, motets, madrigals and light opera. The Chorale has enjoyed hosting two guest conductors: internationally known choral composer Carl J. Nygard, Jr., and Welborn E. Young, Director of Choral Activities at the University of North Carolina at Greensboro, and Artistic Director and Conductor of Bel Canto Company, a professional community chorus. During its fifteenth anniversary season, the Chorale premiered a commissioned work, Nygard's *Festival of Praise*.

Cape Fear Chorale is committed to building and enriching our community through exceptional choral artistry and by creating meaningful, educational, and inclusive musical experiences.

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Percussion

Mitchell Hebert, Robert Parker, Jacob Stephens



Artistic Director Dr. Aaron Peisner is delighted to direct the Cape Fear Chorale in his second season with the ensemble. He serves as Assistant Professor and Director of Choral Activities at University of North Carolina Wilmington, where he conducts the University Chorale and Chamber Singers, and teaches courses in choral music education, aural skills, conducting, 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 Doctor 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 the Republic of Georgia, 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 Taylor Festival Choir in Charleston, SC, 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 Chorus. Dr. Peisner maintains an active schedule as a guest conductor and clinician.



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.



Jerry S. Cribbs, founder, Artistic Director and Conductor Emeritus of Cape Fear Chorale served Sampson County Schools from 1974 until 1979 and New Hanover County Schools from 1980 until his retirement in 2004. He taught choral music at E.A. Laney High School, John T. Hoggard High School and Winter Park Elementary School. He also served as Director of Arts Education and Public Relations, and as Director of Human Resources. Mr. Cribbs also served as an adjunct instructor for the Music Department at 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. He has public school teaching experience in choral, instrumental and general music at all levels, K – 12. Mr. Cribbs has taught at the college level in the areas of choral music, choral methods, music fundamentals and music appreciation.

Mr. Cribbs is in his 21st year as Director of Music Ministries at Grace United Methodist Church in Wilmington, NC, where he conducts the Chancel Choir and the Grace Ringers handbell choir.

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

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Grace United Methodist Church for the use of its facilities for rehearsals

Manny Fernandez, Jeremy Summers and the Kenan Auditorium staff

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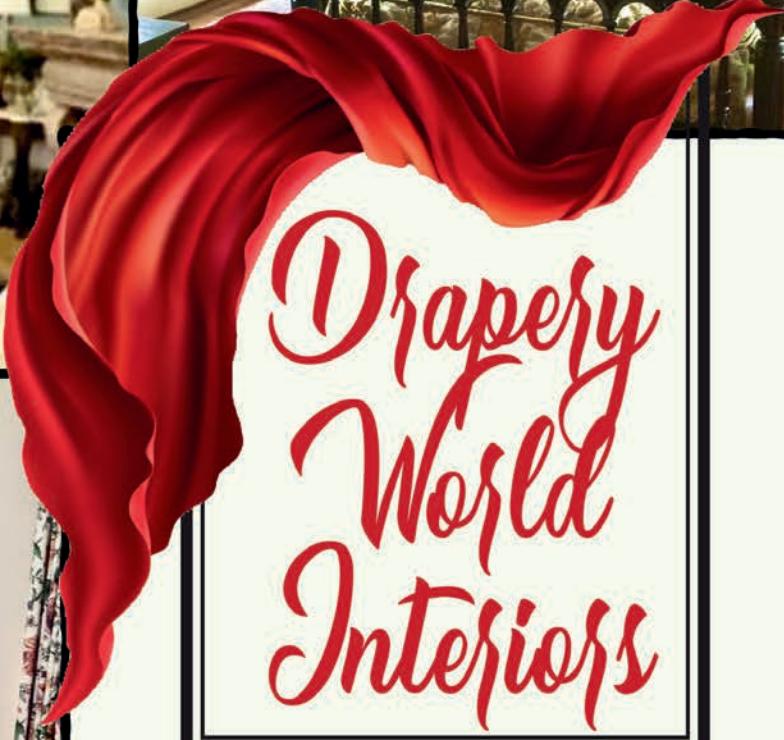
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