



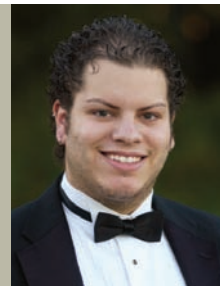
Molly Deaton, '07  
Virginia Beach, VA; Alto  
Elementary Education



Laura Dudley, '06  
Hampton, VA; Soprano  
Communications/Journalism



Amy Renee Everding, '06  
Des Plaines, IL; Alto  
Elementary Education



Terry Heinze, '07  
Kennebunkport, ME; Tenor  
Music/Voice



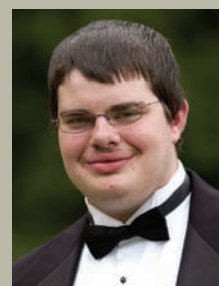
Melissa Hendricks, '09  
Chesapeake, VA; Soprano  
Undecided



Ben Hoskyn, '08  
Newport News, VA; Tenor  
Music/Education



Rebecca McBride, '07  
Alexandria, VA; Alto  
Business/Accounting



Robert Moss, '09  
Portsmouth, VA; Bass  
Music/Voice



Laura Nogrady, '08  
Hampton, VA; Soprano  
History & English



Elizabeth Robinson, '05  
Chesapeake, VA; Soprano  
Business; Communications Minor



George Scott, '07  
Portsmouth, VA; Baritone  
Music/Voice



Carter Youmans, '06  
Chesapeake, VA; Baritone  
Political Science

## The Wesleyan Singers

Like most non-professional choristers, the Wesleyan Singers come from many walks of life. As liberal arts students with diverse majors, only a few will actually pursue music careers. They simply relish the joy of singing in harmony with others, refining their vocal and choral technique, and being challenged by choral masterpieces for chamber vocal ensembles. As the principal performance troupe of the college, annual tours have taken them up and down the east coast, from Key West to NYC, with concerts in such disparate venues as Walt Disney World and St. Patrick's Cathedral in New York City. They are also in demand as guest performers for special events in venues throughout the Hampton roads region. The group's CDs, *The Wesleyan Singers on Tour* and *Live at the Hofheimer*, feature a varied repertory similar to that heard in their acclaimed performances. Conductor David Clayton comes from Tennessee and holds a doctorate from Florida State University. His career has focused on developing vocal and choral skills in amateurs while balancing performance with musical education. George Stone, pianist, is from Portsmouth, VA, with degrees from East Carolina University. In addition to his work at VWC, George is staff accompanist at Western Branch High School and pianist at Centenary Methodist Church.



Jennifer Justis, '07  
Virginia Beach, VA; Alto  
Art



Marisa Morby, '07  
Ogden, UT; Soprano  
English

Often called an educational oasis, Virginia Wesleyan College nestles peacefully on 300 beautifully wooded acres in the midst of the bustling Hampton Roads region. While the campus provides an atmosphere conducive to learning, students nevertheless find abundant choices for academic internships, recreational activities, and cultural opportunities in the surrounding communities.

Affiliated with the United Methodist Church, VWC was established in 1961, and offers the Bachelor of Arts and Bachelor of Science degrees in 38 major areas. Coming from 27 states and 15 foreign countries, students enjoy the "Jeffersonian

Academic Village" concept, small classes, a student-faculty ration of 13 to 1 and modern air-conditioned buildings. Of particular note is the Batten Student Center, an \$18 million facility opened in January 2002, with an indoor pool, rock-climbing wall and restaurant.



# The Wesleyan Singers



# 2006

**David Clayton**

*Conductor*

**George Stone**

*Piano*



# The Wesleyan Singers

Program approximately one hour in length, performed without pause.

# The Wesleyan Singers

## Sing Unto God

### Ave Verum Corpus

Hail, true Body, born of the Virgin Mary, Who has truly suffered, was sacrificed on the cross for mortals,  
Whose side was pierced, whence flowed water and blood: Be for us a foretaste (of Heaven) during our final examining.  
O Jesu sweet, O Jesu pure, O Jesu, Son of Mary, have mercy upon me. Amen.

## Amazing Grace

Energetic and fanfare-like, *Sing Unto God* draws its text from Psalm 68: 32, 33, 34 and involves syncopation and shifting meters for a lively and powerful presentation. Fetler has composed over 150 works in various media including many fine choral compositions. The Philadelphia-born composer received early musical training in Latvia, the Netherlands, Sweden, and Switzerland, before returning to the U.S. and earning degrees from Northwestern, Yale, and a doctorate from the University of Minnesota where he is professor emeritus of music theory and composition. He now resides in Sarasota, Florida.

William Byrd's well-known and often-sung *Ave Verum Corpus* comes from a large body of Latin motets by this leading English composer of the late Renaissance. Although Catholic, he served the Church of England and wrote for the Anglican liturgy as well. In fact, this music, with English text, serves the anthem *O Lord, God of Israel*. Byrd's secular vocal and instrumental works also garnered wide acceptance. *Ave Verum Corpus* commemorates Christ's redemptive sacrifice and is set almost entirely in a chordal style with occasional points of imitation. The refrain, beginning "O Jesu sweet," is repeated.

Composer Jackson Berkey refers to himself as an American Eclectic and the breadth of his catalog offers ample testimony to this claim. One can find folk-song settings, works based on native American traditions, a Latin mass and motets, cantatas, and the wonderfully fresh settings of Christmas carols under the title "Anniversary Carols." His publications also include solo, chamber, and orchestral compositions. Classically trained in piano at Eastman and Julliard, Berkey toured with the famous Norman Luboff choir and has been the featured keyboardist with Mannheim Steamroller since its inception in the early 1970s. This setting of *Amazing Grace* treats the well-known hymn in various ways while never losing sight of the familiar tune that everyone knows and loves.

## Frostiana

1. The Road Not Taken
2. The Pasture
3. Come In
4. The Telephone

5. A Girl's Garden
6. Stopping By Woods on a Snowy Evening
7. Choose Something Like a Star

Randall Thompson (1899-1984)

Born in New York City in 1899 and educated at Harvard, Randall Thompson's activities embraced scholarship and teaching in addition to composition, and included faculty positions at Wellesley, Berkeley, Princeton, Curtis Institute of Music, University of Virginia and Harvard. He received numerous musical awards and honors including a fellowship at the American Academy in Rome and two Guggenheim Fellowships. Although he wrote successfully in large and small instrumental forms as well as opera, his choral works continue to be his most frequently performed compositions.

The *Frostiana* set is appropriately subtitled "Seven Country Songs," since all of the songs depict certain idyllic aspects of country life: the road "less traveled by" leads the listener to "The Pasture" to "clean the pasture spring" and "fetch the little calf," and along "the edge of the woods" where thrush music bids us "Come In." "The Telephone" recounts a young suitor's imaginative description of flowers, his in the field, her's on the window sill, as the medium through which his coy mistress bids him come to her. "A Girl's Garden" tells us the lessons a young girl learned when her father gave "her a garden plot to plant and tend and reap herself," and "Stopping by Woods" depicts a serene moment when the traveler is arrested by the simple beauty of the woods filling up with snow although there are "promises to keep, and miles to go before I sleep." Finally, we are led to contemplate a star, "the fairest one in sight" as an object "to stay our minds on" when "the mob is swayed to carry praise or blame too far."

Thompson's musical settings are equally imaginative: the striding steps of the "traveler" in the piano part of "The Road Not Taken," graceful, pastoral music for "The Pasture," the imitations of a thrush's call and an impressionistic mood reminiscent of dusk in "Come In," the impetuosity of the music for the young lad contrasted with coyness for the lass in "The Telephone," the youthful vigor with which "A Girl's Garden" begins only to be transformed to thoughtful introspection with maturity, the sound of lightly falling snow and the jingle of bells in "Stopping By Woods," and the "staid" peaceful quality which nevertheless quests relentlessly upward in "Choose Something Like a Star."

Paul Fetler (b. 1920)

William Byrd (1543-1623)

Jackson Berkey (b. 1942)

## Gloria in D. RV 589

1. Gloria in excelsis Deo
2. Et in terra pax
3. Laudamus te (Laura Dudley and Elizabeth Robinson)

Antonio Vivaldi (1678-1741)

Choral societies everywhere perform Vivaldi's famous *Gloria* so frequently that it sometimes suffers from over familiarity if not downright boredom. Performances by The Wesleyan Singers always strive for a personal and original expression within the stylistic frame of the composition, faithfully adhering to what is known of the composer's intentions. This often results in bringing freshness to a well-worn classic, offering clarity of phrasing and articulation, and appropriate legato or non-legato treatment of the text. *Gloria, Et in terra pax* and *Laudamus te* are the first three movements of twelve into which Vivaldi divided the text from the Latin Mass, and are translated as *Glory to God in the highest and on earth peace to all those of good will. We praise thee. We bless thee. We worship thee. We glorify thee.* Venetian-born Vivaldi enjoys fame mostly as a composer of concertos, especially the beloved *Four Seasons* for solo violin and string orchestra, in addition to this popular setting of the *Gloria*.

## Blessing, Glory, and Wisdom Hymn for America Ev'ry Time I Feel the Spirit

Georg Gottfried Wagner (1698-1756)

Stephen Paulus (b. 1949)

arr. Moses Hogan (1957-2003)

As a student and assistant of J. S. Bach in Leipzig, Gottfried Wagner performed as principal violinist and bass soloist in the weekly church cantatas. *Blessing, Glory and Wisdom* is one of only two of his surviving works and was long attributed to his master. Originally conceived for double chorus, the chordal first section alternates the larger group with a quartet before resolving into a fugue on "Allelujah, Amen." The text is drawn from Revelation and the Psalms.

This simple hymn-like setting of Michael Dennis Brown's *Hymn for America* comes from the pen of the pre-eminent American composer, Stephen Paulus, whose works embrace a variety of genres. Paulus holds degrees from the University of Minnesota where his principal composition teacher was Paul Fetler, composer of the first piece on our program. Choral, opera, and orchestral commissions, and resident composer positions have given Paulus wide exposure to concert audiences and garnered notable awards from the Guggenheim Foundation, National Endowment for the Arts and the Kennedy Center.

Moses Hogan's contemporary settings of African-American spirituals have been hailed by audiences and praised by critics all over the world. The New Orleans-born composer was a renowned pianist, conductor, and arranger until his recent untimely death. *Ev'ry Time I Feel the Spirit* effectively juxtaposes soloist and choir in a jubilant setting of this old favorite.

## Two Jazz Classics

### When I Fall in Love 'S Wonderful

Victor Young (1900-1965)

George Gershwin (1898-1937)

From the early 1930s until his demise in 1956, violinist, composer, arranger, and bandleader Victor Young was an important part of the American music scene. Turning from his classical training and a concert career as a violinist to popular music and composing, Young scored over 300 films and was nominated for an Academy Award 22 times. "Around the World in Eighty Days" finally won him the coveted prize in 1956, but the Oscar had to be accepted posthumously by Elizabeth Taylor. "When I Fall in Love" was written in 1952 to lyrics by Edward Heyman. Arranger Kirby Shaw created a dreamy setting for this favorite love song.

George Gershwin also began his luminous career with classical training, but fell under the spell of American jazz and went on to successfully fuse popular and classical styles in his music. From early employment as a song plugger on Tin Pan Alley, George, along with his brother Ira, ultimately collaborated on many hit songs and Broadway musicals in the 20s and 30s. *Porgy and Bess*, his so-called folk opera, with its numerous popular tunes and sophisticated orchestration, probably remains the work most listeners know him by today. The ever-popular 'S Wonderful comes from the 1927 musical *Funny Face*, starring Fred and Adele Astaire. Russ Robinson's setting includes the seldom-heard verse and adds a little "scat" riff on the reprise of the chorus.