



Kevin Hibbard

CONDUCTOR

Leanne Herrmann

PIANO

PRESENTS

LET EVERY CORNER SING

Featuring choral compositions by:

Ralph Vaughan Williams, Justin Tarver,
Andrej Makor, Peter Anglea, Z. Randall Stroope,
David Dickau, Susan Brumfield, Stacey Gibbs

and the World Premiere of three pieces by

Robert Applebaum



**Saturday, November 12, 2022
8:00 pm Glenn Memorial Auditorium,
Emory University**



Our Friend Bob



December 12, 1936 – August 2, 2022

Knox Robert (Bob) Burnett was a stalwart member of the Collegium Vocale Community Chorus for the last 20 years of his life. With his wife Lane, who is an accomplished first soprano, he diligently attended rehearsals and performed in the tenor section in almost every concert until Covid-19 interrupted all performances by everyone. For most of his life, Bob's voice had a great range, from first tenor down to second bass. During his later years, his range moderated, but he regularly sang the bass line softly when the tenors were quiet, raising his tenor voice when the tenors had their parts to sing. Bob loved to sing.

After rehearsals, Bob and Lane and other members of the chorus used to repair to Melton's App and Tap to rehydrate our voices. That is where we really got to know Bob. Conversation between friends is always interesting, but some of us were most interested in Bob's amazing and outrageous scientific observations and theories. They were an extension of his full and influential life working on military and government projects. He never divulged government secrets, but he did divulge his unusual scientific thinking, which some of us found extremely thought provoking. Of course, his deep thoughts did not stop him from breaking out into one of the many obscure drinking songs he knew! Usually in his tenor voice. Bob loved to sing.

During his last few years, Bob struggled to walk onto the stage to perform concerts with us. At the time, most of us thought that it was just a sign that old age was finally catching up with him. But after his death, Lane told us that when he was young, he had run onto a lawn that hid shards of sharp glass that had cut the tendons in the base of one of his feet. Since then, he had always walked with pain. He never complained, but battled with Parkinson's disease and his feet to walk on stage and stand with us for as long as he could. Bob loved to sing.

So with this concert, the first the Collegium Vocale has performed since his death, we remember our friend Bob, who would have loved to be here in person, singing with us as usual.

PROGRAM

Let All the World in Every Corner Sing Dawn McCord, piano secondo	Ralph Vaughan Williams (1872-1958)
<i>Ave verum Corpus</i>	Justin Tarver (b. 1995)
<i>O magnum mysterium</i> Chaneya Joyner, soprano; Joe Winter, bass	Andrej Makor (b. 1987)
<i>Jubilate Deo</i>	Peter Anglea (b. 1988)
Dance for Love	Z. Randall Stroope (b. 1953)
Laughing Song Rachel Breaux, flute	David Dickau (b. 1953)
Once We Played	Robert Applebaum (b. 1941)
Ingredients	Robert Applebaum
I Got Rhythm	George Gershwin (1898-1937) arr. Robert Applebaum
No Time	Traditional Camp Meeting Song arr. Susan Brumfield (b. 1957)
Rock-a My Soul	Traditional Spiritual arr. Stacey V. Gibbs (b. 1964)

*As a courtesy to the singers and your fellow patrons,
please silence all electronic devices and refrain from using flash photography.*

This performance is being livestreamed and audio recorded for archival purposes.

Any other video or audio recording is strictly prohibited.

PROGRAM NOTES and TEXTS

Let All the World in Every Corner Sing

One of England's most important composers, Vaughan Williams wrote nine symphonies, five operas, several concertos, chamber, ballet and film music, a large body of songs and song cycles, and various important unaccompanied and orchestral choral works. He composed *Five Mystical Songs* for baritone solo, chorus, and orchestra in 1911, setting texts of George Herbert. *Let All the World in Every Corner Sing* (or *Antiphon*) is the final movement.

Let all the world in ev'ry corner sing, "My God and King!"
The heav'ns are not too high, His praise may thither fly;
The earth is not too low, His praises there may grow.
Let all the world in ev'ry corner sing, "My God and King!"
The church with psalms must shout:
No door can keep them out.
But, above all, the heart must bear the longest part.
Let all the world in ev'ry corner sing, "My God and King!"

Ave verum Corpus

Justin Tarver is a graduate of the University of West Georgia, where he received the Bachelor of Music degree in Composition and in Piano Performance with Emphasis in Piano Pedagogy, as well as the Master of Music degree in Piano Performance. He is in great demand as an accompanist for solo recitals, choral performances, and music theatre productions. He currently teaches private piano lessons and serves as Instructor of Class Piano for Theatre students at UWG.

*Ave verum Corpus,
natum de Maria Virgine:
Vere passum,
immolatum in cruce pro homine:
Cujus latus perforatum,
unda fluxit aqua et sanguine:
Esto nobis praegustatum
in mortis examine.
O Jesu dulcis, O Jesu pie,
O Jesu Fili Mariae,
miserere mei. Amen.*

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
during our final examining.
O Jesu sweet, O Jesu pure,
O Jesu, Son of Mary,
Have mercy on me. Amen.

O magnum mysterium

Prize-winning Slovenian composer Andrej Makor graduated in music teaching, solo singing, and composition from the Academy of Music in Ljubljana. He also received a Master's degree in Composition from the Conservatory of Music Cesare Pollini in Padua (Italy). Makor's compositions have been published by Carus-Verlag, Schott, Astrum, DSS, and Nomos. His compositions have been performed throughout Europe, the British Isles, Japan, Russia, the Philippines, Argentina, Cuba, and the United States.

*O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum natum,
jacentem in praesepe!
Beata Virgo, cujus viscera meruerunt
portare Dominum Christum.
Alleluia!*

O great mystery,
and wondrous sacrament,
that animals should see the new-born Lord
lying in their manger!
Blessed is the Virgin whose womb was
worthy to bear the Lord Jesus Christ.
Alleluia!

Jubilate Deo

Composer, musician, web developer, and hymn writer Peter Anglea is a graduate of Bob Jones University, where he received a Master's degree in Composition. An emerging young composer, his works have been featured at Piccolo Spoleto, national ACDA events, and numerous collegiate concerts worldwide. His works are published by Hinshaw, Beckenhorst, and Lorenz.

*Jubilate Deo,
omnis terra;
servite Domino in laetitia.
Introite in conspectus ejus
in exultation.
Quoniam suavis est Dominus:
in aeternum misericordia ejus,
et usque in generationem
et generationem veritas ejus.*

Sing joyfully to God;
all the earth.
serve the Lord with gladness.
Enter into His presence
with great joy.
For the Lord is gracious;
his mercy is everlasting,
and his truth endures
for all generations.

Dance for Love

American composer and conductor Z. Randall Stroope studied composition with Cecil Effinger and Normand Lockwood. Published by Oxford University Press, Alliance, Carl Fischer, Santa Barbara, and others, Stroope has written commissioned works for orchestras, soloists, choral ensembles, and combined forces. Recent conducting engagements include those in Hong Kong, Rome, Barcelona, Singapore, England, Germany, Canada, and at the Kennedy Center for the Performing Arts (Washington, D.C.) and Carnegie Hall (New York City). *Dance for Love* sets a Civil War poem of William Straub.

Softly falls the rain, bare feet dance me home,
My boots were made to stay, but my feet were made to roam.
The silver maple sings with rhythm of my heart,
And forms an ancient song some sage did me impart.

The cannons are silent, no drum o'er the hedgerow,
Just the sound of rain on summer wheat.
I dance to beauty, I dance to laughter,
Beyond the pinewood, through furrow'd field – I dance for love.

Gone, I've three long years, mired in martyrs' fields,
But now my steps turn ever homeward,
Dance me past the old gray mill and the meadow's brow,
Homeward! Dance, dance.

Softly falls the rain, bare feet dance me home,
My boots were made to stay, but my feet were made to roam.
Sarah waits for me with eyes of summer sky,
Her voice a dulcimer that plays a lullaby.

Behind the clouds the sun is still shining,
Dance!

Laughing Song

David Dickau is a choral conductor and nationally known composer. He has advanced degrees in choral music from Northwestern University and the University of Southern California. He composes numerous commissioned pieces each year that are widely performed throughout the United States. He is Director of Choral Activities at Minnesota State University Mankato, and served thirteen seasons as Music Director of Magnum Chorum in St. Paul, Minnesota. *Laughing Song* sets a text by William Blake.

When the green woods laugh with the voice of joy,
And the dimpling stream runs laughing by;
When the air does laugh with our merry wit,
And the green hill laughs "ha ha ha" with the noise of it;

When the meadows laugh with lively green,
And the grasshopper laughs in the merry scene,
When Mary and Susan and Emily
With their sweet round mouths sing "ha ha he he he!"

When the painted birds laugh in the shade,
Where our table with cherries and nuts is spread;
Come live and be merry, and join with me,
To sing the sweet chorus of "ha ha he he he!"

Once We Played

Robert Applebaum composed songs and incidental music for theatrical productions in 1970s and 1980s Chicago. In 1980, Applebaum began to write Jewish liturgical music for use in services. Besides creating new settings of prayers, psalms, and other Jewish texts, he has written choral arrangements of many non-liturgical Hebrew and Yiddish songs. Applebaum's secular and non-secular choral music has received frequent performance in concert settings throughout the country by a variety of vocal ensembles including premieres by the Coriolis Ensemble, Kol Zimrah, the Lakeshore Choral Festival, and at the North American Jewish Choral Festival. Applebaum also has three albums to his credit as a jazz pianist/composer. *Once We Played* sets a text adapted from poetry of Mathilde Blind.

Once we played at love together – Played it smartly, if you please;
Lightly, as a windblown feather, Did we stake a heart apiece.

Oh, it was delicious fooling! In the hottest of the game,
Without thought of future cooling, all too quickly burned Life's flame.

In this give-and-take of glances, Kisses sweet as honey dew,
when we played with equal chances, Did you win, or did I lose?

Was your heart then hurt to bleeding, In the ardour of the throw?
Was it then I lost, unheeding, Lost my heart so long ago?

Who shall say? The game is over. Of us two who loved in fun.
[One lies beneath the clover, One lies lonely in the sun.]

Ingredients

Ingredients constitutes "Snack Foods #2" (with appreciation to Red "Twizzlers" for pure inspiration).

We can guarantee that our product has been made with only the purest ingredients,
We repeat, we guarantee in our product there are only pure ingredients.

Such as Corn syrup, wheat flour, sugar, cornstarch, palm oil, only the purest ingredients.
And pure Glycerin, citric acid, sorbate of potassium, only pure ingredients.

Besides Sorbate of potassium, citric acid, Red forty coloring, glycerin, and lots of soy,
soy Lecithin.

We can guarantee that our product has been made with salt, lots of artificial flavoring.

Chemically safe, will not burn or chafe,
Only made with pure ingredients.

I Got Rhythm

Applebaum employs changing meters and playful rhythmic shifts in his creative reimagining of this classic jazz standard.

I got rhythm, I got music, I got my love, who could ask for anything more?
I got daisies in green pastures, I got my love, who could ask for anything more?
Old Man Trouble I don't mind him. You won't find him 'round my doorstep anymore.
I got sweet dreams, I got starlight, I got my love, who could ask for anything more?

No Time

Susan Brumfield is the founding Director of The West Texas Children's Chorus. She holds a Ph.D. in Music Education from the University of Oklahoma, and is known for her work as a teacher, author, composer, and conductor. In frequent demand as a commissioned composer, clinician, and guest conductor, her engagements include an ACDA Eastern Division Children's Honor Choir and the Pacific International Choral Festival Treble Choir. An internationally recognized expert in the Kodály approach, Dr. Brumfield is the author of *First, We Sing! Kodály-Inspired Teaching in the Music Classroom*, a series of textbooks and song anthologies published by Hal Leonard Music.

Rise, oh, fathers rise; let's go meet 'em in the skies.
We will hear the angels singing in the morning.
Oh, I really do believe that, just before the end of time,
we will hear the angels singing in the morning.

Rise, oh, mothers rise; let's go meet 'em in the skies.
We will hear the angels singing in the morning.
Oh, I really do believe that, just before the end of time,
we will hear the angels singing in the morning.

No time to tarry here, no time to wait for you.
No time to tarry here, for I'm on my journey home.
Brothers, oh, fare ye well, for I'm on my journey home.
Sisters, oh, fare ye well, for I'm on my journey home.

Rock-a My Soul

Detroit-based composer and arranger Stacey Gibbs is best known for his arrangements of spirituals and is highly acclaimed for his ability to infuse new energy into familiar works. His spirituals have been performed by the United States Air Force Sergeants, The St. Olaf Choir, the Stellenbosch Choir of Africa, the University of Southern California Chamber Singers, Morehouse & the University of Michigan Glee Clubs, and many other college, high school, and professional ensembles throughout the United States and abroad. The Stacey V. Gibbs Chorale debuted in July 2016.

Rock-a my soul in the bosom of Abraham,
Lordy, rock, oh won't you rock-a my soul.

Well, rich man Divies, oh Lord, he lived so well,
and when he died, he found a hoe in the pits of hell.

Well, poor man Lazarus, poor as you and I,
but when he died, he found a home with the Lord on high.

Collegium Vocale

Soprano

Lane S. Burnett
Juliana Cyril
Bernice Hall
Susan Hodges
Chaneya Joyner
Clare Liu
Susan Miller
Lois Simon
Susan Small
Catherine Strain
Robin Vinson

Tenor

Alan Buchalter
Alan Hymowitz
Guy Maishman
David Ross
Jeff Wysong

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Dawn McCord
Leah Pieper
Carol Singletary
Ursula Spitzer
Marjorie Timmer
Denise Wardlow

Bass

Ernie Eden
Carl Johnston
John Juricek
James J. Kohler
Douglas McHenry
Terry W. Verner, Sr.
Joe Winter



KEVIN HIBBARD, *Music Director*

Kevin Hibbard is Professor Emeritus of Music from the University of West Georgia, where he served as Director of Choirs for 32 years. He also serves as choir director at Grace Lutheran Church in Carrollton. He holds vocal and choral music degrees from Luther College and Arizona State University and has done additional graduate work at Westminster Choir College and the Blossom Festival School of Kent State University. Conductors with whom he has worked extensively include Robert Shaw, Weston Noble, Douglas McEwen, Howard Swan, Robert Page, Paul Christiansen, Vance George, and Cyril Stretansky. He has sung with the Atlanta Symphony Orchestra Chorus and Chamber Chorus, and with the Robert Shaw Chamber Singers. He currently sings with Orpheus Men's Ensemble, comprised of choral directors from across Georgia.

Dr. Hibbard's experience includes teaching music in public schools and universities, church choirs, community choirs, and boy choirs. He has served as guest conductor for choral festivals in numerous states, and frequently serves as adjudicator and clinician for vocal events. His choirs have appeared on music conference programs in Georgia, Illinois, and Wisconsin. He is a past president of the Georgia chapter of the American Choral Directors Association and has served ACDA as a Repertoire and Resources chair at the state and regional levels. He is also a member of the National Association for Music Education, Chorus America, Phi Mu Alpha Sinfonia, and Pi Kappa Lambda. He was recognized as a "Friend of the Arts" by Sigma Alpha Iota music fraternity for women. Hibbard became Music Director of Collegium Vocale in 2001.

LEANNE ELMER HERRMANN, *Accompanist*



Leanne Elmer Herrmann is a graduate of the Oberlin Conservatory of Music with a bachelor of music degree in piano performance. She works in the metro Atlanta area as a freelance pianist and organist at Oak Grove United Methodist Church. Ms. Herrmann currently is the accompanist for Collegium Vocale and Harmonia Atlanta (formerly the DeKalb Choral Guild), and the staff pianist for Paideia School. She has appeared in concert with the Gwinnett Festival Singers, the Summer Singers of Atlanta and the William Baker Singers, and she has performed for the Southeastern Composers' League Forum.



ABOUT COLLEGIUM VOCALE

Originally established as the Collegium Musicum in the early 1950s, Collegium Vocale is the second oldest community chorus in the Atlanta area. Collegium Vocale is committed to preserving and promoting the choral arts in the greater Atlanta community by performing secular and sacred repertoire ranging from the early renaissance to modern music, including demanding or seldom performed works.

An auditioned group of volunteer singers, Collegium Vocale is dedicated to providing the community the best of the choral repertoire suited to a medium-sized choir. We perform two concerts each year, one in the fall and one in the spring.

Rehearsals

Regular rehearsals are from 7:15 p.m. until 9:30 p.m. on Tuesday evenings. We rehearse and perform in Glenn Memorial Church on the Emory campus. We often participate in an all-day fall workshop with clinicians drawn from professional musicians in the area.

Interested in joining?

Membership is by audition, which takes place each August and before the spring semester. Particular sections may be closed at the director's discretion in order to maintain balance in the chorus. If you would like to join us and become a singing member, please contact us at auditions@cvchorus.org

For information, please refer to the Collegium Vocale website at

www.cvchorus.org



Invitation to Support Collegium Vocale

On behalf of the Executive Board, we would like to thank you for attending our concert. We appreciate your support of our musical programs. We hope that you enjoy this concert and would consider supporting Collegium Vocale further by making a financial contribution toward our future programming.

Collegium Vocale is a nonprofit 501(c)(3) organization. Tax-deductible donations in any amount will help us to continue our tradition of providing excellence in choral music to the Atlanta community – a tradition now in its 66th year.

There are several ways to offer financial support to Collegium Vocale:

Contributions may be made via our website at www.cvchorus.org or sent to:

Collegium Vocale, P. O. Box 133044, Atlanta, GA 30333

By including Collegium Vocale in your **Planned Giving**, you can provide the gift of music to many generations of listeners. Information needed to set up your bequest is available through our website at www.cvchorus.org.

Collegium Vocale Thanks its Donors

Kenyon Bolton

The Family of Vicki Bolton

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Cathy Strain

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Please support Collegium Vocale in our current fundraiser:

[Holiday Amaryllis and Paperwhites bulb kits](#) delivered directly to your door!

*We offer heartfelt thanks to our generous donors
and to all who attended*

Let Every Corner Sing