University Community Chorus
Spring 2012 Information

Rehearsals:
Tuesdays, 7:00-9:30 p.m.
Room 146, UA School of Music

Spring Semester First Rehearsal:
Tuesday, January 17, 2012

Spring Concert:
Music of Mozart and Brahms, featuring Requiem, K.626
Sunday, April 29, 3:00 p.m.
Crowder Hall

For more information or pre-registration materials:
Contact Dr. Elizabeth Schauer at 626-8936
or erschaue@email.arizona.edu

Please Join us for Our Upcoming Concert

“Holiday Card to Tucson”

Arizona Choir
UA Symphonic Choir
University Community Chorus
Tucson Arizona Boys Chorus
Tucson Girls Chorus

Sunday, December 4, 3:00 p.m. & 7:30 p.m.
St. Augustine Cathedral, 192 S. Stone Avenue
$Free admission
Cathedral Classics
University Community Chorus & Orchestra

Elizabeth Schauer, conductor
Blair Buffington, assistant conductor
Jeffrey Campbell, organ & piano
Karen Van Sickle, rehearsal accompanist

Sunday, November 6, 2011
St. Augustine Cathedral
3:00 p.m.
Please note that no audio or video recording or flash photography is allowed during today’s performance. Thank you.

PROGRAM

Lobe den Herren, meine Seele .............................................. Heinrich Schütz
from Psalmen Davids, Nr. 18 (SWV 39) (1585-1672)

Erin Booth, soprano
Kexin Xu, alto
Alan Stevens, tenor
Matthew Goinz, baritone

English Anthems
O Praise the Lord................................................................. Adrian Batten
(1591-1637)

Hide Not Thou Thy Face ..................................................... Richard Farrant
(c.1530-1580)

Thou Knowest, Lord, the Secrets of Our Hearts ................. Henry Purcell
(1659-1695)

Almighty and Everlasting God ............................................. Orlando Gibbons
(1583-1625)

Te Deum in C, Op. 115....................................................... Charles Villiers Stanford
(1852-1924)

Honor Choir, the UA Recital Choir and Arizona Choral Society. Mr. Warner is a student of Grayson Hirst, and has also studied voice with Dean Schoff, Jami Flora and Stephen Carr.

Kexin Xu
Kexin Xu came to Tucson from her home in Jinan City, Shandong Province, China. Ms. Xu is in her third year of studies at the University of Arizona where she is pursuing a bachelor’s degree in choral music education. Already a talented educator, she currently serves as one of the student directors for the UA Outreach Choir for local high school students, and was recently awarded the Green Valley Music Education scholarship for her accomplishments and promise in this field. Ms. Xu is active as a vocalist as well – she took part in the UA Opera Theatre production of Don Giovanni in the Spring of 2011 and will perform two roles in a scene from Mozart’s Die Zauberflöte in this fall’s Opera Scenes production. She is a member of the Symphonic Choir, under the direction of Elizabeth Schauer, and studies voice with Seth Kershisnik. Her future goals include graduate work in choral conducting and vocal performance, and ultimately a music-teaching career at the collegiate level.
music, opera, musical theatre, and collaborative piano. Prior to moving to Tucson, Matthew worked as a conductor, music director, baritone and pianist across Minnesota, most recently with the Loon Opera Company, the Paul Bunyan Playhouse, Frank Theatre, VocalEssence, Mound Westonka High School, and Concordia University – St. Paul. His primary voice instructors have been Fulton Gallagher, Jennifer Swanson, and David Hamilton and he has studied conducting with Bruce Chamberlain, René Clausen, Beverly Everett, and P. Bradley Logan.

From the Jewish Tradition

Avinu Malkeinu.................................................. Max Janowski
(1912-1991)  
Stephen Warner, tenor

Kol Han’shamah T’halel Yah......................................Bonia Shur
(b.1923)

Hymn Settings

When in Our Music God is Glorified ......................Charles Villiers Stanford
arr. Harriet Ziegenhals
(b. 1925)  
My Shepherd Will Supply My Need ..................Southern hymn tune
arr. Virgil Thomson
(1896-1989)

Concertato on O Spirit All-Embracing.....................Gustav Holst
arr. Richard Proulx
(1874-1934) (1937-2010)

Alan Stevens

Tenor Alan Stevens maintains an active professional career as a soloist, chorister and conductor. Mr. Stevens came to Tucson from New York City where he was featured in musical theatre and opera productions, and sang in The Young New Yorkers’ Chorus and The Empire City Men’s Chorus. In Arizona, Mr. Stevens has been featured as a soloist with UA ensembles including Arizona Choir, Collegium Musicum and University Community Chorus; and in the spring of 2010 he performed the tenor role in UA Opera Theatre’s production of Cimarosa’s Il Matrimonio Segreto. Mr. Stevens currently is a member of Arizona Choir and the Tucson Symphony Orchestra Chorus, as well as the Phoenix Chorale, with which he appears on the soon-to-be released disc, Northern Lights, featuring the music of composer Ola Gjeilo. He serves as director of music at Holy Way Presbyterian Church, and assistant director of Tucson Chamber Artists. Mr. Stevens is a pursuing a DMA in choral conducting at the University of Arizona. He received undergraduate degrees in music education and vocal performance from Millikin University and the Master of Music degree from Northern Illinois University.

Stephen Warner

Stephen Warner maintains an active schedule as a chorister and soloist in addition to working toward a bachelor of music degree in choral music education at the University of Arizona. An award-winning tenor and cellist, Mr. Warner has performed under the direction of Bruce Chamberlain (Arizona Choir), David Fryling (World Youth Honor Choir), Dean Schoff (Casas Adobes Congregational Chancel Choir), Thomas Cockrell (Interlochen Philharmonic) and Jonathan Ng (Arizona Choral Society), with whom he had the pleasure of singing at Carnegie Hall in New York City. He also has been a featured soloist with the UA

This concert is being recorded for future broadcast
Translations

*Lobe den Herren, meine Seele*
Praise the Lord, my soul, and forget not all His benefits—
Who forgives all your sins and heals all your diseases,
Who redeems your life from the pit and
Crowns you with love and compassion.

*Avinu Malkeinu*
Our Father, our King, hear our voice.
Our Father, our King, we have sinned before you.
Our Father, our King, have compassion upon us and our children.
Our Father, our King, bring an end to pestilence,
war and famine around us.
Our Father, our King, bring an end to all trouble and oppression around us.
Our Father, our King, inscribe us in the book of life.
Our Father, our King, renew upon us a good year.
Our Father, our King, hear our voice.

*Kol Han’shamah*
Let everything that has breath praise God.

About the Music

*Lobe den Herren, meine Seele*

*Lobe den Herren, meine Seele* is an opulent setting of verses from Psalm 103 by Heinrich Schütz, hailed as the greatest German composer of the seventeenth century. In this motet Schütz combines elements from diverse influences: he employs antiphonal choirs, divides the work into a series of short sections, juxtaposes musical blocks of sound for chorus with virtuosic solo/solo-quartet writing, uses his own vernacular (German) rather than Latin, supplies a standard Baroque basso continuo accompaniment and unifies the work through recurring refrains, marrying traditional and innovative approaches from Italy (the reigning musical capital of the day) with his own creative procedures. Employed at this time in the court chapel in Dresden, the largest and most important musical establishment in Protestant Germany, Schütz must have delighted court visitors with these grand and sumptuous works. His compositional efforts in this and other works were instrumental in shifting the center of musical influence from Italy to Germany for many years to come.

The Soloists

**Erin Booth**
Soprano Erin Booth makes her debut performance as a soloist with University Community Chorus on today’s concert. Ms. Booth is a senior at the University of Arizona and is pursuing a Bachelor of Music degree in choral music education. She has been featured as a soloist in the UA Symphonic Choir, in which she also is a member, section leader and officer. During her time at UA she was selected to participate as an intern in the CORO Sacred Music Institute (Tucson), which involved serving as a chorister, section leader and conductor for the institute ensembles. In 2009 she placed first in her division in the National Association of Teachers of Singing auditions for Arizona. Ms. Booth has been active in a variety of teaching and leadership capacities including serving on the staffs of Shepherd’s Fold Preschool, Charis Bible College Praise and Worship Department, and Christian Youth Theater (a musical theater production company). A scholarship recipient and Dean’s List member, Ms. Booth will finish her studies at UA by student teaching this spring.

**Matthew Goinz**
Baritone Matthew Goinz is thrilled to be singing with the University Community Chorus. Hailing from north central Minnesota, Matthew is currently working on his MM in choral conducting at the University of Arizona and sings with the Tucson Chamber Artists and the Tucson Symphony Orchestra Chorus. Matthew has extensive experience in choral
Anthems

Of the four anthems on the program today, three came into being during the tumultuous, early years of the Church of England. Filling the need for service music in English rather than Latin, the Tudor composers borrowed from Italian and Catholic traditions but put their own creative stamp on this new music as well. The anthems by Batten and Farrant demonstrate the characteristically English, declamatory style, which allowed for textual clarity as well as changes of musical treatment to more specifically characterize the individual portions of the psalm texts they set. Gibbons, coming after these two composers, curiously embraces the older, Italianate style with points of imitation that pervade all four voices, at times obscuring the text (from the Book of Common Prayer) and resulting in a more intricate and interesting musical fabric. Henry Purcell, was considered to be one of the greatest composers of the Baroque period, and composed in a variety of genres, both sacred and secular. The simple anthem we’re singing today is an excerpt from his stunning Funeral Music for Queen Mary, which features texts from the Anglican burial rite. Purcell acknowledges his Tudor roots in this homophonic work, but infuses the humble petition with his signature music style, including surprising harmonic shifts, masterful text-setting and subtle expressive gestures to heighten the poignant sentiment.

Te Deum

Charles Villiers Stanford is best known for his contribution to Anglican liturgical music and particularly for the symphonic and cyclic dimensions he brought to the familiar morning and evening canticles and communion texts. He is credited with helping to forge the new “renaissance” in British music at the end of the nineteenth century, following what is considered to be a dearth of quality music since the time of Purcell. He also wielded considerable influence on future generations of composers as a faculty member at the Royal College of Music and Cambridge University. During his life Stanford received many honors, up to and including being knighted in 1902. His ashes are buried in the north choir aisle of Westminster Abbey, next to those of his countryman Purcell.

Opus 115 is one of three complete services by Stanford. In the Te Deum of this service, he has crafted a setting that is accessible to non-professional choirs, but achieves a high level of sophistication in characterizing the many and varied aspects of the lengthy text in a succinct presentation. Like the Tudor composers and Purcell, Stanford makes considerable use of choral declamation in the delivery of text. He adds the innovation of bringing the organ to a place of greater prominence and independence.

Jeffery Campbell

Jeffrey Campbell has distinguished himself throughout North America as an organ recitalist, choral conductor and clinician. A graduate of both the University of British Columbia and Northwestern University in Chicago, Dr. Campbell has specialized in the interpretation of Bach’s organ and choral music, as well as English and French romantic repertoire. Since August 2001 he has been associate music director and organist at the Episcopal Church of St. Philips in the Hills, Tucson, where he is responsible for organ music and choral accompaniments as part of a large multi-generational music program encompassing five choirs and handbell ensembles. He is also principal organist for Tucson Chamber Artists, Southern Arizona’s premier professional choral and orchestral ensemble, and has accompanied numerous choral groups, soloists and instrumental ensembles. As a harpsichordist, Dr. Campbell has performed much of the solo and ensemble music of Bach. Recent engagements have included performances on the Fritts organ at Arizona State University, and the Schoenstein organ at the University of Arizona, and, with Tucson Chamber Artists, a performance given as part of the recent ACDA Regional Conference in Tucson. This past season he has performed “Bach and the Dance of God” a four part series encompassing all the major choral-based organ works of J.S. Bach. This season includes further performances with Tucson Chamber Artists, as well as a three-concert series “Bach and Franck: Pillars of Genius.” He is dean of the Southern Arizona Chapter of the American Guild of Organists.

Karen Van Sickle

Karen Van Sickle, returning for her fourth year with University Community Chorus, has been an accompanist all of her adult life, performing with elementary, junior high, high school and university choirs, small ensembles, soloists, orchestras, church choirs and worship teams in Seattle, Washington; Salem, Oregon; Olathe, Kansas and Tucson, Arizona. She has traveled to Costa Rica and Europe with choirs and small vocal ensembles performing in a variety of venues. Before moving to Arizona in 2008, Karen was an adjunct faculty member at MidAmerica Nazarene University in Olathe, Kansas where she served as staff accompanist and...
Creative changes of texture, mode, tempo, harmonic treatment, performing forces and melodic character create variety and interest in the short textual sections that are seamlessly combined in this jubilant work.

**Avinu Malkeinu**

Max Janowski is undoubtedly one of the more influential figures of twentieth-century Jewish music. Born in Berlin, he emigrated to Japan to teach in the early 1930s, then to New York in 1937 and eventually served in the U.S. Navy during World War II. Janowski became the longtime music director at K.A.M. Isaiah Israel Congregation of Hyde Park in Chicago and served as music director, organist and choir director at several Chicago-area synagogues and churches. Of his many works, his setting of *Avinu Malkeinu* for the High Holy Days (Rosh Hashanah, Yom Kippur and others) is perhaps his best-loved composition.

This supplicatory prayer, set as a call and response between cantor and choir, reflects an intimate and impassioned plea for a better world and better life. The irregular rhythmic figures of the melody exemplify the free-form chant style typical of the Jewish tradition. Each line of the prayer begins with the text “Avinu Malkeinu” (Our Father) then concludes with varying petitions.

**Kol Han’shamah**

*Kol Han’shamah T’halel Yah* is another exciting piece from the Jewish musical tradition. Repetitive in nature, the work unfolds quickly into an exciting rhythmic song of praise in much the same way as traditional American ring shouts and jubilees.

Bonia Shur has been of great influence in the North American Reform Jewish movement. In addition to his liturgical repertoire, he has written for film, television and theatre. Shur’s music has been described by critics as vibrant, dynamic and highly individual. Having lived in the United States since 1960, Mr. Shur as been the director of Liturgical Arts at Hebrew Union College-Jewish Institute of Religion in Cincinnati since 1974.

**Hymn Settings**

Hymn-singing in protestant worship is a tradition that was heavily influenced by Martin Luther when he set out to reform the Catholic
Church and inadvertently started the Lutheran one. Believing that everyone should actively participate in and understand the language of worship, the early Lutherans developed a body of easily sung tunes as well as many multi-versed, metrical texts that could be interchanged with those tunes, depending on their respective meter. Composers could then create, among other musical incarnations, four-part harmonizations of these. In worship the congregation might just sing the tune and text accompanied by the four-part version performed on an organ, or alternately, the four-parts might be sung by congregation or choir.

Thus the three hymns performed today, like their Lutheran counterparts, came into being through the creative efforts of three people: an author, a tunesmith and an arranger. The tune for each hymn is given its own particular name. The first and last works are from the great British cathedral tradition. “When in our Music” is a setting of the tune Engelberg by Stanford, whose *Te Deum* was featured earlier on the program. The text, on the importance and centrality of music in Christian worship, was written by Fred Pratt Green, a twentieth-century British Methodist minister and prolific hymn writer. The arrangement on today’s program is by the American composer, organist, writer and conductor, Harriet Ziegenhals, an active player in the American church music world, and the founder/director of two community groups in the metropolitan Chicago area.

*My Shepherd Will Supply My Need* is a paraphrase of Psalm 23 by the “Father of English Hymnody,” Isaac Watts, who lived in the late 17th and early 18th centuries. He is credited with having written over 750 hymns, including those with extra-biblical texts, a new and controversial practice in his lifetime. The tune, *Resignation*, arises out of the folk hymn tradition in the southern United States and, as such, has no known composer. This simple, poignant setting was arranged by the twentieth-century American composer and critic, Virgil Thomson. Considered to be nationalistic, Thomson often took as his compositional starting point American folk tunes, cowboy songs, traditional southern spirituals, old popular songs and, of course, hymn tunes.

*O Spirit All-Embracing* is based on the tune *Thaxted* by English composer Gustav Holst, perhaps most widely recognized for his orchestral suite, *The Planets*. This powerful and sturdy tune is a fitting accompaniment to the words of Delores Dufner, a Benedictine sister who currently resides and works in Minnesota and has been described as one of the best-known hymn writers in the church today. The text is a prayer of thanks and a petition for wisdom, inspiration and faith. The majestic, stirring setting is by Richard Proulx, who also was a Minnesotan, active during his lifetime as a composer and editor of church music, and as a hymnal consultant.

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**About the Artists**

Elizabeth Schauer

Dr. Elizabeth Schauer accepted an appointment as associate director of choral activities and associate professor of music at the University of Arizona in fall 2004. An award-winning educator, Dr. Schauer directs the Symphonic Choir and University Community Chorus, and teaches undergraduate and graduate courses in conducting, literature and methods. In addition she serves as Chancel Choir director at St. Mark’s United Methodist Church in Tucson, and on the summer faculty at Westminster Choir College in Princeton, New Jersey. Before coming to Tucson, Dr. Schauer was director of choral activities at Adams State College in Colorado, and also taught at Centenary College in New Jersey.

Dr. Schauer has conducted college, community, church, honor and public school choirs, and has served as music director of community and university theatrical productions as well. She is in demand as an adjudicator, clinician, guest conductor and presenter throughout the United States. She has presented sessions at the national conventions of American Choral Directors Association (ACDA) and College Music Society (CMS), regional conferences of ACDA, and state conferences of ACDA and Music Educators National Conference (MENC). In addition her choirs have been invited and selected by audition to perform at local, state and regional events of MENC, ACDA and CMS.

Dr. Schauer has held state and regional leadership positions with ACDA, CMS and MENC, and currently serves as youth and student activities chair and membership chair for the Western Division of ACDA, as well as youth and student activities chair for Arizona ACDA. She received her DMA in choral conducting from the University of Cincinnati College-Conservatory of Music, her MM in choral conducting from Westminster Choir College, and her BM in music education with distinction from the University of Michigan. She has studied conducting with Patrick Gardner, Thomas Hiblish, Joseph Flummerfelt, Frauke Haasemann, Allen Crowell, Elmer Thomas, Earl Rivers, John Leman and Dale Warland.
### University Community Chorus

Elizabeth Schauer, conductor  
Blair Buffington, assistant conductor  
Karen Van Sickle, accompanist

### Sopranos
- Glenda Bavier  
- Joan Biggar  
- Lucille Boilard-Harkin  
- Kathleen Delaney  
- Sheryl Forte  
- Alison Harper  
- Sata Hessler  
- Dottie Kennedy  
- Gina Kruse  
- Joyce Lagasse  
- Carrie Landau  
- Jo Ann Little  
- Naja McKenzie  
- Zanne McPherson  
- Lillian Meriwether  
- Hannah Mills  
- Jody Moll  
- Valerie Moses  
- Linda Yuill Nielsen  
- Kim Ochsner  
- *Amy Palmer  
- Jane Perlee  
- Mary Reed  
- Kathleen Riley  
- Jacqueline Scali  
- Helen S. Schaefer  
- Maria Smith  
- Patty Stern  
- Ana Luisa Terrazas  
- Jennifer Charmaine Thompson  
- Judith Tracy  
- Courtney Zavras

### Altos
- Karen S. Adam  
- *Noella Amyot  
- Darce Bowen  
- Karen Brady  
- Julie A. Bubul  
- Augusta Davis  
- Susanna Eden  
- Katie Good  
- Laura Gronewold  
- Laura Gutowski  
- Rachel Hackl  
- Norma Haire  
- Eileen Halk  
- Ardith Johnsen  
- Jan Kearney  
- Josephine Kelley  
- Sara Kruisenstjerna  
- Margaret M. Long  
- Jenny Lord Mazur  
- Cheryl Lougee  
- Andrea P. Martin  
- Marie McDermott  
- Norraine McMillan  
- Sara Louise Mohr  
- Jennifer O’Brien  
- Celeste Pardee  
- Jennifer Rich  
- Peggy Schmidt  
- Cecilia Siruno  
- Valerie J. Smith  
- Brigitte Spuhler

### Acknowledgements

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Karen Adam, Noella Amyot, Gary Anderson, Sean Kiilehua, Carrie Landau, Amy Palmer, Jennifer Rich, Ana Luisa Terrazas and Armando Vargas y Matamoros. Special thanks to Karen Van Sickle for her leadership at the piano.