

EMU MUSIC DEPARTMENT'S ANNUAL

Gala CONCERT:

Saturday,
Nov. 13
7 p.m.

Peace & JOY

Lehman Auditorium, EMU

Also available via livestream:
facebook.com/EasternMennonite/live

Hosted by
WMRA *All Things
Considered* radio
host Kimberlea
Daggy



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Free Admission

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EMU Music Scholarship Fund

Eastern Mennonite University Music Gala

“Peace and Joy”

PROGRAM

Dona Nobis Pacem

Ralph Vaughan Williams

1872-1958

Reduced orchestration by Jonathan Rathbone

- I. Agnus Dei
- II. Beat! beat! drums!
- III. Reconciliation
- IV. Dirge for two veterans
- V. “The Angel of Death”
- VI. “O man, greatly beloved”

Afton Rhodes-Lehman, *soprano*
James Richardson, *baritone*
EMU CHAMBER ORCHESTRA
EMU UNIVERSITY CHOIR
Benjamin Bergey, *conductor*

BRIEF INTERMISSION

THE STRING QUEENS

Kendall Isadore, *violin*
Dawn Johnson, *viola*
Élise Sharp, *cello*

ACKNOWLEDGEMENTS

Truist – for their generous sponsorship of tonight's concert
J. Wilmer & Velma Heisey Music Grant Fund
Ryan Berry Productions
Clay Showalter – audio/visual assistance
Lauren Jefferson and the EMU marketing staff
Braydon Hoover – Director of Development & Annual Giving
Caitlin Holsapple – Music Department Office Manager
Amanda Kibler, Riley Quezada, Thaddeus Jackson, and Erin Batten – Music Dept. Assistants

The Cutting of the Hay

Percy Aldridge Grainger
1882-1961
Orchestrated by Brian S. Wilson

Beyond the Summit

Brian Balmages
b. 1975

EMU WIND ENSEMBLE
Kyle Remnant, *conductor*

THE STRING QUEENS
Kendall Isadore, *violin*
Dawn Johnson, *viola*
Élise Sharp, *cello*

In the Mood

Glenn Miller
1904-1944

Here’s That Rainy Day

James van Heusen
1913-1990
Arranged by Dee Barton

In a Mellow Tone

Duke Ellington
1899-1974
Arranged by Oliver Nelson

Manteca

Dizzy Gillespie
1917-1993
Arranged by Mike Tomaro

Ain’t No Mountain High Enough
(featuring *The String Queens*)

Nickolas Ashford and Valerie Simpson
Arranged by Paul Murtha

EMU JAZZ ENSEMBLE
Kyle Remnant, *conductor*

BIOGRAPHIES

THE STRING QUEENS

Praised for its “authentic, soulful, and orchestral sound”, The String Queens (TSQ) is a dynamic trio that creates stimulating musical experiences that inspire diverse audiences to love, hope, feel, and imagine!

With an array of repertoire spanning from the Baroque era to the Jazz Age to today’s Billboard Hot 100 Chart, TSQ performs versatile programs that transport audiences through time and a multitude of musical genres.

Based in Washington, D.C., TSQ members have been featured in famed performance venues across four continents including: Carnegie Hall, The John F. Kennedy Center for the Performing Arts, The Howard Theatre, Royal Festival Hall, Radio City Music Hall, Shanghai Grand Theatre, The Moscow Conservatory, and Blues Alley, to name a few.

TSQ members have collaborated with artists throughout the music industry, including Ledisi, Solange, Leslie Odom Jr., Janelle Monae, Jennifer Hudson, Ariana Grande, Demi Lovato, Common, Andra Day, and the late Aretha Franklin, among others. As chamber and orchestral musicians, TSQ members have performed under the batons of legendary musical directors Ray Chew, Adam Blackstone, and many more.

Recognized by D.C.’s leading news network WUSA9 as “school teachers by day and concert performers by night”, TSQ was awarded the 2020 Aspire Award by the Atlanta Symphony Orchestra for its contributions to music education. TSQ also collaborated with Washington Performing Arts (WPA) to launch a series of concerts and education outreach programs as WPA’s 2019-2020 Ensemble-in-Residence for its signature community engagement initiative titled “Mars Arts D.C.”



In late 2019, TSQ premiered its debut album at legendary jazz venue Blues Alley in Washington, D.C. The self-titled album is now available for purchase on the TSQ website and all major digital music stores.

TSQ’s second album, “Our Favorite Things”, was released in November 2020.

Most recently, TSQ was invited by the Presidential Inaugural Committee to perform a special tribute to Vice President Kamala Harris during the “We Are One” inauguration concert.

This year, TSQ is excited to be featured in programming presented by Carnegie Hall, Garner Performing Arts Center, Teach for America, and many more reputable arts and education organizations around the country.

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KIMBERLEA DAGGY has spent three decades as a public radio classical music announcer/producer. She currently hosts *All Things Considered* on WMRA, the NPR news station for Charlottesville and the Shenandoah Valley. Kimberlea also hosts and produces *Airplay*, a program highlighting classical musicians and ensembles in and around Central Virginia and the Shenandoah Valley, on WEMC, Harrisonburg’s all-classical station. She has co-hosted live broadcasts of Los Angeles Opera performances, providing commentary and interviewing international artists such as Plácido Domingo, Marilyn Horne and William Friedkin. Kimberlea has given pre-performance talks and emceed programs for a variety of organizations, including LA Opera, the Los Angeles Philharmonic, the Ojai Music Festival, the Broad Stage, and the Segerstrom Center for the Arts.

In addition to her work in public radio, Kimberlea is the Music Associate at First Presbyterian Church in Waynesboro, VA, where she plays piano for, sings with and conducts the choir.

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At home on the concert at stage or at a country jam session, multi-style cellist **KIM SOUTHER** has forged an exciting concert career. Kim has performed extensively as a professional orchestral cellist, chamber musician, and soloist. In addition to her work as a classical cellist, Kim has also toured with the world famous classical-rock cross over group, the Trans-Siberian Orchestra, and has also released multiple CDs as a leader, including *Songs for Friends* and *Missing You*. Kim earned her BM from James Madison University and MM from Shenandoah University, and currently serves as a faculty member and Director of the EMU Preparatory Music Program at Eastern Mennonite University.

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JAMES RICHARDSON, baritone, is currently assistant professor of music at EMU where he teaches voice, music history, and interdisciplinary courses. He has conducted several university choirs and pit orchestras for various EMU musical theater productions and served on the staff of the Shenandoah Valley Children’s Choir. In addition, he is a doctoral candidate at JMU from the voice studio of Kevin McMillan. James holds a Master of Music degree from The Peabody Conservatory of Music of The Johns Hopkins University where he graduated Pi Kappa Lambda and was awarded the Annie Wentz Prize in Voice. He has performed numerous opera, musical theater, and oratorio roles in the USA and abroad; and his singing has been described by the *Baltimore Sun* as “polished, richly laden with vivid tempos and dynamic phrasing.” More recently, James performed Vaughan Williams’ *Five Mystical Songs* at Westminster Choir College; and he toured throughout Ukraine as a soloist with Philadelphia’s Tenth Presbyterian Church Choir and Westminster Brass. As a regular recitalist and art song enthusiast, his repertoire includes cycles by Brahms, Schumann, Spohr, Holst, Finzi, Hoiby and Kohn in addition to the solo Bach cantatas for bass. James has been a frequent soloist with the Shenandoah Valley Bach Festival where he has sung the *Mass in B Minor*; the part of Schlendrian, the disapproving father in the *Coffee Cantata*; and the Count from *The Marriage of Figaro*.

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AFTON RHODES-LEHMAN is currently a second-year art major at Eastern Mennonite University. She is a native of Dayton, VA and a graduate of Eastern Mennonite High School. A versatile singer at home in both opera and musical theater, she has performed in numerous productions and was also a member of the Shenandoah Valley Children’s Choir. She currently studies voice at EMU with James Richardson.

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DAVID BERRY is an active concert pianist whose performances have been featured in venues such as Carnegie Hall, The Kimmel Center, Merkin Hall, as well as live broadcasts of WQXR (New York City). David was Grand Prize Winner of the Bradshaw and Buono International Piano Competition, as well as a prizewinner in the Thousand Islands International Piano Competition.

An avid soloist and chamber musician, David has collaborated with members of many of the nation’s leading orchestras, including the New Jersey, Houston, St. Louis, Dallas, and Seattle symphonies. He has toured and regularly concertized as a resident member of the Jacksonville, Florida based Ritz Chamber Players, The Harlem Chamber Players, and the innovative chamber music theater group, the Core Ensemble. David received his Bachelor of Music with High Distinction from the Eastman School of Music, and Masters and Doctor of Musical Arts degrees in piano performance from the Juilliard School. David’s piano teachers have included Martin Canin, Douglas Humpherys, and George Skafidas.

David is currently Associate Professor of Music and Program Director of the Music Department at Eastern Mennonite University.

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BENJAMIN BERGEY is an energetic and passionate musician, whose conducting has been described as “captivating” and “communicative.” He began on the piano and violin at age 6, and works now as a conductor, educator, and church musician.

Bergey is assistant professor and conductor of the Eastern Mennonite University Orchestra and Choirs, as well as the Rapidan Orchestra in Orange, VA. He is also active as a guest conductor and clinician. He completed his Doctor of Musical Arts in Orchestral Conducting at James Madison University, where he was assistant conductor with the Symphony Orchestra, Chamber Orchestra, and Opera Orchestra.

Bergey also served as the Music Editor on the new Mennonite Worship and Song Committee putting together a new hymnal for the Mennonite Church, and continues to serve as the Director of Music at Harrisonburg Mennonite Church.

He and his wife Kate have two children, and they love to garden, hike, and travel.

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KYLE REMNANT is director of bands at Eastern Mennonite University, where he also teaches courses in music fundamentals and low brass. As an active trombonist, Kyle has performed with the Charlottesville Symphony, Charlottesville Opera, Waynesboro Symphony, Peacherine Ragtime Society Orchestra, and as a featured soloist with the JMU and Cincinnati Brass Bands. He appeared as assistant conductor, soloist, and arranger with the James Madison University Trombone Choir at the 2019 American Trombone Workshop. Kyle has served as teaching assistant (2019) and guest clinician (2021) at the DC Trombone Workshop.

In addition to his role at EMU, Kyle is the jazz band director at Harrisonburg High School and adjunct instructor of music at Bridgewater College and James Madison University. He has also served as music director on musicals with ShenanArts and the Shenandoah Valley Governor’s School. Kyle and his wife, Kaity, are youth coordinators at the Bridgewater Church of the Brethren. They have two dogs named after composers: Percy (Grainger) and Gus (Mahler).

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PROGRAM NOTES

Dona Nobis Pacem

Ralph Vaughan Williams was intimately familiar with the horrors of war. When World War I broke out, the 42-year old British composer immediately volunteered for service as an ambulance driver on the front lines, where he witnessed unspeakable carnage. He later served as an artillery officer, and the thundering of the big guns would ultimately destroy his hearing. Vaughan Williams' wartime experiences affected him profoundly, shaping his entire view of human nature. After the war, he grappled with these experiences through his music, seeking to come to terms with all that he had seen and to rediscover his place in civil society.

During the 1930s, however, his journey toward healing was interrupted, as the tides of war threatened to overtake the world again. Vaughan Williams watched the rise of fascism with growing alarm, and was particularly horrified by Italy's 1935 invasion of Ethiopia. In 1936, the Huddersfield Choral Society commissioned Vaughan Williams to write a large-scale work in honor of its centennial year. The composer threw himself into the project, titled *Dona Nobis Pacem*—Latin for “grant us peace,” a phrase familiar from its use in the traditional Christian Mass—using the opportunity to create a work that would encapsulate his feelings on war, serve as a warning against violence, and implore us to recall the better angels of our nature.

Art in a Time of War

The first performance was given in Huddersfield on October 2, 1936, with Renée Flynn and Roy Henderson as soloists, along with the Huddersfield Choral Society and the Hallé Orchestra conducted by Albert Coates. It was an immediate success; a month later Vaughan Williams conducted a performance broadcast on the BBC, and the work was performed frequently across Britain over the next 10 years. The work clearly captured the anxious mood in Britain in the years leading up to the war, and in particular served as a rallying cry for the anti-war movement. On the eve of the Blitz, the BBC tried unsuccessfully to broadcast the work throughout Germany as a piece of musical propaganda. During the war itself, dozens of British ensembles performed it across the country to help maintain war-time morale, and assure the population that Britain—and humanity—would survive.

Like Beethoven's Ninth Symphony, *Dona Nobis Pacem* is a work that begins in darkness before rising toward the light. The intent, however, is very different. It delivers an urgent cry for universal harmony in the face of looming horror, and a call to take a stand for peace—before it is too late. Vaughan Williams lived out the message of the work personally. Shortly after its premiere, he founded the Dorking Refugee Committee to assist victims of Nazi persecution and resettle them in Britain. During the war he personally escorted Jewish schoolchildren to a safe haven in Surrey, and housed refugees in his own home.

The Music: A Cry for Peace

Dona Nobis Pacem is structured as an “anthology” cantata—a work which brings together very different texts to make a unified whole. As such it directly foreshadowed, and partially inspired, Benjamin Britten's *War Requiem*. The words come from the Bible, from poems by Walt Whitman, and even from a speech to British Parliament, with each section flowing together without pause.

I. Agnus Dei

The work opens with a fearful prayer in Latin sung by solo soprano, taken from the final line of the traditional Christian Mass: “Lamb of God, who takes away the sins of the world, grant us peace.” This prayer becomes the emotional foundation of the work, reappearing throughout and linking its various sections together. The soprano's prayer is immediately taken up by the chorus, rising into a cry of desperation before sliding into silence.

Text:

Agnus Dei qui tollis peccata mundi Dona nobis pacem

(Lamb of God who takes away the sins of the world, grant us peace)

II. Beat! beat! drums!

Distant drums shatter the stillness, imitating the artillery guns Vaughan Williams knew all too well. Suddenly, the chorus erupts with great intensity heralding the arrival of war, pounding out words to the first of three Walt Whitman settings that harken to the poet's experience as a combat nurse during the American Civil War. Vaughan Williams uses the chorus to create massive blocks of sound, sung with percussive clarity amidst twisting chromatic harmonies that clash against each other, while brass fanfares rip across the orchestral texture. Finally exhausted by the onslaught, the music subsides into stillness.

Text:

Beat! beat! drums! – blow! bugles! blow!

Through the windows – through the doors – burst like a ruthless force,

Into the solemn church, and scatter the congregation,

Into the school where the scholar is studying;

Leave not the bridegroom quiet – no happiness must he have now with his bride,

Nor the peaceful farmer any peace, ploughing his field, or gathering in his grain,

So fierce you whirr and pound you drums – so shrill you bugles blow.

Beat! beat! drums! – blow! bugles! blow!

Over the traffic of cities – over the rumble of wheels in the streets;

Are beds prepared for the sleepers at night in the houses? No sleepers must sleep
in those beds,

No bargainers' bargains by day – would they continue?

Would the talkers be talking? would the singer attempt to sing?

Then rattle quicker, heavier drums – you bugles wilder blow.

Beat! beat! drums! – blow! bugles! blow!
Make no parley – stop for no expostulation,
Mind not the timid – mind not the weeper or prayer,
Mind not the old man beseeching the young man,
Let not the child’s voice be heard, nor the mother’s entreaties,
Make even the trestles to shake the dead where they lie awaiting the hearses,
So strong you thump O terrible drums – so loud you bugles blow.

–Walt Whitman

III. Reconciliation

As the violence fades, Vaughan Williams calls forth a quieter section that grapples with a key idea of the work: reconciliation. In this second Whitman setting, the baritone describes a landscape so beautiful that all violence done there must be forgotten. He then sees the body of his one-time enemy; too late, he recognizes their shared humanity. As the body is prepared for burial, the baritone provides a final kiss of benediction. The chorus reprises the earlier theme of a lovely landscape, but it is now shadowed by remorse.

Text:

WORD over all, beautiful as the sky!
Beautiful that war, and all its deeds of carnage, must in
time be utterly lost;
That the hands of the sisters Death and Night, incessantly
softly wash again, and ever again, this soil’d world:
...For my enemy is dead—a man divine as myself is dead;
I look where he lies, white-faced and still, in the coffin—I
draw near;
I bend down and touch lightly with my lips the white face
in the coffin.

–Walt Whitman

IV. Dirge for Two Veterans

The slow beating of drums introduces the “Dirge for Two Veterans,” the final Whitman poem. This is the work’s most extended section, which lays bare the cost of violence in personal terms. The scene is one of exceptional pathos, describing a funeral cortege for a father and son who fell together in battle. The chorus narrates the action in richly-harmonized vocal lines, against accompaniment that emphasizes trumpets and drums.

Text:

The last sunbeam
Lightly falls from the finished Sabbath,
On the pavement here, and there beyond it is looking
Down a new-made double grave.

Lo, the moon ascending,
Up from the east the silvery round moon,
Beautiful over the house-tops, ghastly, phantom moon,
Immense and silent moon.

I see a sad procession,
And I hear the sound of coming full-keyed bugles,
All the channels of the city streets they’re flooding
As with voices and with tears.

I hear the great drums pounding,
And the small drums steady whirring,
And every blow of the great convulsive drums
Strikes me through and through.

For the son is brought with the father,
In the foremost ranks of the fierce assault they fell,
Two veterans, son and father, dropped together,
And the double grave awaits them.

Now nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o’er the pavement quite has faded,
And the strong dead-march enwraps me.

In the eastern sky-up buoying,
The sorrowful vast phantom moves illumined,
‘Tis some mother’s large transparent face,
In heaven brighter growing.

O strong dead-march you please me!
O moon immense with your silvery face you soothe me!
O my soldiers twain! O my veterans passing to burial!
What I have I also give you.
The moon gives you light,
And the bugles and the drums give you music,
And my heart, O my soldiers, my veterans,
My heart gives you love.

–Walt Whitman

V. The Angel of Death

The tragedy of the previous movement gives way to despair. The baritone sings out lines from Quaker John Bright’s famous 1855 speech given in opposition to the Crimean War, draped with chilling imagery from the Bible’s Old Testament. The mood is heightened further when the chorus enters with words from the Book of Jeremiah, fearing that peace itself is dead. At this emotional nadir of the work, the people ask, where is healing? Where is hope?

Text:
The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one as of old..... to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.

–John Bright

We looked for peace, but no good came; and for a time of health, and behold trouble!
The snorting of his horses was heard from Dan; the whole land trembled at the sound of the neighing of his strong ones; for they are come, and have devoured the land..... and those that dwell therein.....

The harvest is past, the summer is ended, and we are not saved....
Is there no balm in Gilead? Is there no physician there? Why then is not the health of the daughter of my people recovered?

–Jeremiah 8: 15-22

VI. O Man Greatly Beloved!

And there comes an answer. In a gesture similar to that of Beethoven’s Ninth, the baritone stands up and calls us back to ourselves, asking us to be brave. His words blossom into a radiant call for rejuvenation and a renewed sense of shared humanity. Peace *is* possible. Together, we *can* remake the broken world. As in Beethoven, the chorus answers, and with growing fervor describes a new world where we have learned the lessons of the violent past, and committed ourselves to a more humane future. The orchestra sparkles like fireworks and a multitude of bells ring out together, while the chorus soars like a host of angels welcoming a new dawn. Finally, the chorus and soprano close the work with an exquisite, yet hushed return to the opening prayer—*grant us peace*.

Text:
O man greatly beloved, fear not, peace be unto thee, be strong, yea, be strong.
-Daniel 10:19

The glory of this latter house shall be greater than of the former.... and in this place will I give peace.
-Haggai 2:9

Nation shall not lift up a sword against nation, neither shall they learn war any more.

And none shall make them afraid, neither the sword go through their land.
Mercy and truth are met together; righteousness and peace have kissed each other.

Truth shall spring out of the earth, and righteousness shall look down from heaven.

Open to me the gates of righteousness, I will go into them.

Let all the nations be gathered together, and let the people be assembled; and let them hear, and say, it is the truth.

And it shall come, that I will gather all nations and tongues.

And they shall come and see my glory. And I will set a sign among them, and they shall declare my glory among the nations.

For as the new heavens and the new earth, which I will make, shall remain before me, so shall your seed and your name remain for ever.

Glory to God in the highest, and on earth peace, good-will to all.
-Adapted from Micah 4: 3; Leviticus 26: 6; Psalms 85: 10 and 118: 19; Isaiah 43: 9 and 66: 18-22; and Luke 2: 14

Dona nobis pacem.
(Grant us peace.)

Program notes written by Scott Chamberlain

PERSONNEL

EMU JAZZ ENSEMBLE

Kyle Remnant, *conductor*

Saxophone

Sophia Gott, alto
Evan Kauffman, alto
Thaddeus Jackson, tenor
Josh Ayers, tenor
Sue Bender, baritone

Trumpet

Jacob Loya
Travis Trotter
Andrew Troyer
Evan Knappenberger

Trombone

Kyle Remnant
Kate Krabill
Sarah Regan

Rhythm Section

Luke Haynes, piano
Will Stutzman, guitar
John Jantzen, bass
Ethan Klassen, drums
Rodrigo Baharona, drums

EMU WIND ENSEMBLE

Kyle Remnant, *conductor*

Piccolo

Sophia Gott

Flute

Rachel Lute
Lydia Carroll

Bassoon

Sam Selyukov

Clarinet

Luke Haynes
Riley Quezada

Alto Saxophone

Zoey Mongold
Daniel Malabad

Baritone Saxophone

Sue Bender

Trumpet

Emma Nord
Micah Wingfield

Horn

Jareya Harder
Tyler Williams

Trombone

Sarah Regan
Max Turner
Donovan Kirby

Euphonium

Evan Knappenberger

Tuba

Lix Smith
Chloe Stone

Percussion

Amanda Kibler

EMU CHAMBER ORCHESTRA

Benjamin Bergey, *conductor*

Violin I

Judith Hoffman
Meredith Lehman
Meghan Mitchell
Jonathan Reimer-Berg
Debbie Warnaar
Jason Wong
Evelina Yavny, *concertmaster*

Violin II

Jenna Denlinger
Amanda Kibler, *principal*
Natalya Kirilyuk
Natalie Ladd
Erika Lopez
Laura Trissel

Cello

Judith Anderson
Micaiah Landis
Verda Zook, *principal*

Bass

Ben Tyson

Harp

Vanessa Putnam

Flute

Sophia Gott

Oboe

Josh Overacker

Clarinet

Luke Haynes
Riley Quezada

Horn

Allison Lyttle
Caroline Fauber

Trumpet

Jacob Loya

Trombone

Brian Bauer

Percussion

Lix Smith

Timpani

Lauren Schupner

EMU UNIVERSITY CHOIR

Benjamin Bergey, *conductor*

Amstutz, Rebekah	Krabill, Philip
Anderson, Iris	Lehman, Laura
Batten, Erin	Lewis, Alexis
Beck, Asha	Longacre, Isaac
Beck, Hannah	Lute, Rachel
Bellar, Sabrina	Miller, Kyle
Breneman, Ashlyn	Mongold, Ravyn
Brubaker, Ella	Nissley, Jacob
Burks, Andrew	Oesch, Caleb
Clymer, Reah	Peachey-Stoner, Levi
Deputy, Sarah	Penner, Canyon
Eby, Elizabeth	Piwonka, Molly
Evans, Laurel	Rhodes-Lehman, Afton
Fahy, Gina	Schoenhardt, Ashley
Garber, Maggie	Sherrill, Sophia
Gardner, Kenzie	Smith, Maya
Harder, Jareya	Stoltzfus, Andrew
Hess, Jacob	Suddick, Conner
Hoover, Adam	Tieszen, Anna
Hoover, Anna	Unger, Sarah
Jackson, Thaddeus	Waters-Crittenton, Mikayla
Kibler, Amanda	Williams, Tyler
Klassen, Ethan	Zook, Verda



Harrisonburg, Virginia

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