



Kevin Hibbard, *Conductor*
Leanne Herrmann, *Piano*
with special guests:
The University of West GA Chamber Singers
Karen Graffius, *Conductor*

Presents...

Angels and Demons

Saturday, November 9, 2024 | 8:00 PM



CVCHORUS.ORG

Glenn Memorial Auditorium
Emory University
1651 North Decatur Road
Atlanta, GA 30312



Speaking of Angels: Anne Moughon

Anne Moughon was a foreign language educator, a Scrabble player, a devoted aunt, wife, and stepmother, and a lover of music. She was born in Texas, and educated at the University of Tulsa, Harvard University, and the Ohio State University. She taught in Caddo Parish, LA schools, at Tulane University, and at Emory University, and served for more than 20 years as an education specialist in the Georgia Department of Education.

More importantly to all of us, Anne sang in the tenor section of Collegium Vocale (CV) in the 1980s and 90s.

Members of the chorus who sang with her remember Anne as highly intelligent, witty, and fiercely independent. One fellow tenor, Guy Maishman, says that when he joined, the director of the chorus placed Anne between him and another tenor because she could read music much better

than they. They provided the volume for the section while Anne kept their two stronger voices on pitch and in rhythm. Another of our tenors, Alan Buchalter, also sat next to Anne when he joined the chorus. He and Anne developed a special bond after she learned that he was a Tulane alumnus. When Anne moved away from Atlanta, she left her Mardi Gras beads in Alan's care. A French teacher, she coached the chorus on its pronunciation of Fauré's *Cantique de Jean Racine*.

In 1998, Anne collaborated with the executive committee to establish an investment account to stabilize the chorus' precarious finances. To jump start the fund, Anne pledged to match donations up to \$10,000. If Collegium members could raise \$10,000, Anne's matching gift would start the fund with \$20,000.

The Board set about the task of raising funds, tracking donations on a cardboard thermometer to encourage donations from members and friends. As a condition of her gift, Anne specified a six-month timeline; by the end of 1999, we reached our goal, and the investment was established with \$20,000. The fund has grown in the succeeding years. We have resisted using it for operating expenses, using it, instead, for extraordinary purchases such as new (safe!) risers to stand on, file cabinets for storing music, and the occasional special treat of an orchestra for a performance. The fund has served as Collegium Vocale's financial safety net since its inception.

After her retirement, Anne moved from Atlanta to Chapel Hill, NC, where she married William J. Smither, with whom she spent five happy years, until his death in 2007. The tenor section felt her absence, but she remained in our memory just as CV remained in hers. Anne's name has been included on many a donor list in our concert programs over the years. When she communicated with old friends from CV, she frequently expressed a wish that she could travel to Atlanta for one of our concerts, but her health prevented that pleasure.

In the fall of 2023, Anne's fondness for and dedication to Collegium Vocale was manifest once again, this time accompanied by the sad news of her death. She made a generous bequest that we have added to the investment account she seeded in 1999. Anne holds a special place in the hearts of the CV membership. In an attempt to express how grateful we are for her musical gifts and for her financial support of our organization, and we dedicate this concert — "Angels and Demons" — to her memory.

If there are angels watching benevolently over our chorus, we feel certain that Anne Moughon is leading them — keeping them on time and in tune. In life, her wit, wisdom, and voice helped CV grow to the fine, respected community chorus it is today, and her generous remembrance of our chorus upon her death will steady our finances and open the door for even greater growth and achievement in the coming years. We thank Anne for remembering us, and we treasure her memory as a blessing.

PROGRAM

Collegium Vocale

The Lake	Jay Althouse (b. 1951)
<i>Angelus Domini</i>	Paul Barker (b. 1956)
The Fiddler Christopher Mosley, violin	Johannes Brahms (1833-1897) arr. Stan Pethel
Angels Unaware	Pepper Choplin (b. 1957)
<i>Dies irae</i>	Z. Randall Stroope (b. 1953)
Angel Breathing Out	Alisa Bair (b. 1955)

University of West Georgia Chamber Singers

Even such is time	Bob Chilcott (b. 1955)
Laudate	Knut Nystedt (1925-2014)
The Eyes of All Wait upon Thee	Jean Berger (1915-2014)
<i>Dies irae</i> (from <i>Requiem</i>)	Michael John Trotta (b. 1978)
One of These Days	Sarah Quartel (b. 1982)
Time	Jennifer Lucy Cook (b. 1982)

Ain't Got Time to Die
Kalen Kennedy, tenor

Hall Johnson (1888-1970)

Collegium Vocale

Daemon irrepit callidus

György Orbán (b. 1947)

Denn er hat seinen Engeln befohlen

Horst Hinze (b. 1960)

hist whist
Shawn Morris, percussion

Robert William Jones (1932-1997)

Do You Know the Song that the Angels Sang?

John Milne (b. 1954)

Jabberwocky
(1934-1978)
Shawn Morris and Susan Curie Briss, percussion

Sam Pottle

Combined Choirs

We Rise Again
Jessica Sheffield, mezzo-soprano
Eliana Castillo-Núñez, mezzo-soprano

Words and Music by **Leon Dubinsky (1941-2023)**
arr. **Stephen Smith & Scott Macmillan**

***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 TRANSLATIONS

Angels and Demons

Tonight we explore the dichotomy of the angelic and the demonic in choral music. The “angel” pieces represent angels from all sides, whether guardian angels, spirit angels, angels singing, or sensing wind as the breath of an angel. The “demon” pieces present a range from the hellfire and brimstone of the *Dies irae* to humorous takes on things that go bump in the night. Some pieces are less obvious. We invite you to make a game of guessing what constitutes demon music.

The Lake

Jay Althouse received a B.S. degree in Music Education and an M.Ed. degree in Music from Indiana University of Pennsylvania, where he also received the Distinguished Alumni award. He has more than 800 works in print for choirs of all levels, and has many published materials in support of music education. *The Lake* is a setting of a poem by Edgar Allan Poe, in which the poet contrasts the dark imagery and danger of the lake with a feeling of contentment and even pleasure in the thrill of his surroundings.

In spring of youth, it was my lot to haunt of the wide world a spot
The which I could not love the less, so lovely was the loneliness
Of a wild lake, with black rock bound, and the tall pines that towered around the lake.

But when the night had thrown her pall upon that spot, as upon all,
And the mystic wind went by murmuring in melody,
Then, ah, then I would awake to the terror of the lone lake. The lake.

Yet that terror was not fright, but a tremulous delight,
A feeling not the jewelled mine could teach or bribe me to define,
Nor love, although the love were thine.

Death was in that poisonous wave, and in its gulf a fitting grave
For him who thence could solace bring to his lone imagining—
Whose solitary soul could make an Eden of that dim lake. The lake.

Angelus Domini

Paul Barker is a freelance composer and music education consultant equally at home writing for orchestra, band, and choirs, as well as for Music Theatre. He studied music with composer Patric Stanford at Leeds University in the United Kingdom, and holds a Degree in Music Education and a Diploma In Music from the World Music Foundation.

*Angelus Domini nuntiavit Mariae;
Dominus tecum. Ave Maria.
Ecce ancilla Domini.*

The angel of the Lord announced to Mary;
The Lord is with you. Hail, Mary.
Behold the handmaid of the Lord.

The Fiddler

Es wohnet ein Fiedler was published in a collection of German folksongs by Johannes Brahms. The present version in English arranged by Stan Pethel tells the story of an accomplished fiddler appearing in the town square during the celebration of *Walpurgisnacht*: a Germanic pagan custom when the arrival of spring was celebrated with bonfires at night.

There once was a fiddler from Frankfurt am Main,
His back had a hump, but he fiddled so fine.
As he walked to his house, he crossed the square,
He saw some lovely ladies were gathering there.

You poor little fiddler, come play us a tune,
We promise to give you a most worthy boon [favor].
Play a polka or waltz, so quick and bright,
For we are celebrating Walpurgis this night!

The fiddler began, made the old fiddle sing!
The ladies went dancing and formed up a ring!
When the fiddler had bowed the final chord,
The ladies said, "Oh fiddler! You've earned your reward!"

One tapped on his shoulder and counted to ten.
The fiddler stood upright and tall once again!
"Oh! I'll fiddle not more!" cried he with glee,
"For now the pretty maidens will go dancing with me!"

Angels Unaware

Composer, conductor, and humorist Pepper Choplin earned a Bachelor of Music degree from the University of North Carolina at Greensboro, and a Master of Music degree in composition from Southwestern Baptist Theological Seminary. With a diverse musical background, Choplin incorporates varied styles such as folk, Gospel, classical, and jazz in his over 350 choral pieces and four books of piano arrangements. Choplin has conducted ten New York concerts of his music at Carnegie Hall, Lincoln Center, and Julliard with over 250 voices and full orchestra. Choplin's inspiration for this piece is the Book of Hebrews verse: "Be not forgetful to entertain strangers: for thereby some have entertained angels unawares."

People all around, they're around on the corner,
people who have needs, who have need of care.
Many who take time to be kind have been kind to angels unaware.

People on the street, on the street we are walking,
open up your eyes, you may see them there.
Many who take time to be kind have been kind to angels unaware.

Or is the stranger just a brother, just a brother of humanity?
Or a sinner who is tired, who is suffering inside, who needs healing in her soul?

People are around, they're around on the corner,
people who have needs, who have need of care.
Many who take time to be kind have been kind to angels unaware.

If we open up our eyes and we try to be kind, showing love and care,
it's like there are angels ev'rywhere.

Dies irae

The compositions of Z. Randall Stroope are frequently programmed by Collegium Vocale. 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 and Carnegie Hall in the U.S. This setting of *Dies irae* includes a portion of the text from the Requiem mass.

*Dies irae, dies illa,
solvat saeculum in favilla,*

The day of wrath, the day that will
dissolve the world into burning coals,

teste David cum Sibylla.

*Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus.
Salve me!*

*Pie Jesu dona eis, Domine.
Dona eis requiem.*

as David prophesied to the Sybil.

How great trembling there will be,
when the judge comes
to strictly sentence all.
Save me!

Merciful Lord Jesus,
Grant them rest.

Angel Breathing Out

Alisa Bair holds undergraduate degrees in Music Education and Music Therapy from East Carolina University, and an MFA from New York University's Graduate Musical Theatre Writing Program. Her many publishers include Columbia Pictures, CPP/Belwin, Hope, Heritage, and Choristers Guild. She is the composer of the bilingual, one-act musical, *Otro Planeta* and the full-length musical *Hello Sky*. She is a member of Dramatists Guild of America, Inc.

The horses they are restless, the birds are ill at ease
I watch them from my window disputing with the breeze
I see the branches swaying beyond a sheet of glass
A storm upon the ocean is mirrored in the grass

What wind is it that blows here, what change is come about?
I pray it is a good wind, an angel breathing out

And if the fall of water could form a fleeting word
I'd run and ask the river what news she may have heard
In fairy tales they caution that weather is a force
It's laden with intention, no one may shift its course

I'm gone into the garden to calm the horses down
My eyes they fill with water, I waver like a clown
My spirit is excited, I'm nervous as the trees
Aware my soul is lifting, I turn and face the breeze

What wind is it that blows here, what change is come about?
I sense it is a good wind, an angel breathing out

— Dina Soraya Gregory.

The University of West Georgia Chamber Singers celebrate the notion of time through the power of choral music, featuring a rich tapestry of songs that evoke feelings of nostalgia, change, and the eternal cycle of life.

Even such is time

This piece by British composer Bob Chilcott sets the words of Sir Walter Raleigh. The song evokes themes of transience and the inevitable passage of time. The song opens with the upper voices singing in canon, while the basses sing the melody. This balance between the upper parts and the more solemn bass line creates a compelling emotional contrast, enhancing the reflective nature of the text.

Laudate

Knut Nystedt was a Norwegian conductor, organist and music teacher. He studied composition with Aaron Copland and was known for his eclectic style, which incorporated a wide range of musical influences, including Norwegian folk songs and tunes. Nystedt is considered one of Norway's most important composers and was a major figure in the spread of contemporary choral music.

Praise the Lord, all ye nations,
praise him, all ye peoples.
For his loving kindness
has been bestowed upon us,
and the truth of the Lord endures for eternity

The Eyes of All Wait upon Thee

Jean Berger was born Arthur Schloßberg into a Jewish family in Hamm, Germany. He studied musicology in Vienna and Heidelberg, where he received his Ph.D. While working as an assistant conductor at an opera house, he was removed from rehearsal by brown shirts. After the Nazi party seized power in Germany, he moved to Paris where he took the name Jean Berger. From 1939-1941, he was an assistant conductor at the Municipal Theater in Rio de Janeiro and served on the faculty of the Brazilian Conservatory. In 1941, he moved to the United States and served in the U.S. Army. He became a U.S. citizen and worked in the Office of War Information producing foreign-language broadcasts and USO

shows. The “Alleluia” from the *Brazilian Psalm*, “A Rose Touched by the Sun’s Warm Rays” and “The Eyes of All Wait Upon Thee” are Berger’s most frequently performed choral compositions and are considered standards in the genre.

Dies Irae

Dies irae is one of the most stirring sections of the Requiem Mass. Translated as "Day of Wrath," this powerful sequence serves as a dramatic reminder of the Last Judgment, evoking both fear and awe in its listeners. In this setting, contemporary American composer Michael John Trotta uses cluster harmonies, soaring soprano lines and extreme dynamic contrasts to portray the emotional and dramatic text.

The day of wrath, that day
will break up the world into ash
as testified by David and Sybil.

Death and nature will both marvel
as the human creature rises
to answer its judge.

Remember, merciful Jesus,
that I am the one for whom you came:
may I not be lost on that day!

God, Grant them rest.

One of These Days

In this piece, contemporary Canadian composer Sarah Quartel employs scat syllables and pop-inspired rhythms and harmonies. The repeating patterns of the lower parts provide a cushion for the lilting melody of the soprano lines. The composer’s original text is a reflection on hope and the future. The lyrics convey a sense of hope for better times ahead. The phrase “one of these days” suggests that change is not only possible but inevitable.

Time

From the composer: Time, like money or borders between one country and another, is one of those funny human-made concepts that dictate our lives but are fundamentally meaningless if we didn't all agree to go along with it. And yet, we experience aging, the changing of seasons, and growth, undeniably. The line between time's reality and its invention is blurry, and there was no better way I could think of to depict that than by writing a repeating lyric that erodes as the piece unfolds. As lyrics disappear, phrases take on new meaning, like the way a 30th birthday differs from a fifth birthday, or how old memories can appear sharper than yesterday's. We lose time when we try to keep it, we spend time as we try to save it – and since it insists upon eluding us, we can only notice the fact that time has been winking at us all along. This wit, this relentlessness, and this freedom is the spirit behind "Time", and this piece is my way of winking back.

Ain't Got Time to Die

Hall Johnson is one of several African American composers who elevated the spiritual to a significant art form. As a young boy, he attended a violin recital and was so enamored with the instrument that he taught himself to play. He had an extensive education in music including a stint at Julliard. He played the violin and viola professionally but became more interested in choral music. In 1925 he formed the Hall Johnson Negro Choir, writing and arranging music for the choir. The choir became popular after being featured in the 1930 Broadway production of *The Green Pastures* and appearing in over 30 Hollywood films. He composed "Ain't Got Time to Die," an original composition in the style of a spiritual, in 1956.

Daemon irrepit callidus

Romanian-born composer György Orbán taught at the Music Academy in Kolosvá before moving to Hungary, where he served as music professor at the Music Academy in Budapest. In this piece, Orbán uses many musical devices to depict the artifices and deceptions of the devil, including frequent minor second and thirds intervals, augmented chords, and chromatic scales which represent the devil's attempts to deceive and seduce the honorable heart.

*Daemon irrepit callidus
allicit cor honoribus.*

*Daemon ponit fraudes, inter laudes,
cantus, saltus.*

*Quidquid amabile Daemon dat
cor Jesu minus aestimat.*

*Caro venatur sensibus;
sensus adhaeret dapibus;
Inescatur, impinguatur, dilatatur.
Quidquid amabile caro dat
cor Jesu minus aestimat.*

*Adde mundorum milia,
mille milena gaudia;
Cordis aestum non explebunt,
non arcebunt.
Quidquid amabile Totum dat
cor Jesu minus aestimat.*

The devil sneaks expertly,
tempting the honorable heart.

The devil sets forth trickery
amidst praise, song, and dance.

However amiably the devil acts, it is
still worth less than the heart of Jesus.

The flesh is tempted by sensuality;
gluttony clings to our senses;
It overgrows, it encroaches, it stretches.
However appealing the flesh is, it is
still worth less than the heart of Jesus.

Though the universe may confer
thousands upon thousands of praises,
they neither fulfill nor put out
the desire of the heart.
However appealing the whole universe is, it
is still worth less than the heart of Jesus.

Denn er hat seinen Engeln befohlen

Horst Hinze is a German choir director and organist. He has worked with people of all ages and in many genres ranging from oratorio works accompanied by orchestra to concerts with professional gospel artists from the USA. He presents workshops for various professional choral organizations and serves as a Lecturer for the advanced training of choir directors. Hinze has several published compositions and is included in the official songbook for the 500th anniversary of the Reformation in 2017.

*Denn er hat seinen Engeln befohlen,
dass sie dich behüten auf all deinen Wegen.
Dass sei dich auf den Händen tragen
und du deinen Fuss
nicht an einen Stein stössest.*

For He has given his Angels charge
to guard you in all ways.
They will lift you up in their hands,
so that you will not strike your foot
against the stone.

hist whist

Robert W. Jones studied at University of Redlands, the University of Minnesota, and the American Conservatory of Music in Chicago. He taught in the public schools and at the University of Minnesota. This setting of e.e. cummings iconic poem includes percussion to punctuate references to spooks such as ghostthings, witches, and goblins.

hist whist
little ghostthings
tip-toe
twinkle-toe

little twitchy
witches and tingling
goblins
hob-a-nob hob-a-nob

little hoppy happy
toads in tweeds
tweeds
little itchy mousies

with scuttling
eyes rustle and run and
hidehidehide
whisk

whisk look out for the old woman
with the wart on her nose
what she'll do to you
nobody knows

for she knows the devil ooch
the devil ouch
the devil
ach the great

green
dancing
devil
devil

devil
devil

wheeEEE

Do You Know the Song that the Angels Sang?

Born in the U.S. to British immigrant parents, John Milne grew up in California before embarking on a career as a writer, arranger, and singer in the pop field as a member of *The Toons*, the *Long Gone Lonesome Boys*, and the *Chicago Voice Exchange*. Now a composer of more serious music, Milne focuses primarily on *a cappella* choral music.

Do you know the song that the angels sang on that night in the long ago,
When the heav'ns above with their music rang til it echoed on the earth below?
Sing glory in the highest, peace on earth, goodwill to all.

Do you know the song that the shepherds heard
as they watched over their flocks by night,
When the skies bent down and their hearts were stirred
by the voices of the angels bright?

Sing glory in the highest, peace on earth, goodwill to all.

Do you know the story that the wise men learned as they journeyed from
the East afar,

O'er the pathway plain, for there nightly burned in their sight a glorious
shining star?

Sing glory in the highest, peace on earth, goodwill to all.

Jabberwocky

American composer, conductor, and musical director Sam Pottle graduated from Yale and was involved in many theatrical and television productions. He is perhaps best remembered for writing the theme song for *The Muppet Show*. Author Lewis Carroll's poem first appeared in *Through the Looking Glass*, the sequel to *Alice in Wonderland*. It is a satire of heroic narrative poetry in English literature, foreshadowing a major trend in twentieth-century writing in its eerie and evocative use of nonsense words.

'Twas brillig, and the slithy toves did gyre and gimble in the wabe;
All mimsy were the borogoves, and the mome raths outgrabe.

"Beware the Jabberwock, my son! The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun the frumious Bandersnatch!"

He took his vorpal sword in hand: long time the manxome foe he sought—
So rested he by the Tumtum tree, and stood awhile in thought.

And as in uffish thought he stood, the Jabberwock, with eyes of flame,
Came whiffing through the tulgey wood, and burbled as it came!

One, two! One, two! And through and through the vorpal blade went snicker-snack!
He left it dead, and with its head he went galumphing back.

"And hast thou slain the Jabberwock? Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!" He chortled in his joy.

'Twas brillig, and the slithy toves did gyre and gimble in the wabe;
All mimsy were the borogoves, and the mome raths outgrabe.

We Rise Again

Leon Isaiah Dubinsky was a Canadian actor, theatre director and composer from Sydney, Nova Scotia. His career was mostly spent in Atlantic Canada, with film, theatre and music projects generally produced on Cape Breton Island. In 2002, Dubinsky was honoured with a lifetime achievement award from the East Coast Music Association for his lasting influence on the music industry in Atlantic Canada. His biggest musical hit was Rise Again.

When the waves roll on, over the waters, and the ocean cries,
We look to our sons and daughters to explain our lives,
as if a child could tell us why,
that as sure as the sunrise, sure as the sea, sure as the wind in the trees,
We rise again in the faces of our children, we rise again in the voices of our song,
We rise again in the waves out on the ocean, and then we rise again.

When the light goes dark with the forces of creation, across a stormy sky,
We look to reincarnation to explain our lives, as if a child could tell us why,
that as sure as the sunrise, sure as the sea, sure as the wind in the trees,
We rise again in the faces of our children, we rise again in the voices of our song,
We rise again in the waves out on the ocean, and then we rise again.

Reception after the concert

Come meet the conductor, soloists, instrumentalists, and chorus members

at a reception to be held in the Fellowship Hall

Glenn Church School Building

located directly behind the church

You are cordially invited to attend and enjoy

University of West Georgia Chamber Singers

Nadezhda Nikitenko, rehearsal accompanist

Soprano

Maddie Archer
Leila Chambers
MaryJane Levann
Mackenzi Phillips
Lydia Waits
Lauren Welker

Tenor

Kalen Kennedy
Jaelin Khiev
Christopher Lewis
Chance McCoy
Jamiyah Smith

Alto

Ellie Castillo-Núñez
Kashira Johnson
Barbara Kidwell
Cadence McMichen
Grace Tembo

Bass

Kol Garcia
Justin Harris
Amahri Richard
Jacob Quashie
Spenser Smith
Keion Veal
Samuel Weis

KAREN GRAFFIUS, *Director of Choirs*



Karen Graffius is the Choral Director at the University of West Georgia where she directs the Chamber Singers, Concert Choir and teaches Music in the Elementary School, Voice Methods, and Choral Methods. She is a native of Louisiana and received her Bachelor of Music Degree from Louisiana College and Master's and Doctor of Philosophy Degrees in Music Education from Louisiana State University. Dr. Graffius has over 30 years' experience teaching at the elementary, middle and high school levels and spent 17 years as the choral director at Liberty Middle School in Cumming, GA. Under Dr. Graffius' direction, Liberty choruses consistently received superior ratings at GMEA sponsored Large Group Performance Evaluation and the Liberty 8th Grade Chorus performed at the 2015 and 2019 GMEA In-Service

Conference. Dr. Graffius has directed honor choruses in Louisiana, Tennessee and Georgia and has received numerous awards for her teaching including being named Choral Director of the Year while teaching in Baton Rouge, LA and Teacher of the Year while in LaVergne, TN. Dr. Graffius currently serves as the Youth and Activities chair of the Georgia chapter of the American Choral Directors Association. Under Dr. Graffius's direction, the UWG Chamber Singers performed at the 2022 GA American Choral Directors Association conference and the 2024 Georgia Music Educators Association In-Service Conference.

Collegium Vocale

Soprano

Lane S. Burnett
Juliana Cyril
Susanna Farfsing
Beth Gartman
Lynn Gieger
Bernice Hall
Sierra Helfrich
Susan Hodges
Chaneya Joyner
Clare Liu
Jennifer Ludovic
* Susan Miller
Esther Omene
Kristen Richard
Theresa Rochowski
Susan Small
Jacquie Smyth
Catherine Strain
Robin Vinson
Hanah Volokh

Bass

Matt Cowley
Ernie Eden
Bob Gravlee
Ned Henry
Kenneth Horton
* Carl Johnston
John Juricek
Jerry Kinnane
James J. Kohler
David Mann
Terry W. Verner, Sr.
Joe Winter

* Section Leader

Alto

Susan Curie Briss
Beth Buyert
Sylvia Gilliland Chandler
Renata Cichocka
Caroline Coburn
* Ann Dillon
Beth Graf
Julie Groom
Pat Uelmen Huey
Loris Mann
Robbin Marcus
Sue McConnell
Dawn McCord
Jessica Sheffield
Carol Singletary
Morgan Skillman
Ursula R. Spitzer
Sailor Stevens
Melissa Terry
Marjorie Timmer

Tenor

Alan Buchalter
Hugh Huang
Guy Maishman
* David Ross
John Warnke
Jeff Wysong

Executive Board

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Caroline Coburn, Secretary
Marjorie Timmer, Treasurer

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.



BASHOR HOMELESS MEN'S NIGHT SHELTER

If we take the time to show love and care, it's like there are angels everywhere.

From "Angels Unaware" by Pepper Choplin

The Bashor Homeless Men's Night Shelter houses and meets the needs of 100 unhoused men November 1–March 31 each year, downtown, near the Georgia state capitol.

We depend on volunteers to keep our doors open. If you'd like to meet an "Angel Unaware," bring friends and join us.



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 choir 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.

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.

Join us! Membership is by audition. Auditions are held each August and January. Individual sections may be closed at the director's discretion 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 69th 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.

SUPPORTERS OF COLLEGIUM VOCALE IN 2024

Artiste (\$300-\$499)

Ann Dillon

Accompanist (\$200-\$299)

Renata Cichocka and Pawel Pliszka

Kevin Hibbard

Sue McConnell

Family (\$100-\$199)

Ned Henry

Jerry Kinnane

Marjorie Timmer

Friend (\$50-\$99)

Alan Buchalter

Jerry and Ginny Fikes

Joe Winter

SPECIAL FALL CONCERT DONATIONS 2024

Susan and Chris Hodges

In honor of my great uncle Harry Diehl, who brought beautiful music into our family's experience

The Spitzer Family

In honor of and thanks to our very special CV choral community

Please support Collegium Vocale in our current fundraiser:

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